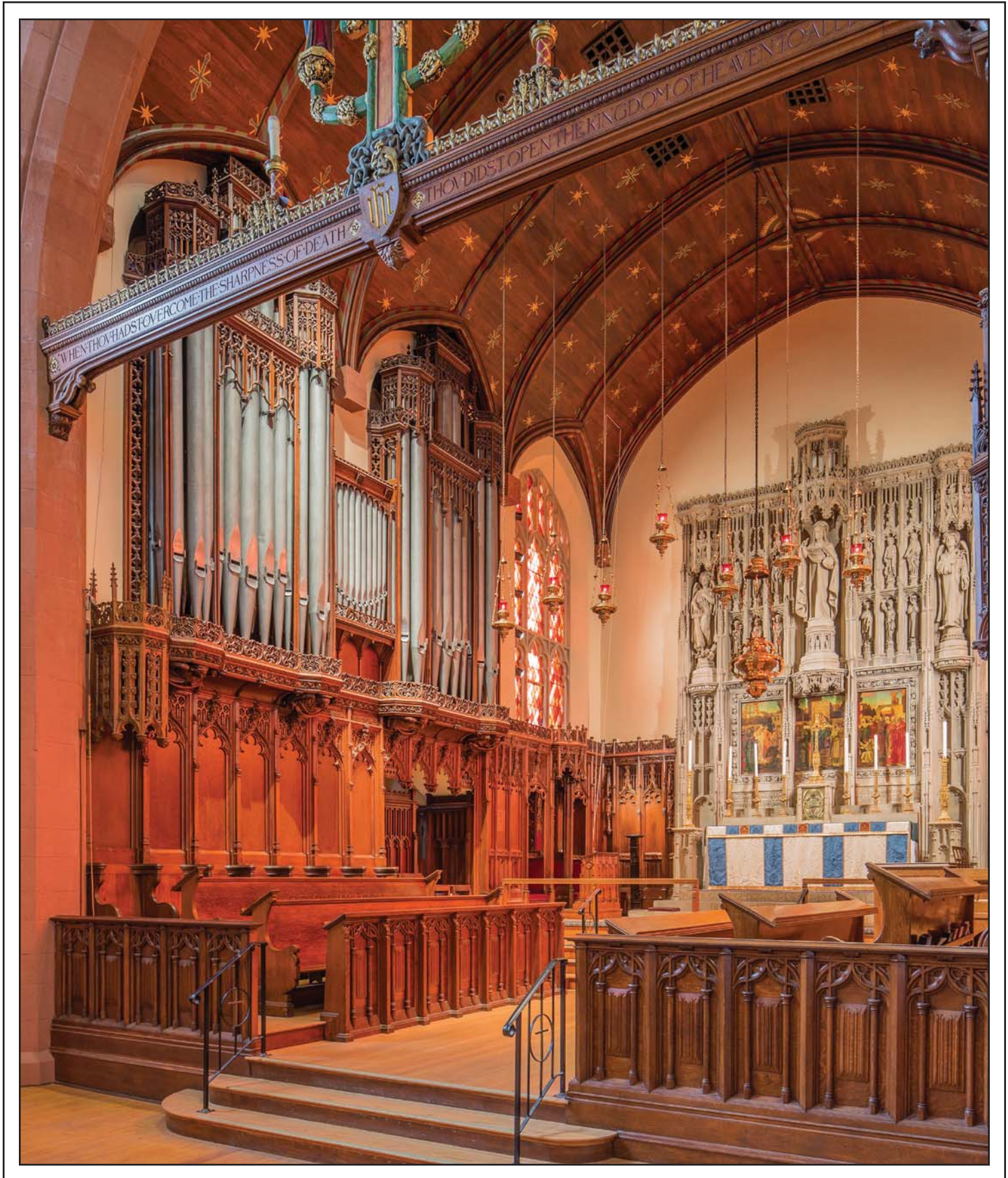


THE DIAPASON

JULY 2015



The Parish of All Saints, Ashmont
Dorchester, Massachusetts
Cover feature on pages 26–27

ISABELLE DEMERS

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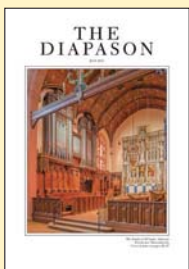
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Jeffrey Schlegg

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Leon Nelson

Editor's Notebook

In this issue

You may be reading this during a less hectic period of your year. Summer months can allow for attending conventions and educational programs, leisure travel, or simple relaxation. It is also a time to plan for the coming season. James McCray offers some suggestions for choral music for various special days during the coming year.

John Bullard discusses in detail a recent book of essays about the history of church music in the United States. We also present an interview with Kimberly Marshall, who has much to say about performing and teaching.

Inspired by a video featuring composer John Rutter, John Bishop comments this month on the importance of choral singing, on improvisation, and on the value of music itself. For the armchair traveler, we offer a review of *The Haarlem Essays*, a volume that focuses on the first 50 years of the Haarlem international organ festival. We also review a recording by Daniel Roth, and editions of organ music by Muffat, Mozart, and Speth, along with new organ music collections by Benjamin Culli and Ronald Nelson.

Our cover feature this month is Skinner Organ Company Opus 708 at the Parish of All Saints, Ashmont, in Dorchester, Massachusetts, which was restored by Joe Sloane, Jonathan Ortloff, and Jonathan Ambrosino.

In preparation

In future issues, we will present articles on pipe organs in La Grange, Illinois (the site of this year's Midwinter Pipe Organ Conclave), on the American harmonium and Arthur Bird, on

Letters to the Editor

20 under 30

I was delighted to see "The Class of 2015: 20 leaders under the age of 30." The group was most impressive with splendid credentials and bright hopes and plans for the future.

One thing that I was proud and happy to see was the strong harpsichord presence of several members of the Class of 2015. All best wishes to them as well as to THE DIAPASON.

Thomas Orr
Columbus, Georgia

Here & There

Events



Beckerath organ, Trinity Evangelical Lutheran Church, Cleveland

Trinity Evangelical Lutheran Church, Cleveland, Ohio, presents organ recitals on the Beckerath organ Wednesdays at 12:15 p.m.: July 1, Florence Mustric; 7/15, Matthew Buller; 7/22 and 7/29, Robert Myers, with Kyle Braun, trumpet. For information: www.clevelandbeckerath.org.

The Lunchtime Organ Recital Series in Appleton, Kaukauna, Menasha, and Neenah, Wisconsin, continues its 2015 season, Wednesdays at 12:15 p.m.: July 1, Mitchell Miller, St. Mary Catholic Church; 7/4, Frank Rippl, All Saints Episcopal Church; 7/8, Matthew Buller, First United Methodist Church; 7/15, Andrew Birling, First Congregational Church; 7/16, Devin Atteln, Memorial Presbyterian Church;

7/22, Jeffrey Verkuilen, Trinity Lutheran Church; 7/29, Derek Nickels, Faith Lutheran Church;

August 5, David Bohn, Holy Cross Catholic Church; 8/12, Donald Verkuilen, First Presbyterian Church; 8/13, Rev. Thomas Lijewski, Holy Cross Catholic Church; 8/19, Mario Buchanan, First English Lutheran Church; 8/26, Marilyn and Ralph Freeman, St. Paul Lutheran Church. For further information, visit www.lunchtimeorganrecital.org.

The 2015 Summer Organ Concert Series continues at Sinsinawa Mound, Sinsinawa, Wisconsin, Wednesdays at 7 p.m.: July 1, David Jonies; 7/8, Charles Barland; 7/15, Jeff Verkuilen; 7/22, Jeffrey Arnold; August 5, Gail Archer; 8/12, Marijim Thoene; 8/19, Ahreum Han; 8/26, Matt Haider. For information: www.sinsinawa.org.

Interlochen Arts Camp announces their 2015 summer organ festival, performed by visiting artists and students. All students will study with the visiting master teachers and performers in addition to their lessons and studio class with Thomas Bara. They will also perform with the camp orchestras (World Youth Symphony Orchestra) and choirs. Organ recitals take place Sundays at 5:00 p.m. in Dendrinos Chapel and Recital Hall, and are free: July 5, Benton Blasingame;

7/12, Jonathan Gregoire; 7/19, Interlochen organ students; 7/26, Jack Mitchener; August 2, Charles Miller; 8/9, Interlochen organ students. For information: tickets.interlochen.org.

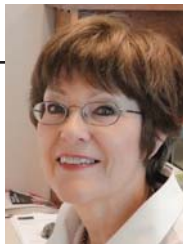


Kotschmar Organ at Merrill Auditorium

Merrill Auditorium, Portland, Maine, presents organ recitals at 7:30 p.m.: August 4, Frederick Hohman; 8/11, Felix Hell; 8/18, Walter Strony; 8/25, Ray Cornils and the Kotschmar Festival Brass. For information: www.foko.org.

CONCORA's (Connecticut Choral Artists) Summer Festival 2015 will be held July 19–25 in Bethany Covenant Church, Berlin, Connecticut, with conductor Joseph D'Eugenio. D'Eugenio

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Joyce Robinson
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www.TheDiapason.com

the Italian organ, and an interview with composer Ad Wammes. All this is in addition to our usual departments and columns of news, calendar, organ recitals, and more.

Going digital

We are at work on producing a true digital version of THE DIAPASON. (You may recall that each issue is available in PDF form on our website, going back to 2006.) We shall notify you when this new format is available.

Reminders

Many of you will present organ recitals during these summer months. Don't forget to send us your recital program! We are pleased to publish these—if possible, send them to us as a Word file attachment. When you have finalized concert and recital plans for the 2015–16 season, take a moment to send them to us. You can also enter events directly via TheDiapason.com (click on Magazine, then on Submit, then on Submit calendar events). And do spread the good word about THE DIAPASON to friends, students, and colleagues! We'll be happy to send them a sample copy.

Have a wonderful summer! ■

May I say how excited I am by the new feature in THE DIAPASON. I've just read all the profiles—I know eight of them personally—and think it's terrific to celebrate all that young talent. After decades when organ departments were sparsely populated, it's thrilling to see this.

Thank you.
Best wishes,

John Bishop, executive director
The Organ Clearing House

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Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

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Here & There

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has been director of the Greater Middleton Chorale for 16 years and is director of music for the First Congregational Church of Cheshire, Connecticut. Highlights of the festival include Morten Lauridsen's *Lux Aeterna*, *A Red, Red Rose* by James Mulholland, and *Come, Let Us Sound with Melody* by Connecticut composer Peter Niedmann. For information: concora.org.

The music department of **Concordia University Irvine** hosted the annual Concordia Keyboard Day on January 17. Twenty-nine young pianists and organists attended keyboard-related educational activities led by CUI faculty members Rachel Schrag, Hyunjoo Choi, Tom Mueller, Carol McDaniel, and Herb Geisler. Activities included workshops and masterclasses, a recital by CUI keyboard faculty and students, and a scholarship competition. Prizes were awarded to pianists David John Morgan (first), Timothy Zhuang (second), Raymond Ramlow and Ben Kazules (tied for third), and organists Trinity Schulz (first), Heidi Fleischbein (second), Vincent Pham and Ben Kazules (tied for third), and Reilan Fleischbein (honorable mention). Each winner received a cash prize to support their private music study, and several of the top performers also received a scholarship to support future collegiate music study at CUI. The next Concordia Keyboard Day will take place on Saturday, January 16, 2016. For information: cui.edu/academicprograms/undergraduate/music,

or contact Dr. Rachel Schrag at rachel.schrag@cui.edu or 949/214-3415.



Paul Jacobs and Randall Dyer at Rollins College

The 80th annual season of the **Bach Festival of Winter Park, Florida**, was opened by Paul Jacobs, shown here with Randall Dyer, organ builder, playing for a standing-room-only crowd in Knowles Chapel at Rollins College on February 13. Dr. John Sinclair is in his 25th year as artistic director and conductor of the festival. For information: www.bachfestivalflorida.org.

Laura Ellis, associate professor of organ, harpsichord, and carillon in the **School of Music at the University of Florida**, presented her 8th Annual Inspiring Worship Sacred Music Workshop on May 4-5. This year's guest clinician Wilma Jensen presented a recital

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Hank Glass, Ric Jaeggi, David Hurd, Paula Leighton, and John Renfroe

David Hurd (third from left) presented a program to the Southwest Chapter of the American Guild of Organists on May 8. Dr. Hurd featured hymns from his publication *I Sing as I Arise Today*. Left to right: Hank Glass, host at St. Michael and All Angels Episcopal Church, Sanibel Island, Florida; Ric Jaeggi, chapter dean; David Hurd of General Theological Seminary, New York City; Paula Leighton, chapter treasurer; and John Renfroe, executive board member.

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Tornado damage to Zion Lutheran Church

On Sunday, May 10, a tornado hit the small town of Delmont, South Dakota. **Zion Lutheran Church**, the tallest, most impressive landmark in Delmont, was destroyed. The Vogelpohl and Spaeth organ (II/9), much of which can be seen in the rubble pile in the accompanying photo, was totally laid waste. Although none of the pipes were salvageable, the console and chassis were picked out of the wreckage of the church and are in storage. The church has yet to decide what action they will be taking in building a new sanctuary.



Vogelpohl and Spaeth organ

The organ was built in 1912 and was an excellent example of Vogelpohl and Spaeth's work complete with the original stenciled facade. The only change made to the organ over the years was the addition of an electric blower. The feeder bellows remained functional and were used on occasion.



Begin Judd, violinist; Paul Tegels; Martin Pasi; and David Dahl

Trinity Lutheran Church, Lynnwood, Washington, concluded its 20th anniversary season of "Artists at the Organ" with a special celebratory concert, with Paul Tegels as organist. A native of the Netherlands, Tegels is associate professor of organ and university organist at Pacific Lutheran University in Tacoma. The concert partially reenacted the dedication concert given by David Dahl, professor emeritus of PLU, on April 23, 1995, with music of Bach, Mendelssohn, Brahms, Krebs, Dupré, and a work especially commissioned for this concert by Dahl and dedicated to Martin Pasi, the builder of the organ. Trinity Lutheran Church's organ, Opus 4, is a two-manual, 30-stop mechanical action instrument. It is housed in an Italianate-style case of black walnut, in a fine acoustical environment. Every part of the instrument was built by Martin Pasi especially for this space and was installed in 1995 shortly after the new sanctuary was completed.

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Joan DeVee Dixon
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Hutchinson, MN



Rhonda Sider Edgington
Organist
Holland, Michigan



Laura Ellis
Organ/Carillon
University of Florida



Henry Fairs
Head of Organ Studies
Birmingham Conservatoire



Faythe Freese
Professor of Organ
University of Alabama



Simone Gheller
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Oconomowoc, WI



Sarah Hawbecker
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Here & There

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and shared her expertise on voluntaries for service use, developing natural keyboard technique and maintaining it for life, and various styles of hymn playing. Demonstrating new techniques in playing sacred music, she placed an emphasis on musicality. In her choral-reading session, Dr. Jensen presented creative approaches to performing select anthems including the use of handbells.

Ellis led a discussion of Carol Doran and Thomas Troeger's book *Trouble at the Table: Gathering the Tribes for Worship*, which addresses the challenges of ministering to people of different faith backgrounds who have come together to worship. Phil Parkey educated attendees on the shape, size, and style of pipes by showing how different types of organ pipes are constructed. Robert Jackson built on last year's handbell session by teaching more advanced techniques in bell ringing. Ron Burrichter and Brenda Smith answered individual questions from participants on challenges they were encountering in leading their choirs. They closed the session on the aging voice with a review of warm-up techniques and a strategy for lifelong singing. The workshop ended with a carillon recital played by Dr. Ellis and an organ masterclass. The 9th Annual Inspiring Worship Sacred Music Workshop will be held on May 2 and 3, 2016. For information: <http://ufsmw.weebly.com>.



James Lancelot, near Durham Cathedral

Durham Cathedral, UK, was the venue for one of BBC Radio 3's *Live in Concert Series* on May 10. The concert broadcast around the world featured the cathedral's organist and master of the choristers, James Lancelot, on the "Father" Willis organ. The program included music by Johann Sebastian Bach, Paul Hindemith, Kenneth Leighton, Percy Whitlock, and Julius Reubke.

Competitions

The **2016 Longwood Gardens International Organ Competition**, limited to those 18–30 years old by November 2, 2015, has opened applications. Senders of the first 60 complete application forms shall be admitted to the competition's audition round. For information: longwoodgardens.org.



Front row: Jillian Gardner, Brian Glikes, Katelyn Emerson; back row: Kola Owolabi, Silviya Mateva, Karl Robson, Joey Fala, Agnes Armstrong, and Frederick Hohman (photo credit: Ryan Boyle)

The **2015 Arthur Poister Scholarship Competition in Organ Playing** was held April 11 at Park Central Presbyterian Church, Syracuse, New York. First prize went to **Brian Glikes**, a Doctor of Musical Arts candidate at the Eastman School of Music studying with David Higgs. He holds a Master of Music from Emory University, where he studied with Timothy Albrecht. He will play his winner's recital in the fall in Setnor Auditorium (the Crouse Holtkamp, 1950) at Syracuse University.

Second prize was awarded to **Katelyn Emerson** (member of THE DIAPASON's "20 under 30" Class of 2015), a senior at Oberlin Conservatory of Music, where she studies with James David Christie and is completing both a Bachelor of Music in organ and a Bachelor of Arts in French. Her "Rising Star" recital will be scheduled in the Malmgren Concert Series at Hendricks Chapel, Syracuse University, in the spring of 2016.

The four other finalists were Jillian Gardner (member of THE DIAPASON's "20 under 30" Class of 2015), a senior organ major at Oberlin studying with James David Christie; Silviya Mateva, a DMA candidate at Oklahoma studying with John Schwandt and Damin Spritzer; Karl Robson, a DMA candidate at Eastman, studying with David Higgs; and Joey Fala, who studies currently with Al Fedak and Christian Lane. The judges for the finals were Agnes Armstrong, Frederick Hohman, and Kola Owolabi.



Back row: finalists Mitchell Miller, Nicholas Capozzoli, Colin MacKnight, Thomas Ingui, and Alcee Chriss; front: judges Alan Morrison, Joan Lippincott, and Christopher Young

On April 18, the Atlanta Chapter of the American Guild of Organists hosted the **Taylor Organ Competition** at All Saints' Episcopal Church. Five young organists participated. First place winner was **Nicholas Capozzoli** and second place was awarded to **Alcee Chriss**. Both are students of James David Christie at Oberlin Conservatory of Music. Capozzoli will perform a winner's recital in Atlanta in October. The Taylor Competition was made possible due to a generous bequest of long-time Atlanta chapter member Elizabeth Abbott Taylor (1904–2005). The competition will take place every three years to benefit talented young musicians. The first place winner was awarded \$10,000 and the second place winner received \$5,000. The next Taylor Organ Competition will be in 2018 and will be open to students throughout the United States.



Alex Ross

The **2015 Lynnwood Farnam Competition**, Canada's oldest organ competition, concluded May 20 in Montreal. First prize (\$1,000 plus recital engagements) was awarded to **Alex Ross**, assistant organist of Christ Church Cathedral, Montreal, and an undergraduate student of Hans-Ola Ericsson at McGill University. Second prize (\$500) was awarded to **Maria Budacova**, a graduate student of Prof. Ericsson. The other two finalists (also McGill students) were Helen Tucker and Stephen Boda.

The jury included Yves-G. Préfontaine, organist of the Grand Séminaire de Montréal; Scott Bradford, director of music, Church of St. James the Apostle; and Scott Tresham, music producer at CBC Radio Montreal. This year's competition was held at the Church of St. Andrew and St. Paul, home to Casavant Opus 1457 (IV/107), built in 1931. For information: www.rcco-montreal.org/farnam.html.

People



Gail Archer

Gail Archer performs recitals: July 4, Cathedral of Cesena, Cesena, Italy; at venues on the Isle of Man: 7/6, Chapel of St John; 7/9, St Mary's de Ballaugh Church, Ballaugh; 7/10, Villa Marina Arcade, Douglas; 7/11, Cathedral, Peel; 7/14, Cathedral, Brugge, Belgium; 7/19 International Organ Festival of Terre d'Arezzo, Italy; 7/29–30, Abbey Bach Festival, Portland, Oregon; August 3, St. Francis Roman Catholic Church, Ann Arbor, Michigan; 8/5, Sinsinawa Mound, Sinsinawa, Wisconsin; 8/9, Ogunquit Baptist Church, Ogunquit, Maine; 8/15–16, Legion of Honor, San Francisco;

September 22, Music at St. Paul's, Columbia University, New York City; October 11, St. Thomas Episcopal Church, Houston; 10/16, Cathedral

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Appointments

Jonathan Dimmock (www.JonathanDimmock.com) has been appointed principal organist of the Legion of Honor Museum of San Francisco. As such, he will play weekend concerts there once each month and manage the weekly organ concert series on the 1924 Skinner organ. Dimmock is also organist/choir director at Congregation Sherith Israel (1904 Murray Harris organ) and organist for the San Francisco Symphony. He has recorded more than 40 CDs and can be heard on the Grammy Award-winning CD of Mahler's *Symphony No. 8* with the San Francisco Symphony. He tours widely on six continents, has founded four non-profit organizations (including American Bach Soloists), is writing a book about orchestral conductors who use music to bring the world together, and is the founding director of Resonance, an organization that uses music in international conflict resolution.



Jonathan Dimmock

Scott Lamlein was appointed director of music and organist at St. John's Episcopal Church, West Hartford, Connecticut, following a long line of noted musicians, including Clarence Watters, Ralph Valentine, and Peter Stoltzfus Berton. Lamlein has served churches in Massachusetts and Connecticut, including Wesley United Methodist Church, Worcester, and First Congregational Church, Bristol. He has performed in metro New York and Boston, in Germany and Switzerland, and in the Piccolo Spoleto Festival in Charleston, South Carolina. He has three recordings in current release. At St. John's, Lamlein is responsible for continuing and growing the chorister program, currently 35 youth and adult members in the RSCM tradition, as well as leading all worship music and playing masterworks on the 1995 III/64 Austin organ. In addition, he serves as the artistic director of the concert series, Sacred Music at the Red Door (www.reddoormusic.org), annually presenting five major concerts and a monthly organ recital series.



Scott Lamlein

Karissa Lystrup has been named director of music at St. John's Lutheran Church and School in Bakersfield, California. She will be responsible for service playing, conducting the adult choir, directing the church's concert series, teaching vocal music in the K-8 program at the school, and will preside over the congregation's three-manual, 50-rank Bosch tracker organ. A native of Southern California, Lystrup earned a Bachelor of Arts degree in organ performance and church music from Concordia University Irvine, where she studied with Tom Mueller and Esther Jones. She has received numerous church music scholarships and awards and remains active as an educator and recitalist.



Karissa Lystrup

Laurie Ryan has been appointed director of music at Grace Episcopal Church, Port Huron, Michigan, effective August 1. Since 2007 she has been minister of music at the Episcopal Church of the Holy Comforter, Burlington, North Carolina, and before that held posts at churches in Fayetteville, Tennessee, Huntsville, Alabama, and St. Louis, Missouri. Ryan holds a Bachelor of Arts degree in music from Lawrence University, Appleton,



Laurie Ryan at the Dobson organ, Church of the Holy Comforter, Burlington, North Carolina

Wisconsin, where she studied organ and harpsichord under Miriam Duncan and piano under Edward Rath. She is also an Associate of the American Guild of Organists and has served as dean of the Greater Huntsville Chapter of the AGO. Grace Episcopal Church was the first church to be founded in the city of Port Huron and in 2014 celebrated both the 175th anniversary of its founding and the 125th anniversary of the present building.

VocalEssence has selected **G. Phillip Shoultz III** as its new associate conductor—a newly created full-time position. He replaces Sigrid Johnson, who announced her retirement in February 2015. Winner of the 2015 National American Choral Directors Association (ACDA) Graduate Conducting Competition, Shoultz is pursuing a doctorate degree in conducting at the University of Minnesota, where he conducts two choral ensembles. He recently was awarded an F. Melius Christiansen Graduate Study Scholarship by the Minnesota chapter of ACDA, participated in the inaugural Weimar Bach Cantata Academy with Helmuth Rilling, and was selected as one of six conducting fellows for the Oregon Bach Festival this summer. He is director of music, worship, and the arts for Good Samaritan United Methodist Church.



G. Phillip Shoultz III

Shoultz earned degrees from the University of Georgia (BA and BM) and Georgia State University (MM). In Atlanta he served as artistic director to the Gwinnett Choral Guild and a youth organization, Atlanta Institute for Musician-ship and Singing, as founding director of the Georgia Young Men's Ensemble, and as assistant director for Coro Vocati.

Shoultz's first official foray as VocalEssence associate conductor will be the "Dreams of the Fallen" concert in October. He will also serve as artistic leader for the VocalEssence WITNESS and ¡Cantaré! programs, rehearse with the Chorus and Ensemble Singers, and conduct the 2015-16 "River Songs and Tales" tour. For information: vocalessence.org.

Russell Stinson, professor of music and college organist at Lyon College, Batesville, Arkansas, has been appointed Gerhard Herz Visiting Professor of Bach Studies at the University of Louisville for the fall 2015 semester. Stinson will teach a graduate seminar (Case Studies in Bach Reception), play two organ recitals (one to be titled "A Bach Recital for Robert Schumann"), and give a public lecture ("Bach Goes to Hollywood: The Use of His Music in Motion Pictures"). Among Stinson's many publications on the music of Bach are five books and, most recently, the Notes to the *Oxford Bach Books for Organ*, a five-volume, graded edition of Bach's organ works edited by Anne Marsden Thomas and published last year by Oxford University Press. Stinson held the same post in Louisville during the fall 2009 semester.

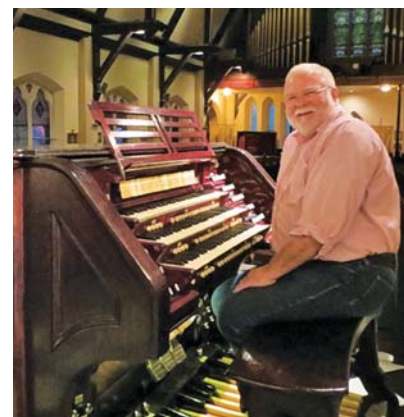


Russell Stinson

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of the Assumption, Louisville, Kentucky; 10/25, Cathedral Basilica of the Immaculate Conception, Denver; 10/26, Cathedral of the Immaculate Conception, Syracuse, New York.

November 1, First United Methodist Church, Bella Vista, Arkansas; 11/8, Christ Episcopal Church, Poughkeepsie, New York; 11/15, faculty recital, Vas-sar College, Poughkeepsie, New York; 11/17, First Presbyterian Church, Marietta, Georgia. For information: www.gailarcher.com.



John Bishop

John Bishop, author of the column "In the wind . . ." in THE DIAPASON, announces the formation of John Bishop Organ Consultation. John Bishop draws on four decades of experience as organ-builder, organist, and church musician to offer advice, assessments, and full consultation services to institutions that own or wish to acquire pipe organs. These services include educating church committees, assessing the condition and value of existing organs, and assessing damage caused by flood, fire, vandalism, and vermin.

Bishop has consulted for churches and universities, insurance companies, public utilities, and denominational offices, making recommendations and providing written reports on all facets of the pipe organ industry. John Bishop is continuing his work with the Organ Clearing House. For more information and to make contact, visit John's new website at www.bishoporgan.com.

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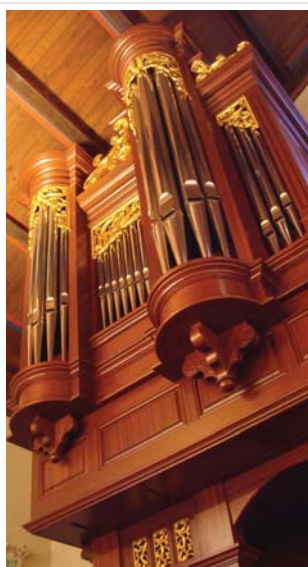
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Nunc Dimittis

Patricia Goodman Booth, 86, died April 17 in Vero Beach, Florida. Born in Yonkers, New York, she showed musical talent as an organist early on, starting her church career at age 14. She studied organ under Arthur Poister at Syracuse University, graduating with a Bachelor of Music degree in 1951.

At Syracuse, she met her future husband, George Lawrence Booth. They were married in 1951 and settled in Fulton, New York. Booth continued her musical career, primarily at the State Street United Methodist Church. After further education at SUNY Oswego she became an elementary school teacher, serving in the Phoenix Central School District, the Nicholasville, Kentucky, schools, and the American School in Rio de Janeiro, Brazil. In 1979 she and George returned to New York, where she continued teaching and also served as organist and music director at the First Methodist Church in Syracuse.

Pat was active in Rotary, the American Guild of Organists (as Syracuse chapter dean), the Philanthropic Educational Organization, and in the Vero Beach Community Church. She was still serving as an organist up until the time of her death. Her proudest accomplishment there was serving on the committee that selected the new Lively-Fulcher organ for the church, which she played just three and a half weeks before her death.

Patricia Goodman Booth was preceded in death by her parents and her husband of 61 years, George. She is survived by her children and their spouses, Dr. Laura Booth Chan (Raymond), Celia Booth (Thomas McCaffery), Eric Thomas Booth (Kathy), Stephen Roger Booth (Kathy), Dr. Michael Booth (Sue), 18 grandchildren and four great-grandchildren, and her companion Ramsey Ludington.

Bruce Prince-Joseph, 89, died April 25, in Kansas City, Missouri. During his childhood in Kansas City he began singing in the choir of St. Paul Episcopal Church, where he was first introduced to the pipe organ. In 1943, he moved to New York City and began organ studies with Pietro Yon at St. Patrick Cathedral, where he spent a brief period as chancel organist. He pursued his undergraduate studies at Yale University in New Haven, Connecticut, where he studied organ with Frank Bozany and composition with Paul Hindemith. Upon graduation, Prince-Joseph moved to Los Angeles where he completed graduate studies at the University of Southern California and served as organist for St. John the Evangelist Church. He was awarded a Fulbright fellowship to study organ in Europe. He returned to New York City to teach at Hunter College in Manhattan, eventually serving as chair of the music department. In 1953, he became organist and harpsichordist for the New York Philharmonic. He made numerous recordings of organ and harpsichord music.

In 1978, Prince-Joseph moved to Nashville, Tennessee, where he pursued work restoring old keyboard instruments, particularly pianos. In 1986, he returned to Kansas City, where he began service at St. Mary Episcopal Church. In 2009, he became organist and music director at St. Therese of the Little Flower Catholic Church, and also served as music director for the John Wornall House Museum and the Alexander Majors House Museum, restoring the 19th-century square pianos of the collection. He also served on the committee for the installation of the Casavant organ at Helzberg Hall in the Kauffman Center for the Performing Arts.

McNeil Robinson II died May 9 in New York City. He was 72. Robinson served as organist and music director in New York City for Holy Trinity Roman Catholic Church, Park Avenue Christian Church (Disciples of Christ), the Church of St. Mary the Virgin, the Church of the Holy Family at the United Nations, and the Trinity Institute of Trinity Church (Wall Street). His tenure at Park Avenue Synagogue spanned five decades. He also had long associations with St. Thomas Church (Fifth Avenue) and the Cathedral Church of St. John the Divine.



McNeil Robinson II

Robinson, known for his improvisations, performed throughout the United States, Canada, Europe, and Japan, and recorded for the l'Oiseau Lyre, Decca, LIRS, and Musical Heritage Society labels. A proponent for historical performance practice for music from all eras, he conducted the first twentieth-century performances of selected works by Cavalli, Carissimi, Pergolesi, Alessandro Scarlatti, and Zelenka, as well as early works of Mozart

and Méhul. He premiered works by such composers as Jacob Druckman, Vladimir Ussachevsky, Robert Starer, David Diamond, Charles Morrow, and Jack Gottlieb.

As a composer, Robinson received commissions from the Archbishop of Canterbury, the American Guild of Organists, Group for Contemporary Composers, Meet the Composer, and numerous churches throughout the United States. Of his compositions for the organ, he was most proud of his *Concerto for Organ and Orchestra*, commissioned by the American Guild of Organists and the San Francisco Symphony for the 1984 AGO national convention, and *Dismas Variations*, which found its way into the required repertoire for the AGO National Young Artists Competition in Organ Performance. His works are published by Theodore Presser, C.F. Peters, and Oxford University Press.

Robinson joined the faculty of the Manhattan School of Music in 1984 and chaired the organ department there between 1991 and 2015. He also chaired the organ department at the Mannes College of Music and taught at the Hartt School of Music, Queens College, and Yale University. His students included Jason Roberts, Justin Bischof, and Aaron David Miller.

McNeil Robinson was born in Birmingham, Alabama, and at age 14 entered the Birmingham Conservatory as a piano student of Hugh Thomas. By age 17, he had performed as soloist with the Birmingham Symphony (now the Alabama Symphony Orchestra). Robinson attended Birmingham Southern College as a full-scholarship student, and moved to New York City in 1962 to continue his piano studies as a full-scholarship student of Leonard Shure at the Mannes College of Music. He also studied privately with Rosina Lhévinne and Beveridge Webster. In 1966 he entered the Juilliard School and studied organ with Vernon de Tar and Anthony Newman, and composition with Vincent Persichetti. He graduated in 1970, receiving the Juilliard Faculty Award.

Following his study at Juilliard, Robinson continued organ study with George Faxon, Russell Saunders, and Catharine Crozier, and with Guy Bovet and Monserrat Torrent at the University of Salamanca (Spain), and composition with Yehudi Wyner and Jacob Druckman. A significant influence in Robinson's life was Marcel Dupré, several of whose works became signature pieces for Robinson.

McNeil Robinson is survived by his wife, Maria Cristina Robinson, a brother, Robert Michael (Janice) Robinson, and many nieces and nephews. His life and career will be celebrated in New York City at a date, time, and location to be announced (see AgoHQ.org).

Robert Tucker, 60, died May 10 in Atlanta, Georgia. He studied organ performance at the University of South Carolina, and after holding a number of church positions in South Carolina moved to Atlanta, where he was well known as a substitute and long-term interim organist, and continued to concertize. Tucker held the American Guild of Organists' Service Playing Certificate and was active with the local chapter, serving as transportation information chair for the regional convention. He was the creator and caretaker for the Georgia Pipe Organ information link found on the chapter website and assisted in the posting of job opportunities. At the time of his death, Tucker was the office manager at Parkey OrganBuilders in Norcross, Georgia, where his quick wit and cool efficiency earned the profound respect of staff and clients. Robert Tucker is survived by his partner, Jay Ellis. ■

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Francesco Cera

Francesco Cera plays concerts: August 4, Valloire, France, Festival Valloire Baroque, with soprano, guitar, and

lute, works by Domenico Scarlatti, Pergolesi, Vinci; 8/6, Breil-sur-Roya, France, Festival orgues historiques, playing the 18th century Concone organ; September 6, Chiesa San Domenico, Cortona, Italy, 1547 Luca da Cortona organ and harpsichord, concert in memory of Gustav Leonhardt; 9/12, Granada, Spain, San Jeronimo, on the 1727 Alessandro Muñoz organ; 9/19, Genoa, Italy, Chiesa San Matteo, 1773 Alari organ, works by Cabezon, Correa de Arauxo, Bruna, and Cabanilles. For information: www.francescocera.it.

Philip Crozier plays concerts this summer: July 21, St. Laurentius Kirche, Langenhorn, Germany; 7/24, Antwerp Cathedral, Belgium; in Germany, 7/25 Pfarrkirche St. Gudula, Rhede; 7/26, Barockkirche St. Franziskus, Zwillbrock; 7/29, Konstantin-Basilika, Trier; August 1, Stadtkirche, Michelstadt; 8/6, St. Nikolai Kyrka, Halmstad, Sweden; 8/8, Kongsberg Kirke, Norway; 8/16, Växjö

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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Philip Crozier

Domkyrka, Sweden; concluding concerts are in Germany, 8/21, Pfarrkirche St. Gudula, Rhede; 8/23, Stadtkirche St. Dionysius zu Krefeld; 8/26, Essen Dom; 8/28, Konstanz Münster.



Steven Egler

Steven Egler, professor of music at Central Michigan University, will perform a recital on the refurbished organ at First Christian Church, Dixon, Illinois, on July 12 at 2 p.m. to mark his 50 years as a church musician. Egler's first position was as assistant organist at this

church. He has commissioned a work by C.M.U. composer David Gillingham in honor and memory of Jane Weaver, Egler's high-school guidance counselor and member of the church, and President Ronald Reagan, who attended the church during his boyhood years in Dixon. The work, "Laeta Memoria" (Joyful Recollection) incorporates the vowels of both names—Reagan and Weaver—as thematic and harmonic material. Paul McNamara and Company carried out the refurbishment of the organ.



Mario Duella at Zeni organ of Tempio Votivo

Mario Duella gave a lecture on 19th-century organ music April 26 for a group of Venetian-area organists, which included many young people. Duella

also performed organ works by Bach, Padre Davide of Bergamo, Capocci, and Clausmann, along with the Ave Plavis choir, directed by Sandro Carnelos, organizer of the conference, which featured the Romantic-style 2012 Andrea Zeni organ at the Tempio Votivo in Ponte della Priula, near Treviso.



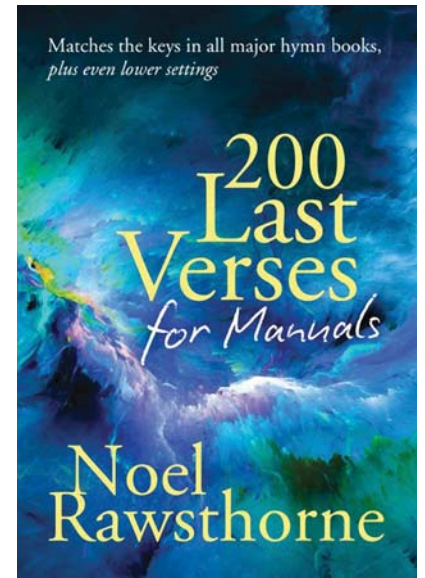
Sarah Rose Taylor and Nigel Potts at Longwood Gardens

Nigel Potts, organist, and Sarah Rose Taylor, mezzo soprano, have released an all Wagner and Elgar CD on the MSR Classics label. The program includes two complete song cycles, Wagner's *Wesendonck Lieder* (some of which were sketches for *Tristan und Isolde*) and Elgar's *Sea Pictures*, as well as "The Angel's Farewell" from Elgar's *The Dream of Gerontius* and Wagner's Prelude to Act I from *Tristan und Isolde*. All works were transcribed by Nigel Potts and recorded on the Schoenstein & Co. organ at Christ & St. Stephen's Church in New York City, where Potts is organist and choirmaster. Some tracks also include Wagner or Elgar's harp part performed by Grace Cloutier.

Potts and Taylor have performed duo concerts in Arkansas, Arizona, Washington, D.C., Texas, the Bahamas, Weill

Hall of Carnegie Hall, the Cathedral of St. John the Divine in New York City, and most recently at Grace Cathedral in San Francisco and at Longwood Gardens for the Delius Society of Philadelphia. They are pictured at Longwood Gardens, Kennett Square, Pennsylvania.

Publishers



200 Last Verses for Manuals

Kevin Mayhew announces new publications. Noel Rawsthorne's *200 Last Verses for Manuals* and *200 More Last Verses for Manuals* (£25.99 each), are revised editions of Rawsthorne's collection of last verse harmonies, which match the keys found in major hymn books and now include even lower settings. For information: kevinmayhew.com.

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Loyola Marymount University in Los Angeles, California



HEAR INFINITY

From the Spanish Gothic Chapel of the Sacred Heart to architect Frank Gehry's postmodern Chapel of the Advocate, Loyola Marymount University has some of the most beautiful and engaging worship spaces in Los Angeles. When LMU chose a Rodgers Infinity 361 organ for the Sacred Heart Chapel, Fr. James D. Erps, Director of Campus Ministry, worked closely with Church Keyboard Center and its Tonal Director, Dr. Robert Tall, to perfectly voice the Rodgers organ for the space, as well as to reconfigure the existing Ruffatti pipework into two "flower boxes" on each side of the sanctuary.

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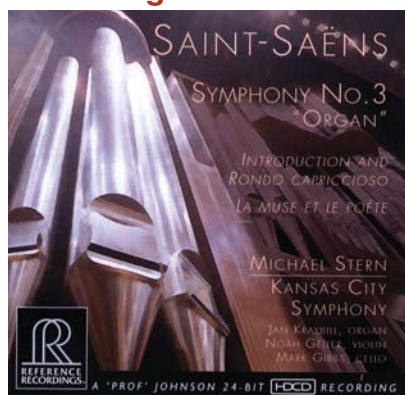
Michael's Music Service announces new sheet music restorations. *Prelude in D* (1877), and *Russian Hymn with Variations* are by George W. Morgan, the first organist to play Bach and Mendelssohn in the United States. The latter piece is marked "for the use of students." Friedrich Lux's *Fantasia de Concert sur 'O Sanctissima,'* may be familiar as "Lord, Dismiss Us with Thy Blessing." Robert Elmore's *Night Song* has been recorded on the Spreckels Organ by Bob Plimpton, a student of Elmore.

Meditation on Ewing, using the tune of "Jerusalem the Golden," and *Love Those Words* are by Michael Johnston; *Fugue in G Minor*, by A. L. Barnes, was a triple fugue played by and dedicated to Clarence Eddy; George Whiting's *Concert Etudes* are a set of pieces written by an American Guild of Organists founder in 1904. Reginald Foort's transcription of Mozart's *Overture to the Marriage of Figaro* includes copious fingering and pedaling and is meant for a two-manual organ.

Roland Diggie's *Concert Fantasia on Materna* (the tune usually associated with "America, the Beautiful") is appropriate for patriotic holidays in the United States; *Television Theme Trio*, by Mark N. Peterson, utilizes themes from *The Munsters*, *Perry Mason*, and *Mission: Impossible* (including a bongo part). For information: michaelsmusicsservice.com.

ECS Publishing announces new choral music. Moderately easy works include *A Sacred Place* by Gwyneth Walker (SATB and organ or string orchestra, full score 7463, \$26.25); *O nata lux* by René Clausen (SATB a cappella, 8187, \$1.95); *The King Shall Come When Morning Dawns* by Alistair Coleman (SATB and organ, 8144, or SSAA, 8143, \$2.25); *O magnum mysterium* by Howard Helvey (SATB a cappella, 8119, \$1.95); and *There Is a New Creation* by David Ashley White (SATB a cappella, 8048, \$1.55). Moderately difficult works include *Draw nigh and take the Body of the Lord* by Derek Healey (SATB and organ, 7839, \$1.55) and *How Long We Wait* by Frank Ferko (SATB divisi and oboe, 8188, \$3.40). For information: www.ecspublishing.com.

Recordings



Saint-Saëns, Symphony No. 3

Reference Recordings announces a new release: *Saint-Saëns, Symphony No. 3, 'Organ'* features Michael Stern conducting the Kansas City Symphony, with organist **Jan Kraybill** playing the Julia Irene Kauffman Casavant Organ at Helzberz Hall, Kauffman Center for the Performing Arts, Kansas City, Missouri. For information: www.referencerecordings.com.

Fugue State Films has released a CD by **Sietze de Vries** on the restored organ of the Katharinenkirche of Hamburg, Germany. Though the four-manual organ was largely destroyed in World War II, Flentrop Orgelbouw of Zaandam, the Netherlands, completed a reconstruction of the organ in 2013, utilizing surviving pipework. The CD features music by Praetorius, Reincken, and Bach. Fugue State Films is in the final stages of completing its Widor DVD project, a set (two DVDs, two CDs) documenting the life and work of Charles-Marie Widor. Copies of the set can be purchased now. For information: fuguestatefilms.co.uk.

The website devoted to information and on-line sales for **Pro Organo** branded organ and choral recordings, has received a major update and expansion. The new ProOrgano.com website offers CDs, DVDs, music scores, and digital download products such as MP3 audio, PDF music scores, organ ring-tones, and organ video.

ProOrgano.com uses the latest "adaptive" technology for easy navigation on desktop and laptop computers, tablets, and smart phones. Further website expansion includes the posting of previously unheard archive recordings of organ music produced by Pro Organo founder Frederick Hohman. Over the next 24 months, all of the Pro Organo label's 3,000-plus tracks will be represented at ProOrgano.com with audio samples, with most having download capability. This gives new availability as digital downloads to dozens of the label's "sold out" or "out of print" organ and choral CD titles. For information: proorgano.com.

St. Thomas Aquinas Church commissioned the builder to bring the two-manual, mechanical-action organ to its new, permanent home. It was dedicated on April 12 before a capacity congregation.

Bedient has also carried out restorative repairs to the 1910 Geo. Kilgen & Son mechanical-action organ in Immanuel Lutheran Church, Daykin, Nebraska. For information: www.bedientorgan.com.

C. B. Fisk, Inc., will build its first organ for a Catholic cathedral, Opus 147, a three-manual, 64-rank (plus preparations) mechanical-action organ in Immanuel Lutheran Church, Daykin, Nebraska. For information: www.cbfish.com.

Organ Builders



Bedient Opus 8

The Bedient Pipe Organ Company of Roca, Nebraska, has relocated the firm's Opus 8, built in 1976 for Wesley House, a United Methodist ministry for the University of Nebraska-Lincoln campus (the building was later known as United Ministries in Higher Education, an interdenominational organization). The building became vacant in 2010 and in 2013 served as the temporary home of the Newman Center, St. Thomas Aquinas, a Catholic campus ministry center.

Johannus Orgelbouw reports installations in Africa as Christianity has grown in countries such as Ghana, Nigeria, Kenya, and South Africa. In Ghana Johannus installed a hybrid organ in the Mfantsipim Senior High School, whose graduates include former United Nations Secretary-General Kofi Annan. The firm recently installed Monarke organs in Calvary Methodist Church and in Ridge Church in Accra, also in Ghana.

In Nigeria, Johannus supplied six sizable organs at the end of last year, and a total of ten by the first quarter of 2015. In recent months the Johannus team handled on-site organ installation in the cities of Jos and Lagos as well as other locations. Due to growing interest, a Johannus showroom will be opening in Accra, the capital of Ghana. The showroom will be combined with a music school where African organists can be trained. For information: www.johannus.com.

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ARTEK goes German

Two days before Johann Sebastian Bach's 330th birthday, while exercising my daily morning custom of reading *The New York Times* I was happily surprised to see a picture of a very ornate harpsichord being played by Gwendolyn Toth. What a pleasant way to begin a March morning, I thought. Accompanying the photo was a Critic's Notebook piece, "Plucking Away, 300 Years Later," by James R. Oestreich. A quick scan of his essay convinced me that I wanted to know more details about this festival of German music played on four Germanic harpsichords, so I contacted Dr. Toth, who responded to my request with an electronic copy of the 16-page program booklet as well as the illustrations that brighten this column.

Gwen Toth founded ARTEK (The Art of the Early Keyboard) in 1986. Various programs under her direction have been lauded in the New York media, and several of us in Texas have benefitted from the generosity of Toth and her husband Dongsok Shin, who have shared difficult-to-find replacement parts for at least two of our Willard Martin harpsichords (one of them a Saxon-style instrument). So it was with particular empathy that I read the programs and extensive notes from this festival and forthwith decided that there was much of interest to share with the readers of this column.

To celebrate Toth's new two-manual harpsichord, a close copy by John Phillips of the celebrated 1739 instrument made by Johann Heinrich Gräbner the Younger of Dresden, Toth devised two concert programs plus several associated events to occur on Friday and Saturday, March 13 and 14. One might be quite certain that Johann Sebastian Bach would have approved of these particular dates, especially the second!*

The venue was New York's Immanuel Lutheran Church, where Toth is the music director (in addition to her positions as orchestra director at Manhattan College and harpsichord teacher at Montclair State University).

The first program comprised the complete second part of Bach's *Clavierübung*, but with a most interesting twist: because the Gräbner instrument has an expanded bass range (the lowest note is DD rather than the usual FF), Toth decided to play the *French Overture* in the key of G minor rather than its published key of B minor, and a downward transposition of a major third. As she wrote in notes to the program, "... Ultimately one faces the question of, having the extra lower notes, how does one make use of them?" Since the composer himself had made a downward transposition from its original C minor to B minor for the published version of his monumental work, it seemed to be an apt way to revel in the magnificent possibilities provided by the added bass strings. Following intermission came the *Italian Concerto*, but in this case an attempt at a similar downward change of key did not prove satisfactory, so Toth decided to play it in its usual key of F, thereby "displaying the beautiful sound of the high range of the instrument" as well.

Master harpsichord builder John Phillips continued the festive evening with a question and answer session. In his eloquent written notes to the program, Phillips provided two possible explanations for the unusual range of this harpsichord's prototype:

If it were intended for ecclesiastical use the low DD would, at *Kammerton*, sound the same pitch as the CC (16-foot C) of the organ at *Chorton*—a whole step higher. If it were to be played in consort with the organ, including its 16-foot range, there would be no need to go below DD. Since it was tuned to *Kammerton*, it could still play with other instruments without transposing. If the in-



Two sides of Gwendolyn Toth in performance (photos by Ben Asen and Dongsok Shin, courtesy of ARTEK)

tended use were for the theater orchestra, the low DD would be the same as the lowest note of a violone in the most usual tuning. In either case, this instrument would have excelled as a 'big band' continuo harpsichord.

Additionally Phillips mentioned his surprise that he had produced a total of 13 Gräbner-inspired harpsichords since the first commission for one in 1998:

Even though the first copy of the 1739 instrument was musically revelatory to many, I assumed that no one else would be interested in such a big . . . and heavy harpsichord. I was wrong. Musicians took to them. The one before you is my third 1739 . . . and there are ten more Gräbners of other somewhat smaller varieties as well.

Events on day two began in the afternoon with several free workshops: the first was concerned with "Concepts of Early Keyboard Technique," led by Dr. Toth, who utilized both a harpsichord and a clavichord, a favorite pedagogical instrument in the 18th century, for her presentation. The second workshop, "Lessons in Harpsichord Quilling and Maintenance," was guided by Dongsok Shin, who serves as harpsichord technician for both the Metropolitan Museum of Art and the Metropolitan Opera.

At eight that evening a concert of music for multiple harpsichords engaged four distinguished New York harpsichordists: Bradley Brookshire (assistant conductor and harpsichordist at the Metropolitan Opera), Stephen Rapp (assistant organist at St. Patrick's Cathedral), Gwendolyn Toth, and Dongsok Shin. The music, most of it rarely heard in concert, included *Concerto in D* for two harpsichords by Joseph Schuster (Toth and Shin), *Duetto in C Minor* for two harpsichords by Mützel (Shin and Rapp), *Sonata in G Minor* [Allegro] by Mattheson (Brookshire and Shin), *Sonata in F* for two harpsichords by W. F. Bach (Rapp and Brookshire), *Concerto in B-flat Major* for two harpsichords by Graun (Toth and Rapp), and, for the grand finale, *Concerto in A Minor*, BWV 1065, by J. S. Bach, with the entire ensemble, including ARTEK strings.

Four diverse Germanic instruments by three builders provided appropriate keyboards for this stylish presentation. In addition to John Phillips's magnum opus, Owen Daly of Salem, Oregon, contributed his newly finished harpsichord based on one built in Hamburg in 1728 by Christian Zell. Daly's harpsichord, with a compass of FF-d''', has a classic disposition of three stops: 8', 8', and 4' registers, with manual coupler and buff stop. Of special interest is its stringing in Stephen Birkett's historically produced iron and brass wire.

Philip Tyre was the builder of Bradley Brookshire's 1990 harpsichord. Originally a single-manual instrument (GG-e''') with two 8' stops and a 4' register, strung in brass throughout, its prototype was a harpsichord built in 1738 by the organ-maker Christian Vater



Bradley Brookshire



John Phillips



Germanic harpsichords by Phillips, Daly, and Tyre/Martin

of Hannover. In 2005 Willard Martin added a buff stop and enlarged the case to accommodate a second keyboard.

The fourth harpsichord, owned by New Jersey resident Edward Brewer (an Oberlin classmate of mine, who often transported me as a passenger on his motorcycle during our junior year in Salzburg), was built by Thomas and Barbara Wolf of The Plains, Virginia, and is also a two-manual instrument based on Vater's single-manual harpsichord, "but with rather different sound results," according to Dongsok Shin's note in the program.

Director Toth ended the program note to her solo recital with these wise words, "Playing Bach on a German harpsichord has been truly a revelation. Both the orchestral quality of the full sound and the clarity of the individual notes serve his music in a way no French harpsichord (for many years the instrument of choice for Bach) can ever match. A perfect marriage of instrument and repertoire."

I would concur, having experienced one of John Phillips's instruments slightly more than a decade ago during the Southeastern Historical Keyboard Society's conclave at Stetson University in DeLand, Florida. There, on our quest to hear Bach as Bach might have heard Bach, we tried

to absorb into our minds and ears not only the fullness of sounds produced by the magnificent nine-foot harpsichord, but also those created through the quiet beauty of Willard Martin's Lautenwerk, a gut-strung keyboard instrument; and those dynamically controllable sounds made possible through David Sutherland's fascinating recreation of a Dresden fortepiano: all three instruments based on prototypes that Bach almost certainly knew. Many years earlier, Isolde Ahlgrimm had noted wryly that "Bach probably would have been quite surprised to hear his music played 'authentically' on the ubiquitous French-style instruments of the mid-20th-century harpsichord revival, lovely as they are."

I daresay that ARTEK's German odyssey is yet one more hopeful journey in the ever-on-going attempt to bring more historical accuracy into our performances of music from the past. ■

* Should you have difficulty making sense of this sentence, please e-mail me at lpalmer@smu.edu or write to Dr. Larry Palmer, 10125 Cromwell Drive, Dallas, Texas 75229. I will be happy to send an explanation. As always, news items and comments are welcome.

Reviews

Music for Voices and Organ

by James McCray

Autumn church repertoire

To every thing there is a season and a time to every purpose under heaven.

—Ecclesiastes 3:1

Welcome to you, rich Autumn days,
Ere comes the cold, leaf-picking wind;
When golden stocks are seen in fields,
All standing arm-in-arm entwined;
And gallons of sweet cider seen
On trees in apples red and green.

—W. H. Davies (20th century)

As the summer months progress we are reminded of our next season, when there will be an increase in the number and types of the bustling activities such as those found in churches, schools, clubs, and, of course, music groups.

Certainly, churches enjoy the return of vacationing congregation members and schools their students, as the heat of summer gives way to the heat of busyness. However, autumn does not begin until September 23, and, by then, most things associated with fall are already in full swing. The traditional Rally Day probably will be September 13. Keep in mind this delightful season lasts until December 22, the first full day of winter. Brrr!

Autumn is generally a popular time for most people. A certain nostalgia sets in, and there is a wizened visage that somehow wakens memories of the past. The shards of earlier times surface as cooler days and the changing colors of nature emerge. Church choir directors sound the alarm; we are somehow stimulated to action as the sounds we hear are the standard soundtrack of life.

So, I hope that my suggested summer preparations, presented in the May column, were accomplished and a help to you. The reviews this month are of music for special Sundays in autumn, except December, which will be observed in a future column about Advent music. As the preacher in Ecclesiastes reminds us (above), “to every thing there IS a season.”

September: Rally Day

Welcome to the House of the Lord, Gwyneth Walker. SATB and organ or optional string orchestra, E.C. Schirmer Co., 7460, \$2.25 (M-).

This is a commemoration of the church, part of the multi-movement work *A Sacred Place*; the other two movements focus on places where faith is celebrated, a house and a room. This selection will make a wonderful opening for the return of the choir to their ministry: the choir welcomes the congregation into this house of worship. There are several spots where divisi is used to add

drama; however, the vocal lines are very simple. The organ part is on three staves and also simple in structure, although there are a few tone clusters that build up by adding consecutive notes to achieve dissonance. Walker wrote the text, which consists of statements of beauty, splendor, mystery, wonder, and comfort, perfect messages to welcome the congregation. Highly recommended.

Come Christians, Join to Sing, Joel Raney. SATB and piano with optional orchestral accompaniment, Hope Publishing Co., C 5837, \$2.10 (M).

Here is a fresh and rousing setting of this popular anthem, which will triumphantly start the year for everyone. The tune, MADRID, has small variations from the melody, but retains the text of Christian Bateman. The music moves through several key changes but always with an exultant setting of the “Alleluia” that helps identify the tune. The keyboard accompaniment is easy, and there is a performance CD of the orchestral accompaniment.

October: St. Francis Day God Bless the Animals, Clare Shore. Unison and piano, ECS Publishing, No. 7693, \$1.55 (E).

Not all churches commemorate this day; nevertheless, here is a clever way to start the service for those that do. This two-page unison setting for children is indicated as an Introit, but could also serve as special music at other times in the service recognizing this special day. The numerous instructions in the score include many tempo/mood changes and physical gestures to illustrate the text (“Does your cat have four left paws?”), which the children (and congregation) are sure to enjoy. The vocal and keyboard parts are very simple as furry, hairy, stinky, smelly, slimy, finned, and scaly animals are blessed! The feast day of St. Francis of Assisi is October 4, the day after the death of the saint in 1226.

Anthem on the Prayer of St. Francis, Charles Galetar. SATB and organ, Paraclete Press, PPM 01501, \$2.20 (M-).

The famous words of St. Francis, “Lord, make me an instrument of thy peace,” have often been set to music by many composers. Here, there is an unaccompanied section, some unison passages, and a section with a soprano descant. The organ accompaniment is on three staves with gentle interludes before and after the pensive text phrases. The ending, however, is loud and dramatic.

Reformation Day

God Is Our Refuge, K. 20, Wolfgang Amadeus Mozart. SATB

unaccompanied, available at www.epdl.org and imslp.org (E).

This brief and easy setting of a statement from Psalm 46:1 was written by Mozart at the age of nine. It has been translated into English and is naively contrapuntal and could be useful as a prayer response.

November: All Saints' Day Tribute to the Saints, arr. Lloyd Larson. SATB and piano with optional trumpet, handbells, and congregation, Lorenz Publishing Co., 10/4025L, \$1.95 (M-).

Charles Stanford's familiar tune (ENGELBERG) and William How's text are used; however, Larson has arranged some new music so that it has fresh appeal. The congregation sings the first two and the fifth verses, which are on the back for duplication; verses three and four are for choir only. The keyboard part is easy. This score does not include the handbell music, but there is a transposed trumpet part. The ending is loud and triumphant. This setting will certainly bring a rousing celebration for an All Saints' commemoration.

For All the Saints Who've Shown Your Love, arr. John L. Bell. SATB, flute, oboe, and cello with optional assembly, GIA Publications, G-4540, \$1.90 (M-).

Bell wrote the text and used the folk-melody O WALY WALY for the music. This sweet melody flows gently in a modified 3/4 meter. The instruments do not really assist the singing, although there is also an optional keyboard accompaniment to help the assembly. All four verses are printed on the back cover with the first for an unaccompanied soprano solo. This is a charming setting that will clearly be popular with everyone.

Give Us the Wings of Faith, Craig Phillips. SSATB unaccompanied, Paraclete Press, PPM 01226, \$2.20 (M+).

Although not truly difficult, the notes in the divisi bass part may pose a problem for some choirs. There is a section with the lower voices singing on “Ah” while the two soprano sections soar above them. The music is through-composed with great variety in text setting, along with some dissonant chords.

Thanksgiving

A Harvest Anthem: God in Such Love for Us, Malcolm Archer. SATB and organ, Royal School of Church Music, published by GIA, US Code: G-8431, \$2.15 (M).

Using a Fred Pratt Green text, the three verses are always set to the same

theme; the first is scored for mixed unison voices and the second is for unison men. Both verses close with an easy SATB section. The third verse is for mixed choir with a soprano descant. The organ part, on two staves, has a quiet flowing style that is strictly for accompaniment.

Thank You, Thank You, Lord, Austin C. Lovelace. Unison and keyboard, Paraclete Press, PPM 01216, \$1.70 (E).

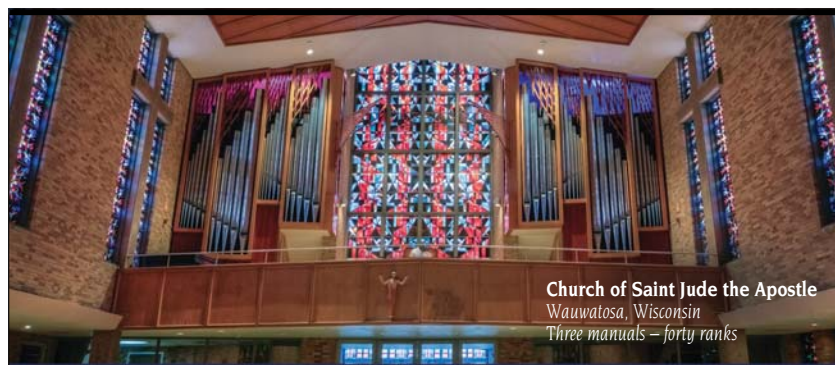
This children's setting gives thanks for nature's gifts such as dew drops on a spider's web, whispering breezes in the trees, and bird songs. There are four verses, each with the same melody. This would be a delightful anthem for a Thanksgiving service.

Book Reviews

The Haarlem Essays: Celebrating Fifty International Organ Festivals. Edited by Paul Peeters. Bonn, Musikverlag Dr. J. Butz, 2014 (Gesellschaft der Orgelfreunde #267), 472 pages, hardcover. Two prefaces, notes on 23 contributors, 150+ illustrations (33 in color), \$53; ISBN 978-3-928412-15-5, available from ohscatalog.org.

This attractive volume announces itself with a clever cover design by Peter Ouwerkerk. Wrapped around the spine and across half of the the back is a colorful montage by Cor van Gestel that combines Gerrit Berckheyde's 1696 painting of the market square before the Grote Kerk (Church of St. Bavo) in Haarlem with his own photograph of contemporary activity on the square taken from the vantage point of the painter. The hard and glossy cover (not merely a dust jacket) fittingly introduces us to equally colorful “time-travel” perspectives on the first fifty years of the Haarlem international organ festivals, Haarlem's organs old and new, and the art of musical improvisation, which has played a central role in the Haarlem festivals from the start.

The contributions are grouped into three sections. Part One, “The Haarlem International Organ Festival: Its Roots and Fruits,” comprises essays about the festival's history and significance, the organs of Haarlem and their builders (including not only the famous 60+ stop 1738 Christian Müller organ at St. Bavo's but also instruments by Cavallé-Coll and Ahrend & Brunzema among others), and artistic trends in the improvisations across five decades. Documenting the competitions and placed with other appendices at the end of the book is a 35-page “Coda” with scores of the improvisation themes for every competition from 1951 to 2012.



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An accompanying CD contains seven of the winning performances. Recorded in 1955, 1959 (just before the Marcussen restoration and tonal modification of the Müller organ), 1968, 1971, 1977 (before Flentrop's re-voicing of the instrument), and in 2012, the sequence of tracks documents changes in the sonority of the Müller instrument—and to some extent, of course, technical advances in recorded sound.

Few organ prospects can match the spectacle of the 1738 Müller instrument at the west end of Haarlem's Grote Kerk. And the city of Haarlem, whose proud property it has been from the start (not the church's), has cared for its treasure well. An essay by Frits Elshout of Flentrop Orgelbouw suggests that the sound of the organ today comes close to the original, after having been pulled first in one tonal direction and then in the other. A first re-voicing by Witte of Utrecht in 1866 mellowed the sound to accord with the taste of the times; and the Marcussen firm's otherwise impeccable renovation in 1959–61 had perhaps gone too far toward the 1960s idea of neo-classical tonality. Almost immediately at that point, St. Bavo's organist Klaas Bolt and others began to complain that the instrument had "lost its body." A third tonal revision, completed in stages by Flentrop between 1987 and 2001, leads Elshout to believe that "the sound we hear today is closer to Müller than it has been since Witte made the first changes in the nineteenth century." That is to say, it may sound again as heard by such famous visitors as Handel (who played the instrument in 1740 and 1750), Mozart (who played it at the age of ten), Mendelssohn, and Liszt. The jaw-dropping splendor of the instrument's ornate case, nearly 90 feet high (counting the oversized coat of arms at the top) and 50 feet wide, would have astonished even non-organist Americans as they flipped through their local LP bins of new releases in 1966. E. Power Biggs recorded Mozart's works for solo organ at St. Bavo's shortly after the Marcussen renovation, on his third recording foray to Europe (the first with stereo equipment). When Columbia released the sonically impressive result as *E. Power Biggs Plays Mozart*, they chose to showcase the instrument full-length between two black fields on one of the most elegant LP covers ever.

Part Two of the volume, "The Organist: Essays on Repertoire and Improvisation," presents contemporary scholarly articles on music history and theory, as well as two special pieces first published in the 1950s. Authors of the new essays include Jean-Claude Zehnder (on organ music from William Byrd to Wilhelm Friedemann Bach), Christoph Wolff (on the central role of the organ at critical stages in Bach's life, an essay dedicated to the memory of the late Ewald Kooiman), Joris Verdin (on French organ music of the nineteenth century), Roman Summereder ("From Reger—via Hindemith, Messiaen and Ligeti—to the Present"), Jan Raas ("Real-time Composition: Thoughts on the True Nature of Improvisation," a fascinating consideration of the extent to which physical contact with the instrument may have counted more for great composers than pen and paper and musical reflection), Hans Fidom ("Improvisation: The Emancipation of an Ancient Musical Skill"), and Ton Koopman (on improvisation in continuo playing).

Completing the section are pungent position pieces published for the first time in English translation: Marie-Claire Alain's "The Practicability of the Contemporary Organ" (1959), and Anton

Heiller's "The Improvisor and Organ Building" (1953). Each celebrates without apology the artistic advantages, even for improvisation, of purely mechanical pipe organs of reasonable size. The editor justifiably notes that "... although [these two essays] are clearly documents of their time, through their sharp and intelligent observations they have lost little of their original impact."

Between Parts One and Two stands a lively 60-page section, "Intermezzo: Interviews, Portraits, Thoughts, and Impressions." The spontaneity of these contributions, accompanied by a host of candid photographs, reminds us that this is a book above all about people: the performers, stop-pullers, teachers, judges, and students, and organizers who shaped the Haarlem summer festivals and who were in turn shaped by them. Names such as Anders Bondeman, Gustav Leonhardt, Anton Heiller, Marie-Claire Alain, Albert de Klerk, Jeanne Demessieux, Cor Kee, Piet Kee, Sigfried Reda, Klaas Bolt, Luigi Ferdinando Tagliavini, Hans Haselböck, Peter Planyavsky, André Isoir, Ewald Kooiman, Guy Bovet, and Daniel Roth make repeated appearances. As it happens, the principal players at Haarlem have represented continental Europe for the most part—Austria, France, Italy, and of course, the Netherlands. Notably absent are most of the best-known organists from England and America.

Recital-goers who might sigh at seeing the term improvisation in their programs, anticipating "just one more exercise in the performer's self-indulgence," are likely to come away from this book with a new appreciation for the artistic significance of one-time, real-time, "performative" music-making. They may even be tempted, now, to engage what they hear as judge Peter Planyavsky does in his real-time notes, scribbled while listening to three of the competitors improvise on the five-line theme that he submitted for the finale of the 2012 competition. His penned scratchings in German are reproduced in facsimile with accompanying English translation.

The collection is in excellent English throughout, with key quotations footnoted in their original language, usually French or German. Stephen Taylor deserves high praise for his very natural renderings whenever translation was required. Adding to the overall reader-friendliness of the book are frequent content headings within the articles to lead us along, as well as side boxes and notated musical samples. Such visuals welcome and guide the reader who happens to open the book to almost any page. *The Haarlem Essays* can thus be read straight through from beginning to end as a journey of amazing variety or enjoyed as a series of random trips taken in any order. Organists, organ enthusiasts, followers of the celebrated *dramatis personae*, and all with an interest in musical improvisation will find this lively compendium to be a unique and delightful addition to their library.

—Anton Warde
Cape Elizabeth, Maine

New Recordings

Daniel Roth plays Bach. Grands Orgues A. Cavallé-Coll, Saint-Sulpice, Paris. Ifo classics 7244.2, www.ohscatalog.org.

Bach: *Fantasia in C Minor*, BWV 562; *Prelude and Fugue in D Major*, BWV 532; *Prelude and Fugue in G Minor*, BWV 542; *Passacaglia in C Minor*, BWV 582; Chorale preludes BWV 639, 622, 656. Roth: *Albert Schweitzer, in memoriam* (improvisation).

The great humanitarian, Bach and organ scholar, and Renaissance man Albert Schweitzer is brought to mind when considering this fine recording. Its centerpiece is in fact an extended improvisation by Daniel Roth in honor of Schweitzer, based on the chorale *Vater unser im Himmelreich*. Schweitzer loved and studied the music of Bach. But his brilliant intellect and many talents compelled him beyond mere appreciation. Having found a higher calling as a medical doctor and theologian, Schweitzer did record a great deal of Bach's organ music at various times during his life, including most (if not all) of the Bach works heard in the present recording.

The teacher-pupil relationship between Schweitzer and Charles-Marie Widor was reciprocal, as Schweitzer taught Widor a great deal about Bach's music and the German Lutheran chorale. Schweitzer went on to create an edition of Bach's organ music with Widor for G. Schirmer. (After Widor's death, his work on this project was assumed by Schweitzer's long-time friend Edouard Nies-Berger. Interestingly, in his own playing of Bach, Schweitzer always used not his own edition, but the universally respected Grienpenkerl and Roitzsch edition of C. F. Peters!) In spite of his firm belief that old German organs were best, Schweitzer eventually stated his opinion that the organs of Cavallé-Coll offered an ideal platform for the performance of Bach's music.

The improvisation in honor of Albert Schweitzer could be a model for this art in modern times—something for which Daniel Roth is justifiably famous, and something for which the Saint-Sulpice organ is ideally suited. However, in spite of their many beauties, the instruments of Cavallé-Coll represent an entirely different aesthetic when compared to the German organ of the early 18th century. This should in no way hinder our enjoyment in hearing these works performed on Cavallé-Coll's splendid *magnum opus*.

Bach is not so often recorded at Saint-Sulpice, but it was by Marcel Dupré in 1959, in a legendary set of recordings released by the Mercury Living Presence label. Insofar as some of the works on the present compact disc were also

recorded by Dupré, it is interesting to compare the recorded sound and the performances of the two celebrated French musicians.

Mercury's recording engineers Robert and Wilma Cozart Fine seem to have had a magic touch. All of their recordings are sonically spectacular and are much praised and prized by collectors, and the on-site recordings captured at Saint-Sulpice (at great expense and with great difficulty) are no exception. At the time of the recording, Dupré was already suffering the debilitating effects of arthritis in his hands, a condition that plagued him for the last few decades of his life. For this and many other reasons, Dupré was a vastly different interpreter in 1959 than he had been in 1929. Still these Bach recordings marvelously demonstrate the musician's artistic vision of Bach's organ music as he practiced it, taught it to his students, and codified it in his own Bach edition for S. Bornemann, in spite of some technical slips.

Both Dupré's and Roth's recordings include the D-major Prelude and Fugue and the C-minor Fantasia, and not surprisingly, there are many differences of approach in the performances. Dupré's tempos are unfailingly slower. However, there is a "rightness" about his tempos, given the vast reverberation of the church. In the C-minor Fantasia, for example, Dupré's broad tempo and use of the organ's rich *fonds* create a moving, almost spiritual experience. In contrast, Roth's quicker tempo and grand-jeu registration provide for a more powerful, assertive performance. Yet both performances are musical and give the work a gravitas that is highly effective. In the *Prelude and Fugue in D Major*, Roth emphasizes the virtuosic nature of the work, while Dupré's expansive reading is almost symphonic, particularly in the *alla breve* section of the prelude.

The well-known C-minor Passacaglia and G-minor Prelude (Fantasia) receive masterful and tastefully registered performances under Daniel Roth's fingers. If I must quibble with anything, I would suggest that his tempos in the fugues are a bit on the fast side. The tempos would

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Scattered leaves ... from our Scrapbook

- From a review of Stuart Forster's *Symphonic Quest* (Pro Organo CD7228)
- "...Forster elicits a multitude of colors to match every phrase... these are compelling performances. He gives the music a personal touch and makes optimum use of the instrument's vast resources without compromising
-

the integrity of the music. Forster is clearly at home on this grand symphonic instrument, which shines under his capable command. Performer, music and instrument combine to make this a highly enjoyable recording."

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► page 15

not be considered particularly rapid in most venues, but in the vast spaces of Saint-Sulpice some details are lost, in spite of Roth's careful (and appropriate) registrations. Slightly slower tempos would have permitted greater clarity of articulation and nuance, and more clearly discernible inner voices. I also sense occasionally a tiny lapse of control that suggests to me that Roth is not entirely comfortable with the tempi he has chosen. But this is a small quibble.

The two *Orgelbüchlein* chorales (BWV 622 and 639) display profundity on a smaller scale, showing off the organ's quieter side, while the large tripartite prelude on *O Lamm Gottes, unschuldig* is given a broad and powerful reading.

Like all modern digital recordings of the Saint-Sulpice organ with which I am familiar, this one beautifully captures the sound of the instrument in the church. That said, the 1959 Mercury analog recordings of Marcel Dupré need take a back seat to no later technology in terms of sonic qualities. Those recordings from over 50 years ago still sound fresh and realistic, and genuinely rival today's best recorded sound.

In 1959, commercial recordings of the organ at Saint-Sulpice were rare creatures. In the ensuing years, the organ has been recorded at least occasionally, yet it is always a treat when a new recording of this unique and monumental instrument appears, especially when played by its current *maître*, Daniel Roth. This is not Bach as Bach would have known it, but Bach survives the translation quite effectively. Cavaillé-Coll's magnum opus provides a rich and magnificent sound, and the church's vast spaces create a rich and magnificent acoustical environment for the organ. It is a genuine pleasure to hear Bach's music performed here by Daniel Roth.

—David C. Kelzenberg
Iowa City, Iowa

The Freese Collection. Faythe Freese, organ of Magdeburg Cathedral. Raven compact disc OAR-948; www.ravencd.com.

A former student of several distinguished organists including Jean Langlais, Faythe Freese is professor of organ at the University of Alabama School of Music. On this compact disc she plays the 2008 4/106 Alexander Schuke tracker organ in the Protestant Cathedral of SS. Catherine and Maurice in Magdeburg, Germany.

The disc takes its name from *The Freese Collection*, a suite that Freese commissioned from Pamela Decker (b. 1955). Each of its three movements is based on one of three pieces of artwork also commissioned by Faythe Freese

and her husband from the artist known as "Nall" (Fred Nall Hollis, b. 1947). The first of these, "Augenmusik," incorporates a violin; the second, "Liria e amapola," is a mosaic-rimmed painting of an iris and a poppy, while the third, "La croix de foi," is a cross partly constructed out of organ pipes. A color image of this appears on the front of the accompanying leaflet. All three movements make use of rich textures and harmonies. The first two are gentle and contemplative, while the third, a Hispanic-influenced toccata-like movement in samba rhythm, provides an interesting contrast.

We then proceed to a large-scale work by Heinz Wunderlich (1919–2012), who presided over the famous Schnitger organ at the Jacobikirche, Hamburg. All three movements of the *Orgelsonate über ein Thema* are based on the same four-note motif. The first movement alternates between tranquil and energetic passages, while the second is a very expressive Recitative. The final, very exciting movement is a Toccata fugata. An interesting feature of this is the fugue being interrupted by a Grave section that includes a fanfare on the trumpet stops.

Heinz Wunderlich was a noted exponent of the works of Max Reger, so it is highly appropriate that the final work on this recording is Reger's *Variations and Fugue in F-sharp Minor*, op. 73. The fourteen contrasting variations of this monumental work provide an excellent medium to display both Faythe Freese's fine technique and the varied and admirable qualities of the Schuke organ. Altogether a very interesting and well-produced recording.

—John L. Speller
Port Huron, Michigan

New Organ Music

Gottlieb Muffat, Capriccios und Preludes für Orgel oder Cembalo, edited by Erich Benedikt. Doblinger Verlag, Diletto Musicale DM 1417, €20.95; doblinger-musikverlag.at.

This collection contains twelve capriccios, six caprices, and seven preludes by Gottlieb Muffat (1690–1770); these pieces are contained in various manuscripts, but not in any printed collection. Most of the capriccios open (and several also close) with extended bars of whole-note or half-note chords marked to be arpeggiated, before continuing with toccata-like or sequential figuration. They range from 10 to 70 bars and include pieces in A and E major, but only one flat as a key signature is used, G Dorian. Apart from no. 4, which is in 3/4 and is based on an insistent upbeat figure, all are in 4/4 time.

The caprices are generally more homophonic in structure, only nos. 3 and 6 being freer. Variant versions of nos. 1 and 2 are included. Nos. 1, 2, and 5 are in 3/4, no. 4 is in 6/4, and the others in 4/4 time. Their length varies from ca. 45 to 70 bars. The preludes range from 9–20 bars. No. 1 is built on arpeggiated figures, no. 2 is more chordal, nos. 3 and 6 are toccata-like, and nos. 4, 5, and 7 open with whole-note chords to be arpeggiated (particularly extended in no. 7), then breaking into toccata-like figuration. Nos. 1–3 open in D minor but close in E; no. 4 is in D; 5 and 6 are in D Dorian and 7 in C.

The introduction (in German and English) includes source details and a table of ornaments, but some help in how to arpeggiate the many chords so indicated would have been of great assistance to the inexperienced player. The source details and critical commentary are in German only. Because the majority of these pieces are short, they will be most useful probably as introductions or interludes. Several require an advanced technique to play the runs well and incorporate the plethora of ornaments. The pedals are indicated very sparingly but can certainly be used in other places. The printing is clear, with four or five systems per page, and arranged so that the majority of pieces do not require awkward page turns. The capriccios make excellent companions to the 24 that were paired with toccatas and have been edited by Erich Benedikt for Doblinger (*Die 24 Toccaten mit Capriccios für Orgel*, DM 1343 and 1344), and the caprices complement the five included in a collection of *Toccatas, Preludes, Caprices* edited by Rudolf Walter for Doblinger (DM 1362). This volume is a welcome step forward in presenting Gottlieb Muffat's many smaller pieces in a modern edition.

W. A. Mozart for Organ, arranged by Erich Benedikt. Doblinger Verlag 02490, €23.95; doblinger-musikverlag.at.

This volume continues the enthusiasm for transcribing organ pieces from Mozart's chamber and choral music; several prints in the early 18th century started the fashion, which has continued to the present day. A highly skilled organist, Mozart left very few works for the organ, including the three larger works for the automatic barrel and flute organs. This selection of 15 pieces includes mainly chamber pieces but also the *Qui tollis peccata mundi* from the *Mass in C Minor*, with its insistent dotted rhythms and powerful harmonies, as well as the *Benedictus* from the *Missa Solemnis* in C, K. 337, a more exuberant work. From the pieces for violin and keyboard, the *Menuetto in G Minor* is arranged as a trio with crossed hands, as is the much longer *Minuet in D Minor* (here transposed from E minor) from K. 304.

Also presented here are *Andante* from *Sinfonie in E-flat*, K. 132; finale from *String Quartet in D Minor*, K. 173, with its descending chromatic subject; *Andante* from *Wind Sextet*, K. 252; *Romanze* from *Wind Serenade No. 10*, K. 361; *Andante* from *Wind Serenade*, K. 384a; two Adagios from the *String Trios*, K. 404a, the first being an introduction to J. S. Bach's Fugue no. 14 from *Well-Tempered Clavier, II*; *Andante* from *String Quartet in C*, K. 465; *Adagio* from *Quartet for English Horn and Strings*, K. 580a; and part of the *Adagio and Allegro for a mechanical organ*, K. 594, here transposed to D minor. The *Adagio* and *Rondo* from the *Quintet*, K. 617, provide a lengthy and satisfying conclusion to the book, the *Rondo in A Major* being reworked in a particularly delightful form.

Pedals are required throughout. Many of the passages are demanding (and would have been unplayable on a typical Viennese organ of Mozart's time!) and require rapid changes of registration. (Only dynamic levels are given rather than specific suggestions.) There is a brief introduction and at the end of the volume, a specification of the large instrument dating from 1788 at St. Laurentius am Schottenfeld, Vienna, known to both Mozart and Albrechtsberger. This volume represents good value with almost 70 pages of music, but its appeal may be limited to those with the technical ability and instrument to do justice to these well-crafted arrangements.

Johann Speth Complete Organ Works volume I, edited by Erich Benedikt. Doblinger Verlag, Diletto Musicale DM1449, €18.95; doblinger-musikverlag.at.


The complete organ works of Johann Speth (1664–ca. 1720) were published in 1693 in Augsburg, where he was cathedral organist, under the title of *Ars Magna consoni et dissoni*, comprising three sections. The first, *Ten Toccatas*, is presented in this volume, the most recent modern edition of the complete print. (A facsimile is available from Helbing Verlag, and an edition in one volume, edited by Traugott Fedke, was published by Bärenreiter.) The second volume will contain the eight sets of *Verses for the Magnificat* (one for each tone) and the three sets of *partitas* or variations. Speth claims in his extended preface, here reproduced in facsimile, that he merely compiled the collection from other authors, Italian and German masters who were famous at the time. Only a few of the verses are known to be by Kerll, Froberger, and Poglietti, however, so it is most likely that he himself was the composer of the majority of the pieces.

The ten toccatas included in this volume are each subtitled *musicalisches Blumen-Feld*, a term used by several composers including J. K. F. Fischer. Showing a stylistic awareness of Georg Muffat's toccatas published in 1690, they are arranged in the eight keys of the tones, plus one in B-flat and one in A major. They open in 4/4 time, except for no. 6, which opens in 6/4 with a dotted rhythm figure over a sustained pedal point similar to earlier pastorales. Dynamic indications appear in nos. 4 (*f*, *p*, and most unusually, *pp*) and 6 (*f* and *p*), and the few tempo indications include *Adagio* in nos. 1, 2, 6 (twice), 7, 8, and the opening of no. 9, *Grave* in no. 4, and *Allegro* in nos. 9 and 10.

Apart from no. 5, which contains just one section, they are multi-sectional in structure. Some exceptions are the sudden transition to an *Adagio* at the end of the second movement of no. 1 and also to the final section from the 12/8 section of this, the longest Toccata, the transition from 6/8 to C at the end of the second section of no. 3, and also from the second section (fugal) to the final *Adagio* in no. 8.


There are fugal sections, usually the central or the second movement, some of which are only loosely imitative (subjects include repeated notes, canzona-like and some built on short rhythmic motifs with stretto-like entries); chordally homophonic passages (frequently dissonant); and extended passages of figuration over pedal points, as in nos. 1, 3, and 5. No. 2 opens with a *durezza e ligature* section similar to opening movements in contemporary French *livres d'orgue*, including some striking dissonances, the fugal and closing sections also featuring some interesting dissonant progressions; other toccatas also contain some highly dissonant passages.

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This edition represents a faithful transcription of the original (the Fedke edition added tempi and regularized the beaming), and only the first toccata extends to more than the double page. The practically placed page turns at the end of each section are achieved through larger print and wider spacing between notes. In addition to a facsimile of the original preface, difficult to read in Gothic script and old German (a translation would have been invaluable), there is a facsimile of the first page of the opening toccata.

Although the original contains only one ornament, a trill in Toccata No. 8, some guidance on adding and executing ornamentation would have been helpful (e.g., trills begin on the main note). The editor's comment that one should not attach importance to the original beaming will surely cause raised eyebrows! Also, the editor's suggestion in the preface that on small organs and stringed keyboard instruments where there is no pedal, the notes so marked can be taken over by the left hand, is frequently impossible. The disposition of the Augsburg cathedral organ of 1577 is given, but not the details of its slight change in 1621, or of its enlargement in 1656, which would have been more relevant in assisting today's player select registrations appropriate to these pieces.

These pieces offer an interesting snapshot of the post-Froberger world of keyboard music in southern Germany. Although they do not contain the inventiveness of Froberger's compositions or reach the level of difficulty of these or of Georg Muffat's toccatas, care will be needed with the thickly textured chords with only one moving voice in the slower sections and the runs in thirds in no. 3 in both left and right hands. Given that the music content of this volume is contained on pages 9–31—only 23 pages—would it not have been possible for the whole work to have been published in one volume in this modern edition, as was Fedke's edition, representing better value for money?

—John Collins
Sussex, England

Benjamin M. Culli, *Hymn Tune Innovations: 5 Preludes on Jesus, the Savior*. Concordia Publishing House, 97-7511, \$18; www.cph.org.

These five settings of medium difficulty are a bit less technically challenging than Culli's "Impressions" collection (*Praise the One: Ten Organ Impressions for Worship*; see review in the June 2015 issue) but certainly no less inventive. These "Innovations" are based on the hymn tunes ABERYSTWYTH, ASCENDED TRIUMPH, EARTH AND ALL STARS, PILOT, and PREPARATION.

Culli's creative prowess is displayed in his setting of EARTH AND ALL STARS. Sandwiched in between opening and closing fanfare material are three verses worth of music, both expressive and bold in nature, doing justice to the spirit of David N. Johnson's popular hymn tune. Culli's setting was dedicated to former professor and band director Richard Fischer "in celebration of his 40 years of service at Concordia University Chicago."

ABERYSTWYTH and ASCENDED TRIUMPH, both in D minor, demonstrate the composer's skill with different tempi and modalities. PILOT, with the indication "Gently," is highly accessible and would make a fine offertory. The most striking selection is PREPARATION. Calm triple movement is presented by arpeggios in the upper register while the solo line of the hymn tune is presented in the tenor and later in parallel thirds. The easy pedal part makes this a good piece for a student transitioning to the organ from the piano.

While this collection is not quite as challenging as Volume 3 of Culli's *Ten Organ Impressions for Worship* [see review in June issue, p. 14] it is no less useful and certainly quite impressive. Culli's hymn settings are unique statements with an absence of compositional redundancy across the various settings. This collection is highly recommended!

—Jeffrey Schreff
Island Lake, Illinois

Easy Hymn Settings for Organ, Ronald A. Nelson. Augsburg Fortress, ISBN 978-0-8066-9804-5, \$18.50, store.augsburg.fortress.org.

Ronald A. Nelson served for 37 years as director of music at Westwood Lutheran Church in St. Louis Park, Minnesota. His work with children's choirs at Westwood became well known throughout the United States and his chorister program, at the time, was considered a model of church music education. A graduate of St. Olaf College and the University of Wisconsin, Nelson has been the recipient of the Distinguished Alumnus Award from St. Olaf College, as well as the F. Melius Christiansen Award from the Minnesota American Choral Director's Association and the Faithful Servant Award from the Association of Lutheran Church Musicians. In 2007, *With a Voice of Singing: Essays on Children, Choirs, and Music in the Church*, was published in his honor. Nelson composes both organ and choral music.

Easy Hymn Settings for Organ contains original chorale preludes by Nelson that are based on thirteen hymn tunes. An additional offering is Nelson's edition of Bach's *Jesu, Joy of Man's Desiring*, which, unlike many of its arrangements, places the cantus firmus in the pedal

line. The tunes used in this volume are DIX, EASTER HYMN, EL DESEMBRE CONGELAT, HERZLICH TUT MICH VERLANGEN, KREMSE, LOST IN THE NIGHT, MORNING STAR, O WELT, ICH MUSS DICH LASSEN, ST. GEORGE'S WINDSOR, THIS JOY, KINGS OF ORIENT, WERDE MUNTER, WERE YOU THERE, and WHEN THE SAINTS. These hymn tunes span the entire church year from Advent to All Saints and, in addition, two general tunes and one associated with evening services are included.

Some of the chorale preludes, particularly EASTER HYMN and DIX, may effectively serve as intonations or introductions for congregational hymn singing. Nelson includes general registration suggestions, manual indications, and general dynamics for all the pieces; however, few articulation markings appear in the score. This allows for a creative approach to performance through experimentation with various articulations. From that perspective, the collection is of pedagogical value to students and teachers. The pedal parts, as a whole, are relatively easy; thus, the chorale preludes are accessible to those who may be less experienced organists. Because of the tunes that comprise this collection and Nelson's creative settings of them, *Easy Hymn Settings for Organ* is a practical addition to an organist's library.

—Charlie Steele
Brevard, North Carolina

New Handbell Music

Spirituals for Twelve Bells, arranged by Bill Ingram. Choristers Guild, CGB848, \$5.50, Level 2-2+ (E+).

Perfect for a small handbell choir or a select group of ringers, these five spirituals in F major provide some creatively written material. Assignments are given for 3 to 6 ringers, and pieces are arranged for ringing without tables. This is a nice addition for any library. Titles include *Lord, I Want to Be a Christian*, *Steal Away*, *Great Day!*, *There Is a Balm in Gilead*, and *Every Time I Feel the Spirit*.

How Can I Keep from Singing? arranged for 2–3 octaves of handbells with optional 2–3 octaves of handchimes, by Cathy Moglebust. Agape (a division of Hope Publishing Company), Code No. 2690, \$4.50, Level 3 (M+).

This beloved hymn by Robert Lowry has been given special treatment by arranger, Cathy Moglebust. She has used both versions of the tune—the original version in 3/4 meter, and the more contemporary version, which is written in a rhythmic 4/4 meter. Throughout the piece there is good use of the "let

vibrate" technique, malleted bells, addition of optional handchimes, and the "singing bell" technique used at the beginning. There is a 3–5 octave version also available, Code No. 2693.

Canticle of Joy, arranged for 2 or 3 octaves of handbells, by Dan R. Edwards. Choristers Guild, CGB823, \$4.50; also arranged for 3, 4, or 5 octaves of bells, CGB824, Level 3 (M+).

The title of the piece describes the spirit of joy throughout. There is a lovely original melodic line that is repeated throughout, making the music seem familiar by the time it is finished. The work is well written, with some special effects included.

Bells and Keys . . . More or Less, small ensemble music for 1½ or 2 octaves of handbells, with or without keyboard, arranged by Sandra Eithun. Choristers Guild, CGB880, reproducible collection, \$49.95, Level 2 (E+).

Here is a collection of unique and extremely flexible music for a handful of ringers, with or without keyboard. Piano accompaniment adds to the arrangements, but they can also be played with bells only. This is a great way for smaller groups of ringers to play bell music that is accessible and musically satisfying. With the purchase of a copy, you are granted permission to make copies as needed.

My Song of Joy (Erin's Lullaby), for 3–5 octaves of handbells by Patrick W. Meyer. Agape (a division of Hope Publishing Company), Code No. 2711, \$4.50, Level 2+ (M-).

The publisher's note mentions that the composer, Patrick Meyer, sang this original lullaby to his daughter, Erin, while walking or rocking her to sleep. A "music box" theme runs throughout the music—a lovely, lilting melody. The music box winds down at the end, as if a child were drifting off to sleep.

There Is a Balm in Gilead, arranged for 3–7 octaves of handbells with optional 3–7 octaves of handchimes by Cynthia Dobrinski. Agape (a division of Hope Publishing Company), Code 2594, \$4.50, Level 2+ (M).

The traditional spiritual BALM IN GILEAD is beautifully enhanced with special effects, utilizing mallets with suspended bells, vibrato, and striking harmonies. The underlying material throughout is chordal, making the arrangement very accessible. Beginning with special introductory material, it ends with the same.

—Leon Nelson
Vernon Hills, Illinois

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In the wind...

In perfect harmony

All musicians know what harmony is: chords, voice leading, dissonance, and resolution. We know harmony as one of the persnickety courses you're required to take in school, in my case taught by a tyrannical and sometimes abusive professor. When you master the craft of harmony, or at least understand it enough to be dangerous, the magic of music is unlocked for you. You may have always known that Bach's music was special, but dig into its structure and mathematics, and it becomes otherworldly. Paradoxically, the more you know about, the less you can understand it. I think it's the mystical equivalent of how Rembrandt, Rubens, or Hobbema could mix linseed oil and pigment and make light flow from their paintbrushes.

But harmony is more than a mathematical exercise or an enigmatic code. It's a way of being. It's a way of managing the life of a community. Dictionary definitions use words like "pleasing," "agreement," and "concord."

How green is green?

I have vivid memories of two special moments in my childhood when I experienced something "live" for the first time. One was the first time I walked into Fenway Park in Boston with my father to see a Red Sox game. Dad was an avid fan, and I had watched dozens of games on (black and white) television with him. I've never seen grass so green as it was at Fenway that day. It was breathtaking, and I'll always remember it.

The other was the first time I heard the Boston Symphony Orchestra live on their "home field." There was something about the sonority of those double basses that I knew could not exist anywhere else. And the scale of the thing—the sea of black suits, the amber hues of fifty or sixty stringed instruments with their bows moving precisely in parallel, the gleaming polished brass in the back row, the majestic proscenium arch, and of course, the huge display of gold façade pipes of the great organ.

That impression has evolved over the years to include the idea that a hundred highly trained musicians spread out over a vast stage, playing simultaneously, is one of the great expressions of the human condition. I love witnessing the precision of all those instruments assuming playing positions, the conductor's downbeat, and the instant expression of sound. It moves me every time. Young and old, men and women, liberals and conservatives, and from all races and backgrounds, baring their souls and their intellects toward a common result. What a world this would be if our politicians worked that way.



John Rutter (photo courtesy of Collegium Records)

Let's take it a step further. Strip those musicians of their paraphernalia. No violins, no piccolos, no drums, no hardware at all. What have you got? A choir. It's elemental. The instruments are the human bodies themselves. Isn't it amazing that you can give a pitch and have them sing it back, out of the blue? And I love the sound of a hundred people drawing breath at the same instant. It gives new meaning to the phrase, corporate inspiration!

What sweeter music can we bring?

While I know some musicians consider John Rutter's choral music to be saccharine, or too sentimental, few of us would fail to recognize this opening line from one of his lovely Christmas carols. I think his music is terrific, not necessarily because of its intellectual content, but simply because it's beautiful. I've been rattling on about harmony as if it's the essence of music, but what about melody? A Mozart piano concerto, a Schubert song, and as far as I am concerned, anything by Mendelssohn draws its beauty first from melody. I think John Rutter is one of the best living melodists.

Whenever I put a new piece by Rutter in front of a choir, invariably, they loved it. Congregations lit up with smiles, and people went home humming. Beautiful harmonies, catchy rhythms, gorgeous tunes. So what if it's sweet and sentimental?

Rutter was born in 1945, which makes him eleven years older than me. But when I was fourteen years old, singing in the choir in my home parish, I saw his name in that green *Carols for Choirs* published by the Oxford University Press. He was in his twenties when he started creating those arrangements and newly composed carols, and a choir member once said to me, "Christmas wouldn't be Christmas without John Rutter." (She was referring to the *Shepherd's Pipe Carol* with its snazzy organ licks.)



The foundation of tomorrow's choristers

I'm not thinking about John Rutter because I'm yearning for Christmas. As I write, a late spring is finally beginning to look like summer in Maine, after a long harrowing winter. And besides, he has written plenty of music for other occasions. But the other day, while lurking about Facebook, I came across a brief video, *The Importance of Choir*, produced by J. W. Pepper, which markets Rutter's music in the United States. It's three and a half minutes long, with two basic camera angles, showing Rutter in the obligatory Oxford shirt (unbuttoned at the neck) and sweater, summarizing his long-gestated reasoning of why choirs are important. He says:

Choral music is not one of life's frills. It's something that goes to the very heart of our humanity, our sense of community, and our souls. You express, when you sing, your soul in song. And when you get together with a group of other singers, it becomes more than the sum of the parts. All of those people are pouring out their hearts and souls in perfect harmony, which is kind of an emblem for what we need in the world, when so much of the world is at odds with itself. That just to express in symbolic terms what it's like when human beings are in harmony. That's a lesson for our times, and for all time.

It may sound as though he's describing a perfect choir—one that could hardly exist. But he continues, "Musical excellence is, of course, at the heart of it, but even if a choir is not the greatest in the world, it has a social value, a communal value . . . a church or a school without a choir is like a body without a soul."

"Not one of life's frills." I love that. It's such a simple statement, and it rings so true. When the human essence of the thing is described so eloquently, the concept is elevated to become essential. You can watch this brief but meaningful video at <https://www.youtube.com/watch?v=pm-Pm1FYZ-U>, or type "John Rutter the importance of choir" into the YouTube search field.

An important foundation of tomorrow's choristers is the youth choir of the local church. Ideally, it's a group of kids who dependably attend rehearsals, where they're taught musical and vocal fundamentals. I remember wonderful

experiences with the kids at my last church, when they responded to challenges and took pleasure in mastering complicated music. But it was a short season. That was a community where lots of families had second homes in ski country, and as soon as there was snow, off they went. Oddly, the kids often came to weekday rehearsals, but then missed Sunday mornings.

And ice time. Holy cow. Peewee hockey teams jockeyed for reserved time at rinks, and since that time was so highly valued, coaches were happy to get a 5 a.m. slot. By the time the kids got to church at 8:30, they were beat up and exhausted. And in the schools, when budget time came around, arts and music (as if they could be separated) got cut long before football and even cheerleading.

And I'm talking about young kids in public schools. Take it to the next level where colleges and universities produce scholarships for athletes with sometimes only cursory academic requirements, and the priorities of an institution can really be questioned.

Take one for the team.

I'm not what you'd call an all-around sports fan, but I do love baseball. Our move last year from Boston to New York has made things complicated for me. There's a precision about baseball—an elegance in the strategies. The application of statistics makes it the closest thing in sports to a Bach fugue. And since that first breathtaking glimpse of the greenest of green grass, I think I'm safe saying I went to hundreds of games with my father, who had the same seats for forty years. I love telling people that the two of us attended twenty-five consecutive opening day games at Fenway Park. That's many thousands of hours, and I know that an important part of my adult relationship with my father happened in those seats (Section 26, Row 4, Seats 13 and 14—on the third base line).

And when they were playing well, it was a pleasure to watch the carefully choreographed 6-4-3 double play. Or a pitcher and first baseman trying to bluff a base runner. I think I understand the importance of teaching teamwork, which

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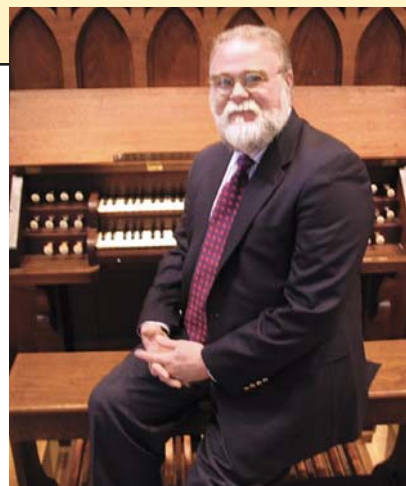
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I suppose is the root of why there's such a strong emphasis on sports in schools. But if choir, or band, or orchestra isn't teamwork, I guess I'm missing something.

Later in that video, John Rutter challenges those who are responsible for institutional budgets to acknowledge the central importance of the arts and especially ensemble music in education, saying that it's "... like a great oak that rises up from the center of the human race, and spreads its branches everywhere." To carry that thought a little further, as long as the squirrels don't get there first, that great oak will drop thousands of acorns which, assuming good conditions, will grow to become tomorrow's great trees.

For the life of me, I can't understand why cuts in a school's budget should affect the arts before sports. I know I'm biased, and I surely know that people will disagree with me, but to quote the late Robin Williams, "I'm sorry. If you were right, I'd agree with you." Football is just a game, while music—learning to play an instrument or singing in a choir—is a centuries-old centerpiece of human expression. And the more we hear in the media about new understanding of the lasting effects of games like football on the human body, the more I wonder how it can be justified. Singing in a choir doesn't cause concussions or brain damage, and it exposes students to the history of our culture in an important way. I'd say "it's a no-brainer," if it wasn't so very brainy.

Tools of the trade

American jazz pianist Benny Green said, "A jazz musician is a juggler who uses harmonies instead of oranges." The development of harmony is a fascinating story of evolution. Pythagoras lived on the Greek island of Samos from about 570 BC to 495 BC. It was he who, listening to the blows of blacksmiths' hammers on anvils, first noticed and described the overtone series, which is the root of all intervals. He must have had terrific ears, and his deductions about the math that became music are no less spectacular than Galileo and Copernicus sitting on a hilltop at night for long enough to deduce that the earth rotates on its axis while orbiting the sun.

The identification of the overtone series led to *organum*, where two voices chanted in parallel motion. Then, maybe an inattentive monk made a mistake and went up instead of down, creating a dissonance that demanded resolution. It only took a few hundred years for that brotherly slip to turn into the harmonies of Dunstable, Dufay, Ockeghem, Lassus, Sweelinck, Schiedemann, Bach, Haydn, Mozart, Beethoven, and the rest is history.

Our tyrannical music theory teacher helped us understand the tools and the building blocks of music—those rules that define the difference between the music of Josquin des Prez and Felix Mendelssohn. Major and minor, diminished and augmented chords are arranged in sequence—progressions—that lead the listener from start to finish of a piece. They are analogous to the ingredients that are combined to produce a luscious dish.

Make it up as you go along.

Last week, I was preparing an organ in New York City for a colleague's recital. But since it was to be a program of improvisation, we agreed it couldn't be called a recital. Taken literally, the word implies "reciting" something that has already been written. In the hours before the concert, he received themes submitted on-line and in person, and a program was distributed that listed the compositional styles he would be using:

Classic French Suite, Baroque Prelude and Fugue, etc.

Improvisation is the realm of the jazz musician and the organist. There's something about the organ that lends itself to monumental improvisation, and there's something about improvisation that propels a musician to a different level.

There's a parlor-stunt aspect to improvisation. Sometimes the themes are humorous, like that for *The Flintstones*, which was submitted by the audience the other night. We chuckle as we hear a tux-clad performer using the clichés of classic French organ registration to warble that tune, invoking visual images and lyrics associated with childhood Saturday mornings. Imagine Fred and Wilma wearing powdered wigs. But we marvel at the skill, and the knowledge of harmony, of regional and historical compositional styles, as he conjures up a never-heard-before majestic piece of music right before your eyes, or is it your ears?

It's easy to figure why the organ, so deeply rooted in the history of the church, would be such a perfect vehicle for improvisation. The musical heritage

of the church, of any church, is based on simple melodies such as plainchant and hymn tunes. And how much of the literature of the organ is based on tunes like *VENI CREATOR SPIRITUS*, or *NUN DANKET ALLE GOTT*?

While improvisation seems like magic, it's based on solid knowledge of the tools and building blocks of music. Don't think for a moment that Fats Waller, Dizzy Gillespie, or Ella Fitzgerald are just doodling. Charles Tournemire or Pierre Cochereau are not doodling. They're serious, carefully constructed, thoughtful pieces of music. If they weren't, they would never survive the relentless scrutiny of recording, or of reconstruction for "re-performance."

It's not a frill.

Music. There's something about it. Is that a trite thing to say? How did any of us get involved in music enough to bother with reading this journal? No musician purposely sets an educational course to financial success. It's the love of it, the caring about it, the need for it. In choirs, we find community without

parallel, human cooperation and collaboration that can serve as a model for everything else we do. In improvisation, we create masterpieces for the moment. When the last echo dies away, it's gone, making space for another.

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Medieval to modern:

A conversation with Kimberly Marshall

By Joyce Johnson Robinson

When meeting Kimberly Marshall, one's first impression is that of great energy. That impression lingers as one encounters her presence in written publications and recordings—she seems to turn up everywhere and indeed, she has performed and presented at American and European conventions and conferences, has written entries for *Grove* and other music dictionaries, recorded organ music from the 15th to the 21st centuries, and even made videos to illustrate exercises for organists (Marshall kindly produced one for THE DIAPASON).

A native of Winston-Salem, North Carolina, Kimberly Marshall began organ studies in 1974 with John Mueller at North Carolina School of the Arts. After studies in France with Louis Robilliard (1978–79) and Xavier Darasse (1980–81), she returned to North Carolina and completed her undergraduate studies with Fenner Douglass in 1982.

With a full scholarship from the British government, she pursued graduate studies at the University of Oxford (1982–86), earning a D.Phil. in Music for her thesis, *Iconographical Evidence for the Late-Medieval Organ*. During her time in England, she won first prize at the St. Albans Organ Interpretation Competition in 1985, leading to a contract with the BBC and a recital on the Royal Festival Hall series.

In 1986, Marshall was appointed assistant professor of music and university organist at Stanford, where she presided over organs by Fisk (dual-temperament, 1984) and Murray Harris (1901). Awarded a Fulbright Scholarship in 1991, she continued her research and teaching at the Sydney Conservatorium in Australia. From 1993–96 she served as dean of postgraduate studies at the Royal Academy of Music, developing a new master's degree in advanced performance studies, awarded in conjunction with King's College London.

From 1996–2000, Marshall was a project leader for the Organ Research Center in Göteborg, Sweden, where she taught and performed. Under the aegis of GOArt, she organized the first conference ever devoted to organ recordings, "The Organ in Recorded Sound," and has edited its proceedings.¹ Appointed to Arizona State University in 1998, Marshall (now Goldman Professor of Organ) oversees the graduate organ studio and presides over the instrument by Paul Fritts (1992).

Kimberly Marshall has performed and done research worldwide, from a sabbatical in Pistoia, Italy, researching early Italian organ music, to performing on many historic organs, including those in Roskilde Cathedral (Denmark), St. Laurenskerk, Alkmaar (Netherlands), the Jacobikirche in Hamburg, and the Hildebrandt instrument in Naumburg,

Germany, which Bach examined in 1746. She has also presented concerts and workshops on early music in Sweden, in Israel, at the 2007 Early English Organ Project in Oxford, and at the Festival for Historical Organs in Oaxaca, Mexico.

Marshall's publications reflect her eclectic interests. Examples include *Rediscovering the Muses* (Northeastern University Press, 1993), her edition of articles on female traditions of music making; entries for the *Cambridge Companion to the Organ* (1998), the *Grove Dictionary of Music 2000*, and the *Oxford Dictionary of the Middle Ages* (2012); and her anthologies of late-medieval and Renaissance organ music (Wayne Leupold Editions, 2000 and 2004).

Marshall's recordings (over a dozen, at this writing) cover a wide spectrum, including music of the Italian and Spanish Renaissance, French Classical and Romantic periods, and works by J. S. Bach. Her most recent CD, *The First Printed Organ Music: Arnolt Schlick*, celebrates the music of Arnolt Schlick on the 500th anniversary of its publication (2012). A CD/DVD set, *A Fantasy through Time* (Loft, 2009), featured the organ fantasy genre across five centuries, from Ferrabosco and Sweelinck through Jehan Alain. Marshall has collaborated as organist for a recording of Chen Yi's organ concerto with the Singapore Symphony (BIS, 2003). Her recording of works for organ by female composers, *Divine Euterpe*, includes music by Fanny Mendelssohn Hensel, Elfrida Andrée, and Ethyl Smyth.

While at Stanford and the Royal Academy of Music, Marshall gave performances of organ works by Ligeti in the presence of the composer, and she has been an advocate for music by Margaret Sandresky, Dan Locklair, and Ofer Ben-Amots. In a recent article, she described the new Gerald Woehl organ in Piteå, Sweden ("The 'Organ of the Future' in Sweden's Studio Acusticum," *The American Organist*, February 2013, pp. 62–65). Her publications and recordings can be found at http://en.wikipedia.org/wiki/Kimberly_Marshall.

Marshall also maintains a vibrant website (www.kimberlymarshall.com) and a Facebook page, and she can be found on YouTube performing everything from Christmas favorites to Widor. Marshall also has created exercise videos tailored to the organist, in which she demonstrates moves and stretches that work on muscles most used by organists. In person and even via the telephone Marshall communicates a passion both personal and professional, and we wished to explore the life and work that has ensued from such energy and enthusiasm.



At the Fritts organ at Arizona State University (photo credit: dominic arizona bonuccelli)

Joyce Johnson Robinson: Do you come from a musical family?

Kimberly Marshall: My mother is very musical and had a beautiful singing voice, but she had very little formal training. Her mother had played the piano, so when I was seven, she asked if I'd like to study the piano. We didn't have an instrument in my home until my parents bought an upright piano for my practice.

What ignited your love of organ music?

I had the great luck to be born in the town where John and Margaret Mueller were teaching. Margaret is a legendary organist, and she became my piano instructor when I was thirteen. She is a master teacher for young musicians, and she opened my ears to the expressive possibilities of the piano. John attended one of my piano recitals and invited me to study organ with him. What an honor! I began my studies with him on the beautiful Flentrop organ at Salem College, and the next year continued my work as a high school student at the University of North Carolina School of the Arts. Dr. Mueller's enthusiasm and the range of timbres available on the Flentrop organ sparked my passion for the organ.

What works were some of your first favorites?

I was very enamored of French music from the start, Alain's *Litanies* and Franck's *Choral III* being two of my early favorites.

You received a full scholarship from the British government for your graduate work at Oxford. Is that unusual for an American?

Each year, the British government awards up to 40 "Marshall" Scholarships

to Americans to pursue graduate degrees at British universities. The Marshall Aid Commemoration Commission was set up in 1953 as a gesture of gratitude to the United States for the Marshall Plan. Scholars in many fields have studied on Marshall Scholarships—Thomas Friedman, William Burns, and Nannerl Keohane, to name three—but there have been very few musicians in the 60-year history of the awards. Perhaps the common family name helped me, although I'm not aware of any direct link to George C. Marshall.

You had a contract with the BBC. What did that entail?

This was part of my St. Albans prize, and it started with a recording of my prizewinner's recital that was later broadcast on BBC. The first contract meant that I was on the books, so to speak, and I was later asked to do other projects, such as recordings at Birmingham Town Hall and London's St. John's Smith Square.

You've done a great deal of work in the areas of medieval and Renaissance organ music. What are the elements of early music that appeal to you?

My interest in early music was sparked by my experience with historical organs while an undergraduate in French conservatories. As a high school student working with John Mueller at the University of North Carolina School of the Arts, I had focused mainly on Bach and French romantic music, which led me to continue studies with Louis Robilliard at the Lyon Conservatoire. Every day, I practiced Franck, Liszt, and Messiaen on the beautiful Cavallé-Coll organ at St. François-de-Sales—it was a marvelous time in my life! After gaining the



At the Wellesley College organ, preparing for her concert at the 2014 AGO National Convention in Boston (photo credit: Renée Anne Louprette)

Médaille d'Or in Lyon, I decided that I should spend some time in Paris working on early music. I was planning to study privately with André Isoir, whom I had met during one of the Salem College summer organ academies, and whom several of my fellow French students had recommended warmly.

I remember arriving early for the Sunday morning Mass at St. Germain-des-Prés, hoping to go up to the tribune with him, when who should appear but Isoir's colleague, Odile Bailleux, who hurriedly invited me up the stairs so that she could start the prelude. During the course of the Mass, she played a number of French and English baroque pieces. I loved her playing and her personality and impulsively asked if I might study with her. She agreed, and so I began having lessons in early music with Bailleux at St. Germain. I also went to hear Chapuis play at St. Séverin in the Latin Quarter whenever possible, and I attended Saturday workshops with him and Jean Saint-Arroman at Pierrefonds, near Compiègne, on an organ built in historical style by Jean-Georges Koenig in 1979. This was a terrific initiation into the performance practice of French Classical organ music, which, with Buxtehude and Pachelbel, was the first pre-Bach repertoire I learned.

So you began with French Romantic repertoire and then started playing the tape backwards, so to speak, moving back into French Classical. What specifically appealed to you about medieval and Renaissance works?

Again, I was inspired to learn about Renaissance music because of my experiences with historic organs. I remember visiting the gorgeous Piffaro organ (1519) in Siena's Santa Maria della Scala with Umberto Pineschi and Joan Lippincott in the late 1980s. We were enchanted by the gravitas of the 12' Principale, by the shimmering beauty of the *ripieno*, and by the delicacy of the Flauto. But Joan and I didn't know what type of music would have been composed for this instrument—the four-octave compass began at F (without low F# or G#) and was not conducive to baroque music. So we improvised and relished the sounds. Then I started doing some research, uncovering a treasure trove of 16th-century Italian music, including the first "St. Anne" Fugue, composed before 1570! (I published this in my Renaissance anthology for Wayne Leupold Editions, 2004.)

The desire to demonstrate a historical organ with corresponding repertoire



Setting a piston at Acusticum, the "organ of the future" by Gerhard Woehl in Piteå, northern Sweden

also motivated my research into Arnold Schlick. Years ago, I had the opportunity to perform on the 16th-century Genarp organ in the Malmö Museum, for which Schlick's music is well suited. I'll never forget that pedalboard because the sharps were so high that it made playing Schlick's *Ascendo ad patrem meum* (with four parts in the pedal) easier than usual, although I had to take my shoes off to do it!

My interest in medieval music obviously did not come from playing historic organs, but rather from my study with John Caldwell at Oxford. As part of my course, I researched the early history of the organ, and I was naturally curious about the sort of instrument that would have accommodated the first surviving keyboard music—the Robertsbridge Codex, circa 1360. Caldwell is an expert on medieval music and English keyboard music, and he encouraged my efforts, giving me insightful suggestions about possible sources and the meaning of obscure Latin references. Another formative influence was my thesis advisor, Christopher Page, who founded Gothic Voices just a year before I began my studies at Oxford. Listening to Margaret



With the Muellers and two former doctoral students at ASU, Homer Ferguson and Katie Ann McCarty (as well as Katie Ann's infant daughter and one of her high-school organ students)



With Margaret Sandresky at her home in Winston-Salem, North Carolina

Philpot and Rogers Covey-Crump recreating the music of Machaut and Dufay in New College Chapel transported me to new musical horizons. I was taken by the strange beauty of the music, and I wanted to reclaim the organ repertoire from this time. Page was the perfect mentor for me, a scholar/performer of the first order who was able to sell out major concert halls with a program of medieval motets and Renaissance chansons. I was inspired to include 14th- and 15th-century keyboard pieces on my own concert programs.

Although I have had the chance to perform concerts at Sion and Rysum, I usually play late-medieval music on modern organs, trying to evoke something of its original creation through my articulation and registration. As I tell my audiences, we shouldn't limit ourselves



THE DIAPASON'S announcement of Kimberly Marshall's St. Albans win in 1985

to medieval replica organs to bring this music to life in the 21st century. What if we hadn't played Bach's organ music until we had the perfect Bach organ?

You put a great emphasis on recital program design. Tell us how you approach programming.

I am fascinated by the many different types of organs that have been created and try to share this fascination with my audiences through interesting programming. My concerts often have a theme, such as *A Fantasy through Time*, a CD/DVD of organ fantasies from the 16th to the 20th century, or *Bach Encounters Buxtehude*, exploring through organ music the ways in which the Lübeck master might have influenced the young Bach.

I very much enjoy finding ways to link disparate types of music or to help the

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GG AA, C to a³, 60 notes,
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Interview

audience understand the development of a genre or organ type. Organ music preserved from the early 16th century shows the emergence of national styles, as German, Italian, French, and English musicians began exploring the organs they knew. So it's a great way to demonstrate the distinguishing characteristics of organs in different European countries, many of which also correspond to some national stereotypes of the people in those countries!

Of course, the organ that I am playing must always be the starting point for any program to be successful. I try to show as much of each instrument as I can, sometimes finding unusual combinations that highlight the geographic or chronological variety of the music. If there's a beautiful Quintadena or Regal, I need to determine how best to feature it. Because the compass required for 14th–17th century music is usually much less than that of contemporary instruments, it is often possible to play pieces up or down an octave, thereby employing different registers of the stop(s) than are normally heard. Building fine programs is like managing a restaurant, determining from day to day the best menus to take advantage of fresh, seasonal foods while also creating a special atmosphere for the establishment. Registering organ music is like being the chef, knowing the intrinsic tastes of each ingredient and finding inspired (and delicious!) ways to combine them.

Has your methodology of programming changed over the years?

Yes, definitely. My changing approaches to programming relate to changing expectations of audiences during the past 30 years. When I started concertizing, I would try to include standards of the



Kimberly Marshall at Cornell University's Yokota organ

organ repertoire, always a major Bach work, another German work (perhaps Buxtehude or Pachelbel), something French (some Couperin, Grigny, Franck, Dupré, Alain, or Messiaen) and at least one "outlier," some Spanish or Italian music, or a contemporary piece (Albright, Heiller, Sandresky, Ligeti). Organ music was more mainstream then, and audiences knew many of the major works. I would try to give them a sampling of music they would recognize and then add some rarer gems to spice up the program.

As audiences for organ concerts became less familiar with the instrument and its repertoire, I decided that I needed to introduce verbally the music I was playing. This was difficult for me at first, but I forced myself to do it because I felt that it was important to make a connection with the audience and to tell

them what excited me about a particular work. I got a lot of good feedback after concerts, when listeners would say, "I especially appreciated your comments," or "You really helped me to hear things in the music that I otherwise would have missed." So I persevered, always planning my comments meticulously and memorizing them. (I later discovered that Winston Churchill had similarly written out his speeches, even including indications concerning their delivery, and memorized them, so that it appeared to audiences that he had a natural gift for public speaking.)

I found that it helped the flow of my comments to have an overriding theme for the concert, so I began to craft programs that related to a type of music (say, dances or organ fantasias) or that showed influence from one composer or national school to another (such as Bach and the Italian influence or organ music by female composers). With time, the speaking between pieces became easier and more natural, so that now, instead of dreading my time off the bench, I can enjoy looking out at the audience and communicating my ideas to them with words as well as through music. And my themes have become more imaginative, such as "War and Peace" (from early battle pieces through Messiaen's *Combat de la Mort et de la Vie*), "Number Symbolism in Organ Music," and "Bottoms Up!" (a program with my fabulous tuba colleague, Sam Pilafian). Sometimes I am asked to prepare a specific type of program for an event. This happened when I was invited to perform an organ recital for the Lufthansa Festival of Baroque Music in London two weeks before the 2012 Olympics. The festival organizers were using the theme of competition, so they asked me to recreate the competition between J. S. Bach and Louis Marchand that was planned but never took place. I believe that such a programmatic approach can help bring in new listeners for the organ as well as add new dimensions to the experience of organ enthusiasts.

Let's discuss your teaching. How do you present historical contexts to your students?

I have a three-pronged approach to this. We study surviving treatises and instruments to learn from them about playing styles. We then develop interpretations of pieces from different national schools and time periods at a specific organ, determining ways to adapt the historical material to real-life performance situations. Finally, I draw links between what is happening in a specific organ school and what was happening in the broader musical, political, and social contexts in which the music



At the Wetheringsett organ, by Martin Goetze and Dominic Gwynn, currently at St. Swithun's Church, Worcester

was composed. It is vital for my students to listen to great performances of vocal and instrumental music from each of the traditions we study, so that they have a sound ideal in their minds before they try to achieve it at the organ.

How do you integrate web-based information with traditional bibliographic research methods?

The most important web-based information in my teaching is the availability of fine recordings through the Internet. Our university subscribes to the Naxos Music Library, and my students are constantly finding new sources of recorded music (and not only organ recordings!) to inform their interpretations. I also investigate historical recordings as part of my research (as seen in my article in *The Organ in Recorded Sound*), so I use the International Historic Organ Recording Collection (www.ihorc.com) and the Centre for History and Analysis of Recorded Music at King's College London (www.kcl.ac.uk/artshums/depts/music/research/proj/charm/) whenever relevant to a student's interests.

I think my students teach me more about what's out on the Internet than I teach them, although I certainly add a critical element that can be lacking for the generation that grew up on Google. Just because there's a video on YouTube doesn't mean that it's an authoritative performance! Of course, my students and I benefit daily from music editions available through the Internet, especially public domain scores through IMSLP (International Music Score Library Project: imslp.org). Again, one must exercise critical judgment about the context of the original edition, since many reflect the scholarship of the late 19th and early 20th centuries, which is why they are in the public domain. In some cases the scholarship was very sound, but new sources and approaches during the second half of the 20th century may make old editions obsolete, so one must be cautious and not just latch onto the first edition that pops up in the browser.

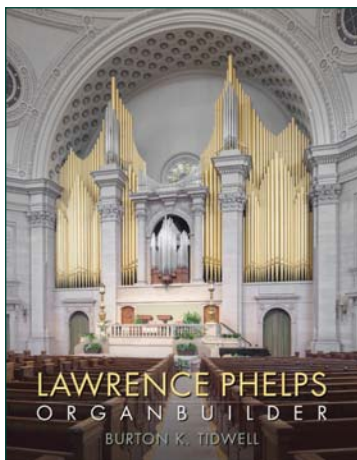
Given the ubiquity of electronic devices and technologies, do you find that students have more trouble maintaining focus and patience?

Since my teaching is specialized, I haven't encountered this problem directly, but colleagues who teach more general courses often complain of the need to present material in "sound bytes." Organists have great powers of concentration, so I'm not sure that my

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students are a barometer of what may be happening more generally with regard to attention spans in our culture.

Do your students embrace early music as much as you do?

Some of them do; others don't. And that's just fine, because each student is unique and has individual passions that I try to develop through my teaching.

You not only work to stay in shape yourself, but you have created short videos to educate others on ways of preventing pain and injury. What led you to promote exercises for organists?

I am very committed to helping organists stay fit and able to play the organ without pain. To this end, I have been developing some simple exercises to combat the typical problems encountered by organists spending prolonged periods of time in bad positions.² By working to open the chest and strengthen the rhomboids—upper back muscles—it is possible to correct for the kyphosis (humped upper back) that often plagues organists. It is also necessary to make the hips more flexible and to strengthen the abdominal wall in order to have a stable core that grounds the body. [Kimberly Marshall has created a video for THE DIAPASON demonstrating warmup exercises. Visit TheDiapason.com and look for Diapason TV.] With a strong core and good position at the organ, the arms and legs can move freely, enabling one to play for hours without repetitive strain.

How did you decide on the muscle groups to work on, and which exercises to do? Did you work with an exercise physiologist?

I have practiced yoga for about 15 years, and this has helped my flexibility and mindfulness. Breathing deeply is the key to so many aspects of our mental and physical performance, so opening wind passages and the diaphragm is top priority! I tend to gravitate towards restorative, *yin* poses in my yoga practice, so I try to balance that with strength training, especially for the core, shoulders, and arms. For the past two years, I've had the privilege of working with a fabulous trainer, Larry Arnold. Larry has his own gym in Phoenix and a unique approach to fitness that is rooted in his understanding of the body (his website is www.labodycraft.com). He trains athletes at a very high level, but he's amenable to improving body function in other activities. I am definitely the first organist he's worked with, and I've taken students to see him as well. We all have the same issues!

Since you have a heightened awareness of physical issues, do you assess any weaknesses with your students?

Yes, my students are often kyphotic (hunched upper back), and they usually have tight lower backs from the strength required to support themselves on the bench during hours of practice. These are problems affecting almost all organists, which is why I developed simple exercises to help offset them. Usually, organists need to strengthen the upper back (so that it holds the shoulders down and back, creating a long, free neck) and to strengthen the abdominal muscles (so that the opposing muscles in the lower back can loosen). Individual students sometimes have other physical issues, so I try to create ways to help them with alignment, strength, and/or flexibility.

How do you maintain your own fitness when you're traveling and concertizing?

This can be a challenge, but mainly because of time constraints. Preparing concerts takes a lot of time and energy, so I focus on flexibility rather than strength training when I am touring. I maintain good flexibility through stretches and poses that don't require lots of space or special equipment, and I've even become rather adept at exercising on the plane. You can do small abdominal crunches in your seat to help stretch out the lower back. Neck, shoulder, wrist and ankle rolls help to keep the circulation going and to prevent muscle strains, especially on long flights.

You heartily embrace new technology.

Although I'm of an older generation that actually did research in libraries looking at manuscripts and books, I have learned to embrace several aspects made possible by technological advances in the last 30 years. Scanning projects have made immediately accessible many of the musical sources that used to require air travel and long library stays. Manuscripts, music prints, and recordings are now accessible at the click of a mouse, and this facilitates aspects of my work. Nevertheless, one must be careful to verify information retrieved on the web and to develop a critical sense about the integrity of certain sites.

I am currently collaborating with David Rumsey on a 4,000-article *Encyclopedia of the Organ* that provides articles on the history of the instrument in specific countries, with cross-referenced articles giving composers' biographies, technical information, and organ specifications. We are investigating different online platforms for this in order to make it more user-friendly and to keep it updated. With the speed made possible by new technology, today's readers are too impatient to look up articles in a book, so we hope to provide links that will pop up almost as quickly as the brain initiates the curiosity to investigate.

Of course, I am delighted to be able to share my own work through online articles, recordings, and videos. The facility of communication makes it easy to get feedback and to carry on stimulating discussions with colleagues. Very importantly, I can now give lessons via Skype with organists who want some tips on playing specific pieces or types of repertoire. This is a great boon to disseminating ideas and to giving instant feedback to those who are experimenting with new techniques.

How have the Skype lessons worked out?

Remarkably well! I was a bit skeptical at first about whether I would be able to have a good idea of someone's playing through Skype, and then to convey my ideas back to them. But I have found that Skyped lessons can provide an effective way for me to hear someone playing a specific repertoire and to give them input on aspects of performance practice, such as articulation, ornamentation, and rhythmic alterations. I would not recommend Skype sessions for feedback on registration when preparing a recital or as a substitute for an ongoing relationship with a teacher. There is nothing better than being in the same acoustical environment when working together. But Skype enables me to introduce someone to a new style of playing or to help him/her prepare a specific piece without having to make the trip to Arizona. (In some cases, it inspires them to make the trip later!)

You have worked all over the world. Are you multi-lingual? If so, do you find it helps your work (or if not, does that hinder you in any way)?

I am a firm believer that organists should know several languages, and as my students will attest, I make linguistic study a priority. Reading is of course the most important aspect for research, and I help prepare my students for reading exams at ASU. When we travel together to see organs in Mexico and Europe, they see how important it is to be able to speak the local language when I am setting up meetings with colleagues, working out travel details, teaching and introducing my concert programs in Spanish, French, Italian, or German. I haven't yet mastered Dutch and the Scandinavian languages, but know enough to read about organs in them. I think Mandarin is going to become an important language for the future, as we work to foster an organ culture in China. I've been there twice, and I am optimistic about the potential for developing Chinese organists and an enthusiastic following for them.

Is there any other area or type of music that you would like to tackle next?

Over the past couple of years, I've been relishing the opportunity to play a wide repertoire on many different types of organs. I've become known for my work in early music, which is very gratifying, but I don't want to be confined to that, unless, of course, the organ I am playing dictates a specific style of music. I've always played romantic and contemporary music, so I'm coming back to some of the 19th- and 20th-century works that dominated my student days as an organist. Hopefully I'm playing them now with greater insight resulting from the intervening musical experience! What excites me about playing

the organ is the amazing variety of sound possibilities available. What other instrumentalist can play 14th- and 15th-century music in Sion, Switzerland, and a month later (and 3,000 kilometers north) perform music from a seven-century spectrum on a futuristic organ with over 100 stops?³

Perhaps the most extreme example of this "stylistic schizophrenia" occurred this past summer. At the end of June 2014, I performed during the Boston AGO Convention on the Fisk organ at Wellesley College, in ¼-comma meantone tuning with short octave and split keys. Six weeks later, after a wonderful stay in southern France, I appeared on the Spreckels Organ in San Diego's Balboa Park, complete with tibias and percussion, playing a program of music by Parisian composers. And that, in a nutshell, is why I love the organ. *Vive la différence!* ■

Notes

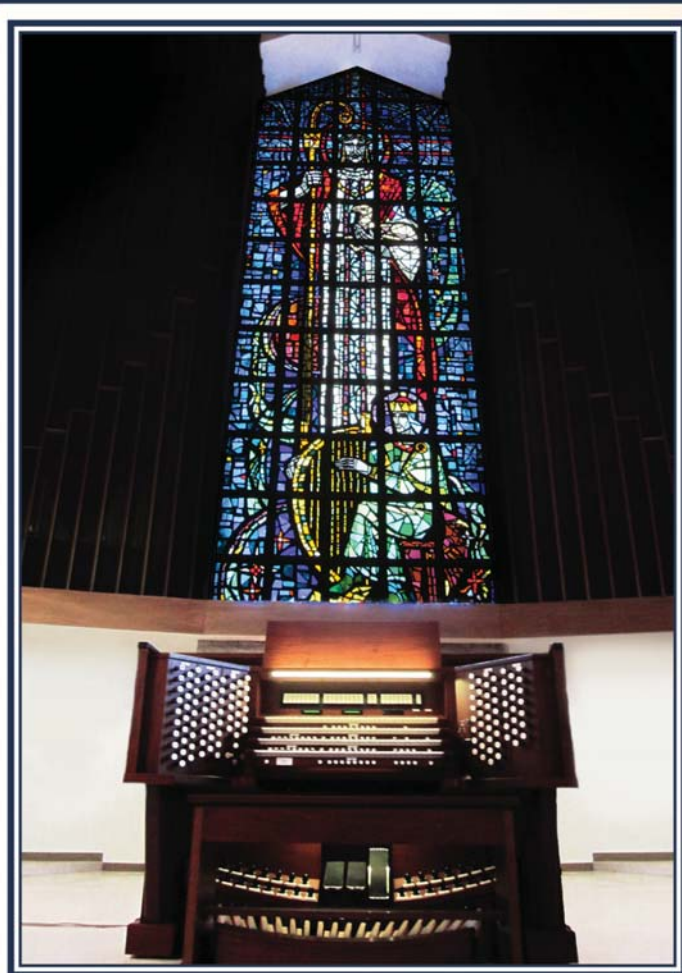
1. *The Organ in Recorded Sound: An Exploration of Timbre and Tempo*. Göteborg: Göteborg Organ Art Center, 2012. Available from the author or from www.ohscatalog.org.

2. Some of these may be found at <https://www.facebook.com/KimberlyMarshall.organist>.

3. "The 'Organ of the Future' in Sweden's Studio Acusticum," *The American Organist* (February 2013): 62–65.

Kimberly Marshall's forthcoming recording, A Recital in Handel's Parish Church, features concerti and passacaglias performed on the new Richard-Fowkes organ in St. George's, Hanover Square, London. All tracks will be available online in September.


Joyce Johnson Robinson is editorial director of THE DIAPASON.



Wicks Opus 6476 - Installed October 2014

Christ United Methodist Church in Rochester, MN

4 manuals / 60 ranks of pipes / 17 digital voices



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Church Music in the United States, 1760–1901

Essays by David W. Music and Paul Westermeyer

By John M. Bullard

Church Music in the United States, 1760–1901: Essays by David W. Music and Paul Westermeyer. St. Louis: MorningStar Music Publishers in partnership with the Center for Church Music, Concordia University, Chicago, 2014. ISBN 978-0-944529-63-8. 311 + xv pp. Bibliography and index; musical specimens. Softbound, \$24.95; www.morningstarmusic.com.

This is an important book. It started out in 1996 as an ambitious project designed to involve multiple writers contributing to a comprehensive history of church music on the North American continent. Noted Bach scholar Robin Leaver was to be editor. As sometimes happens in such schemes, a series of minor catastrophes seemed to undermine its progress: the scope of the project expanded into a multi-volume work requiring more contributors, more writing, and more rewriting and editing, just as funding was discontinued and some of the original writers slipped away. A decision was reached to abort the grand scheme and publish without delay the excellent essays already in hand. The two remaining author/editors clarify: “What you have before you does not purport to be in any sense a comprehensive history of church music . . . It is a set of essays, brief glimpses into some music and its background on a portion of the history . . .” They express the hope that the book “will add detail to the historical account, shed additional light on the subject, and stimulate others to pursue further study.” What we actually have before us is a stupendous achievement, a masterly treatment of an unwieldy subject, efficiently and attractively handled by two recognized scholars who are reliable experts. This book will prove indispensable to anyone involved with making music in an American church.

Organization

The book falls into two divisions of six essays each. Part I: 1760–1861, is the work of David W. Music of Baylor University in Texas. Part II: 1861–1901 (Civil War and aftermath) is by Paul Westermeyer, professor emeritus of Luther Seminary in St. Paul, Minnesota. The essays are models of clarity and are easy to read, uncluttered with non-essentials. Coming from quite different denominational backgrounds, the authors provide some new and interesting data.

Part I

The titles display the unfolding narrative. Essay 1, “American Psalmody in the Northeastern States and Canada,” shows

how British Elaborate Psalmody came into the Colonies and was adapted and developed. The essay describes the original work of William Billings (1746–1800) and discusses church music practices in Boston, New York, and Philadelphia. Two famous 18th-century Moravian organ builders are saluted: Johann G. Klemm and David Tannenberg built excellent instruments for many churches that otherwise would have had to import organs from abroad. The music of the Moravians is hailed for its unique quality and high standard, both instrumental and vocal. However, its insularity (Bethlehem, Lititz, and Nazareth in Pennsylvania, and Salem in North Carolina) limited its influence. Few other churches followed their lead.

Essay 2 moves the story south. “American Psalmody in the Southeastern States” introduces shape-note hymnody (“buckwheat” notes) with William Walker’s 1835 *Southern Harmony* and folk traditions in Virginia, Tennessee, South Carolina, and Georgia. Wealthy Charleston is singled out for the active presence of organist Theodore Pachelbel, son of German composer Johann Pachelbel, at St. Philip’s Episcopal Church between 1740 and 1750. The first organ in the South was installed there in 1728. In 1768, neighboring St. Michael’s Church imported an organ by famous English builder Johann Snetzler. The instrument remained in service until the 20th century.

Essay 3 takes up camp meeting hymnody, a response to early 19th-century revivalism during the Great Awakening, which had reached rural areas with few established churches (Kentucky, Tennessee, parts of Ohio, and places further west and south). Examples of the rich hymnody are provided: PROMISED LAND, SHOUTING SONG, and SWEET CANAAN. Music of the Shakers (“Shaking Quakers”), Mormons, and Adventists is described before moving on to Urban Revivalism. The Second Great Awakening seems to have begun at Yale College in 1802 with the preaching of Timothy Dwight, Nathaniel Taylor, Lyman Beecher, and Asahel Nettleton. Influenced by the Age of Reason, these divines countered strict Calvinism’s rigid separation of “saved” (elect) from “damned” by allowing for a measure of human free will in response to divine will. This theological distinction is ably explained. Characterized by “protracted meetings” and restrained revival preaching (as exemplified by Charles Finney), usually held in town churches, it contrasted with rural evangelistic efforts. The proliferation of printed songbooks is described with actual proper titles,

compilers’ names, and pertinent dates (normally frustratingly elusive). The Sunday School movement generated its own hymnody for children, an analysis of which concludes the chapter.

Essay 4 deals with the important struggle for reform in the quality of music performed in American churches. Dr. Music lays out in clear detail the need for reform: the music of ill-trained American composers was “rough and uncouth” by European standards, essentially secular in nature, utilizing “vigorous dance-like rhythms that were entertaining but hardly promoted a devotional frame of mind” (pp. 90–91). Two great names emerge: Thomas Hastings of New York and Lowell Mason of Boston. In Boston the Handel and Haydn Society was formed in 1815 to put in practice high ideals of church music. These ideals are succinctly stated in six cardinal points by Mason in an 1826 public lecture:

- (1) Church music must be simple, chaste, correct, and free of ostentation;
- (2) The text must be handled with as much care as the music, each must enhance the other;
- (3) Congregational singing must be promoted;
- (4) Capable choirs and judiciously used instruments, particularly the organ, are indispensable aids to services;
- (5) A solid music education for all children is the only means of genuine reform in church music; and
- (6) Musicianship per se is subordinate to facilitating worship. (p. 98)

Do these 200-year-old principles seem now irrelevant, worn-out, and false? Who would dare to mention them at our denominational church music conferences and commercially driven workshops of the last half-century?

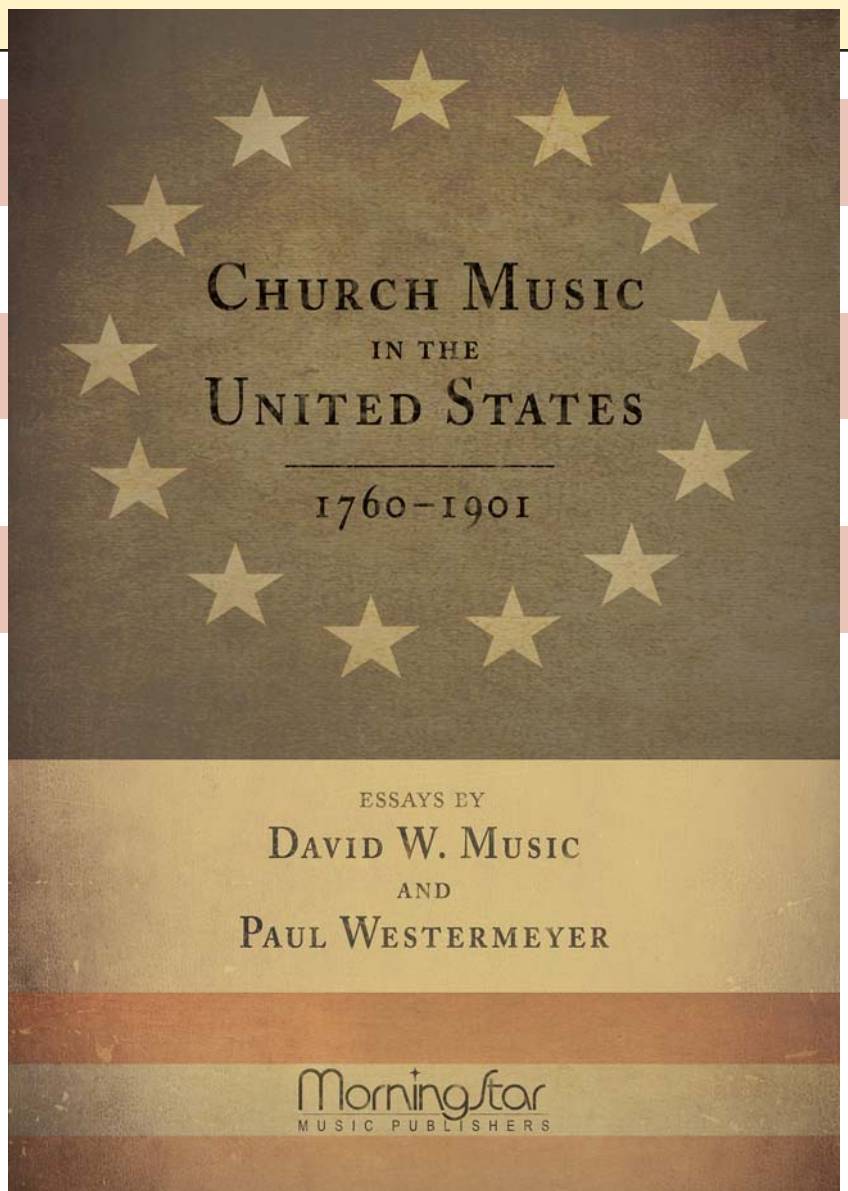
Essay 5, “Antebellum Catholic Sacred Music,” reveals that at the outbreak of the Revolutionary War, Roman Catholics were concentrated in Maryland and Pennsylvania. The French Revolution (1789) had diverted many French clergy to America, giving a decidedly Anglo-French, upper-class cast to American Catholicism. But by mid-century that changed with successive waves of Irish Catholic immigrants escaping famine. In sum, “the relatively small numbers of Roman Catholics in the early years, the variety of nationalities and languages represented, the indigence of many immigrants, and ignorance of the Catholic heritage of church music combined to inhibit the development of comprehensive Catholic church music programs before the Civil War” (p. 110). English native William C. Peters (1805–66) is identified as a significant composer and publisher of Catholic church music at the time in Cincinnati.

Essay 6, “Choral, Solo, and Organ Music of the Period,” surveys antebellum categories of choral music, namely psalm and hymn tunes, fusing tunes, and anthems/set-pieces (American composers avoided the larger forms such as cantata and oratorio). The contribution of Moravian anthem composers is stressed as standing apart from Northeastern psalmodists and Southeastern shape-note composers. The Moravian anthem was a three- to five-minute choral work accompanied by strings and organ, consisting of two choral sections separated by an orchestral interlude, with an instrumental introduction and coda. The first such work written in America was by Jeremias Dencke for a Moravian synod meeting in Bethlehem, Pennsylvania. It seems American churches made little use of vocal solo singing except in anthems, but here again the Moravians were an exception. They developed two types of solo song, the *Geistliches Lied* (spiritual song) and the sacred aria, popularly used in the home. Johannes Herbst (1735–1812) composed over 225 such solos for the girls’ school at Lititz, of which he was principal. The more complex sacred aria was often performed in the Moravian love-feast. Very little Moravian music for organ has come down to us because organs were scarce and most organists were expected to improvise in the service. “Even the Moravians, who held the organ in high repute,” concludes Dr. Music, “apparently considered it to be primarily an accompanying instrument” (p. 140).

The casual reader can have little awareness of the Herculean effort in research required to produce these informative essays. David Music has seemingly unearthed every pamphlet and book, every scrap of printed music and texts rescued and preserved from the Colonial era and just beyond. He has painstakingly studied these treasures and given us six non-technical essays that brilliantly and genially illuminate the antebellum period in the history of American church music.

Part II

In Part II, Paul Westermeyer picks up the narrative from the beginning of the Civil War in 1861 to the end of the century in 1901. In the first paragraph of Essay 7, “Revivalism, Sunday School and Gospel Hymns, African-American Song,” he summarizes the stupendous technological progress achieved in America after 1861. Church music reflected optimistic attitudes, and revivalism gathered new steam. To describe its growth as a straight evolution from Civil War songs to ragtime, however, is too simplistic. H. Wiley Hitchcock distinguished two parallel streams of music



Church Music in the United States, 1760–1901 (photo credit: Kristen Schade, MorningStar Music Publishers)

in the era: “cultivated” (requiring effort and valued for edification) and “vernacular” (less self-conscious and valued for utility or entertainment) (*Music in the United States: A Historical Introduction*, 1969, 43-44). Westermeyer refines Hitchcock’s two broad streams by isolating seven disparate musical cultures: (1) African-American song; (2) shape-note hymnody; (3) Gospel hymnody; (4) more ecumenical perception of congregational song; (5) performance mentality; (6) congregational and choral participation with chant, polyphony, and the chorale as ideals; (7) Charles Ives as a symbol of the coming changes in 20th-century musical syntax.

The essay begins with the revivalism of the Second Great Awakening (Dwight, Beecher, Cane Ridge, Kentucky, Nettleton, and Finney) and the reforms of Hastings and Mason, followed by the Sunday School hymnody of Bradbury and Bliss, with Van Horne, Harbaugh, and Philip Schaff representing liturgical and sacramental concerns of the Mercersburg Seminary, declining into the sweet Victorian nostalgia of Alice Nevin. The conflicts of Sunday school hymnody also affected Gospel hymnody, represented by Moody and Sankey and Fanny Crosby, among others. The Moody Bible Institute in Chicago, through its music department, gave institutional and instructional embodiment to Gospel hymnody.

A discussion of African-American congregational song completes the essay, including Harry Burleigh, the Fisk Jubilee Singers, Richard Allen and his AME hymnal (“wandering choruses”), and Black Gospel’s affinity with ragtime, blues, and jazz.

Essay 8 describes the influence of Anglicanism (Oxford Movement) on American church music and the “Men and Boy Choir Movement.” This naturally involved the Episcopal Church in America but actually extended beyond that. Westermeyer uses the phrase “Oxford-Cambridge Movement” in recognition of two famous Cambridge undergraduates, John Mason Neale and Benjamin Webb, who founded a Cambridge Camden Society. They studied architecture and came to the conclusion that organs and choirs, which occupy architectural space, should be relocated. That led to placing choirs in the chancel area. The organ soon followed, often divided into two halves. John Keble began the associated Tractarian movement at Oxford in 1833 with a sermon on “National Apostasy,” followed by John Henry Newman’s published *Tract for the Times*, which defended apostolic succession. The Tractarian movement

ended in 1841 with Newman’s Tract 90, intended to explain the 39 Articles in the manner of the Council of Trent! Controversy followed. The great achievement of the era was *Hymns Ancient and Modern*, which had focus and breadth and became the model of the modern English hymnal. In the United States, vested male choirs became popular—and controversial—when they began to wear liturgical stoles for adornment, challenging a prerogative of the clergy. Other denominations were caught up in the movement. Opposition in America came swiftly from a group of laymen in New Jersey, who demonstrated at the General Convention of 1868, proposing that clergy not be permitted to wear vestments except “surplice, stole, bands, and gown.” Further, “candlesticks, crucifixes, and super-altars so called, bowing, making the sign of the cross, the elevation of the elements of Communion, and incense” were also to be prohibited. No official action was taken then, or subsequently.

Essay 9 describes the use of trained soloists, professional quartets, and orchestras, at first in wealthy churches such as First Presbyterian, Chicago, but later in urban churches nationwide. The Gilded Age, after 1880, encouraged such development, which led to the adoption of a concert mentality in the performance of church music, contributing to the popularity of Handel’s *Messiah* performances. The early churches in America had volunteer choirs of laymen to assist the congregation’s singing; by 1880 the professional quartet or octet performed for the congregation. By then service lists in some churches sometimes listed the Sermon, “like one more performance.” In such churches the very repertoire used reflected a heavy dose of 19th-century Romanticism: Dubois, Gounod, Guilmant, Merkel, Shelley, and Tours.

An interesting section on pipe and reed organs of the era and their literature sheds light on the increasing sophistication of church music. The large and important Boston Music Hall organ of 1863, built by the Walcker firm of Ludwigsburg, Germany, established a new European model almost unknown here. Aided by the newly formed American Guild of Organists (1896), higher standards of music-making were attainable. Dr. Westermeyer conveniently names and gives concise biographical notes on every significant organist, composer, and organ-builder of the era, essential information sometimes hard to access quickly, even on Wikipedia. The essay closes with the founding of important schools of church music on which our churches greatly depend.

Essay 10 returns us to “The Roman Catholic Experience,” described geographically and culturally: France and the Solesmes movement, *motu proprio* (1903) and Pope Pius X, the authoritative *Liber Usualis*, the German Caecilian Society (John Singenberger) as a competing movement, and Irish Catholics described in 1870 as the “Immense Irish Silence” because of their perceived aversion to musical performance at church (“The Mass does not need music,” was an oft-repeated comment). Music publishing, performance in the parish, monastery, and convent, and widespread congregational reluctance to sing hymns complete the 19th-century picture.

Essay 11 revisits church music “out of the mainstream.” White spirituals, Moravians, Mormons, the two German Confessional Renewal groups, Mercersburg German Reformed, and the Lutherans are described. A short sketch of the enigmatic contribution of Charles Ives, who challenged 19th-century musical assumptions and anticipated a 20th-century soundscape, brings the chapter to a climax. Recognizing the dilemma caused by his church music and his Danbury congregation’s inability to comprehend it, he quit his church job! Westermeyer comments, “The nineteenth century not only supplied the twentieth century church and its musicians with a rich musical heritage, it also presaged difficult challenges” (p. 247).

Essay 12, “Representative Music of the Period, Time-Line, and Summary” is mostly statistical and useful for reference. Choirmasters and organists will find many familiar titles and composers displayed, from Amy Marcy Cheney Beach to John Zundel. A most valuable timeline is provided, beginning in 1857 and continuing through 1901, providing

handy dates for every significant milestone in church music of the era. A one-page summary reiterates the sevenfold streams or cultures previously defined and announces that the era set the terms of debate on church music for both 20th and 21st centuries. The concluding bibliography is comprehensive, up-to-date, and extremely useful.

As the 19th century recedes daily into the mists of the dim past, we church musicians—especially young ones—need a concise but reliable reminder of its greatness. Its enormous influence on our own era cannot be denied, however much it may be in some quarters resented. This book of carefully wrought essays is the finest possible source currently available. Extremely easy to read, it should be found on every organ console and every choirmaster’s desk. ■

John Moore Bullard is a native of Winston-Salem, North Carolina, brought up in Charlotte, where he was inspired by organist/choirmaster Eugene Craft, a student of Marcel Dupré in Paris. At the University of North Carolina, Chapel Hill, Bullard studied organ with Jan Philip Schinhan and earned B.A. and M.A. degrees in English literature. At Yale University, he earned M.Div. and Ph.D. degrees (Biblical Studies) while serving as organist/director in local churches. In 1961 Bullard became Albert Outler Professor of Religion and College Organist at Wofford College in Spartanburg, South Carolina, retiring in 2001 after 40 years. For 65 years he continuously served mostly United Methodist Churches as organist/choirmaster. An active member of the American Guild of Organists since 1958, Dr. Bullard was elected dean of the Spartanburg chapter in 1965–67.

**The Parish of All Saints, Ashmont; Dorchester, Massachusetts
Skinner Organ Company, Opus 708—1929
Restoration by Joe Sloane, Jonathan Ortloff, Jonathan Ambrosino**

The City of Boston boasts Episcopal churches both grand and humble. In the Anglo-Catholic tradition, two stand out. The better known is the Church of the Advent on Beacon Hill, one of the earliest parishes in the United States to propagate Oxford Movement principles. The Advent's sister congregation is the Parish of All Saints, Ashmont, in Dorchester. Annexed to Boston in 1870, Dorchester today is a patchwork of class and culture, its lower neighborhoods

filled with triple-deckers once intended as worker housing, its grander homes standing proud on the hills and parks.

The Parish of All Saints was founded as a chapel in 1867, serving primarily English railway workers. By 1872 the congregation built a wood-frame church. One snowy Sunday in 1879 a carriage driver, unable to take his Unitarian master and mistress from Milton to downtown King's Chapel, suggested they stop to worship at All Saints instead. Struck by the experience, Colonel Oliver and Mary Lothrop Peabody were eventually confirmed in the Episcopal Church, and began a relationship of beneficence to All Saints that resulted in a pivotal example of American architecture. All Saints is the first major work of Ralph Adams Cram and Bertram Grosvenor Goodhue, instigating a new Gothic revival that

would dominate American church building until World War II. First inhabited in 1894, All Saints was embellished for the next three decades as something of a laboratory for Gothic design. Two chapels were added, and eventually all three altars richly developed. The stone reredos can be seen as a foreshadowing of Goodhue's later masterpiece at St. Thomas Fifth Avenue; in the Lady Chapel triptych stands Johannes Kirchmayer's most exquisite carving.

Despite its elegant home, All Saints remains the proud working-class sibling of its posh Beacon Hill sister. The congregation is diverse in that word's un-political sense, reflecting its neighborhood, the heritage of Anglican missionaries in the Caribbean and West Indies, and that strand of humanity that will always drive past other churches for liturgical expression in this style. The Choir of Men and Boys, founded in 1888 and once among dozens in the Diocese of Massachusetts, is today the last surviving. It offers music at the Sunday High Mass and special feasts, but also safe haven and pocket income for boys of many stripes. Notable musicians have served here, none more famous than Archibald T. "Doc" Davison, who later went to Harvard and found fame as conductor of the Glee Club; and later Herbert Peterson, Joseph Payne, Michael Kleinschmidt, and Fred Backhaus. Organ scholars and assistants have included Ray Nagem, Hatsumi Miura, and Andrew Sheranian, the latter returning in 2010 to assume his present position as organist and choirmaster.

If Ernest Skinner once complained that Cram made beautiful churches with terrible organ chambers, Ashmont's is the sorry prototype—a shanty with insubstantial walls and inhospitable rooflines. In 1902 Hutchings-Votey provided 28 stops on tubular-pneumatic action; in 1910 came the present carved façades, tracery, and pipes. William Laws electrified the action in 1930 and moved the console to its present location, though retaining a mechanical swell linkage, parts of which survive. Through the late 1950s and early 1960s, Boston organbuilder Thad Outerbridge made considerable tonal revisions, transforming the original Taftian tonal scheme into something more energetic, articulate, and brilliant. This was done with respectable craft and for next to nothing on the original chassis, which, in contravention of the usual mid-20th-century tale that electro-pneumatic actions can only be short-lived, remained in functioning order for almost eight decades.

When in the late 1970s failure became too widespread to ignore, the church's devoted musician, Herb Peterson, cast about for a rebuild. The project, done with good intentions by builders "from away," resulted in a mechanical mayhem

of old and new parts. The organ limped along from 1981 until C.B. Fisk installed a fine three-manual, Opus 103, in a new nave gallery in 1995. For a time, it provided all accompaniment, but secure choral leadership proved too challenging at such distance. Judicious rebuilding of the chancel organ by George Bozeman in 1999 allowed 20 of the 34 stops to play again. From that point on, a pattern developed whereby the organist plays voluntaries and hymns on the Fisk, and walks forward to conduct choral portions. (The structure of the Mass, and the placement of the minor propers, makes this a more logical commute than may first appear.)

However diverse its congregation, All Saints suffers no confusion of liturgical or musical aims. The only paid positions are the rector, organist, and professional choristers (including all boys and teens); there is neither sexton nor secretary, but vigorous lay involvement. In modern times, a modest endowment and faithful pledging have kept the parish in humble health. When the realities of a 120-year-old structure forced a full-scale restoration, it was clear that what the building demanded was well beyond what the parish could ever hope to afford. In a stroke of fortune almost too staggering for comprehension, the church received, first, an anonymous gift to cover an in-depth existing conditions survey, and, later, an eight-figure grant to fund not only the vast majority of a comprehensive renovation but also a matching amount toward a \$2 million preservation endowment. These developments energized the parish to undertake additional fundraising, completing a project many had considered impossible.

As these events unfolded, the plight of the chancel organ was never entirely absent—the cherry on a sundae that itself could scarcely be afforded. But certain gentlemen of the choir were not entirely indisposed to vision, and ears pricked up when one of my tuning helpers, organist Joshua Lawton, told me about Skinner Opus 708 in the now-closed First Methodist Church of North Adams, Massachusetts. While a student at Williams, Josh had served a year as organist at First Methodist, and he gave good reports of the organ's tone and unaltered condition. A visit in October 2011 disclosed one of the last instruments built at Skinner's subsidiary plant in Westfield, Massachusetts, of exactly the right size and scope for All Saints. A second visit in December included All Saints' rector, Father Michael J. Godderz, and a group of opinion leaders. Everyone liked what they saw and heard, so another choir gentleman, Timothy Van Dyck, set about writing friends of his parents, who just happened to be lovers of Skinner organs and were prepared to donate generously.



The Skinner console, chancel façade, and nave Fisk (photo credit: Len Levasseur)

Skinner Organ Company Opus 708, 1929

The Parish of All Saints, Ashmont; Dorchester, Massachusetts

Originally installed in First Methodist Episcopal Church, North Adams, Massachusetts
2012: Purchased by the Parish of All Saints, Ashmont; Dorchester, Massachusetts
2014–15: Restoration by Joe Sloane, Jonathan Ortloff, Jonathan Ambrosino

GREAT

- 8' Diapason 61 pipes
- 8' Clarabella 61 pipes
- 4' Principal 61 pipes
- Grave Mixture, II ranks 122 pipes
- Chimes (enc. in Swell) 20 tubes

SWELL (enclosed)

- 16' Bourdon 73 pipes
- 8' Geigen 73 pipes
- 8' Salicional 73 pipes
- 8' Voix Celeste (tenor c) 61 pipes
- 8' Rohr Flute 73 pipes

- 4' Octave Geigen 73 pipes
- Mixture, III ranks 183 pipes
- 8' Cornopean 73 pipes
- 8' Flügel Horn 73 pipes
- 8' Vox Humana 73 pipes
- Tremolo

CHOIR (enclosed)

- 8' Cor de Nuit 73 pipes
- 8' Dulciana 73 pipes
- 4' Flute Harmonique 73 pipes
- 8' Clarinet 73 pipes
- Tremolo
- 8' Tromba 61 pipes

PEDAL

- 16' Contrebasse 44 pipes
- 16' Bourdon 56 pipes
- 8' Octave (Contrebasse)
- 8' Gedeckt (Bourdon)

- 4' Flute (Bourdon)
- 16' Trombone (Ch. ext.) 12 pipes

Combinations

- Great 1-2-3-4
- Swell 1-2-3-4-5
- Choir 1-2-3-4
- Pedal 1-2-3
- General cancel (affects knobs only)
- Set
- Ped. to Man. combinations, Swell
- Ped. to Man. combinations, Great
- Ped. to Man. combinations, Choir
- Great to Pedal (reversible, toe)
- Swell to Great (reversible, toe)
- Choir to Great (reversible, toe)

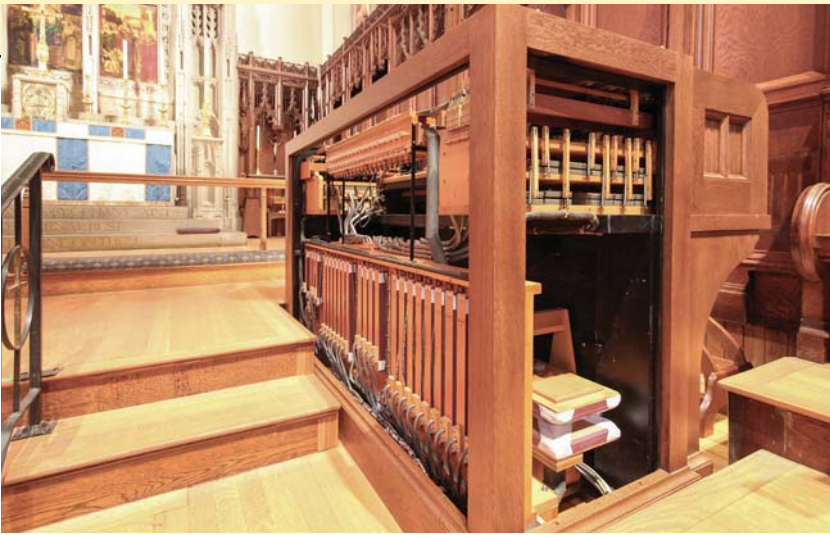
Couplers

- Swell, Great, Choir to Pedal
- Swell, Great, Choir to Pedal 4

- Swell to Great
- Swell to Choir
- Choir to Great

- Swell 16, 4
- Swell to Great 16, 4
- Swell to Choir 16, 4
- Choir 16, 4
- Choir to Great 16, 4
- Great 16, 4

All stops speak on 6-inch wind pressure, with the exception of the Tromba and Trombone, which are on 12 inches. The Tromba comprises a Pedal Trombone (44 pipes, Opus 404) married to trebles from the Swell Trumpet and Clarion of Opus 762. The lowest 12 pipes are on a Skinner chest from Opus 310, the balance on the French Horn chest from Opus 545.



The interior of the console with its restored mechanisms (photo credit: Jonathan Ortloff)



Coupler rail (photo credit: Jonathan Ortloff)

Their initial gift made possible the purchase, removal, and storage of Opus 708 in June 2012, a task undertaken by Joe Sloane, myself, members of the Organ Clearing House, and a group of volunteers from All Saints. The example of our generous couple eventually inspired others, including the Joseph Bradley Charitable Foundation. A September 2014 fundraising concert by William Porter, on the Fisk and Skinner organs at Harvard University's Memorial Church, brought our Skinner project to full funding.

The enthusiasm for a Skinner at All Saints was rooted in the conviction that any accompanimental instrument should equal the resplendence of the building's other appointments. Since the Fisk handily addresses literature and congregational singing, a chancel organ could focus on choral support without distraction. An organ in the orchestral style was not as important as having a palette of smooth, subtle, and timeless tone that, even at its most energetic, would not compete with voices. In Opus 708 we were grateful to find equal balance between chorus work and color stops, warm foundations and telling mixtures.

From a restorer's point of view, Opus 708 had led a charmed life. The cool mountain air had kept summer humidity at bay, while a damp basement blower location seems to have prevented dry winter baking. Downsides were few. Some water damage in the Swell had led to compromised rebuilding, but in only one offset chest. And the basement dampness eventually encouraged a vivid yellow mold to overtake both blower and static reservoir. These components were left in place, where they doubtless glow still. Otherwise, the ethic of this project was not unlike that applied to the church itself: restore as conservatively as possible, avoid anachronism, place reliability and longevity above all. This philosophy meant that any technique that might benefit the mechanism—dowel-nutting for wind-tightness, replacing cork gaskets with leather, more securely fitting reservoir wind boxes—was eagerly adopted. Where some aspect of Westfield construction was merely different from the Boston Skinner factory, it was preserved; where sub-standard, it was sensitively refashioned to promote wind-tightness and seasonal security. We also felt it was time to reconsider certain cosmetic practices that have become commonplace in the restoration of these instruments. In the end, we preferred to introduce no new shellac on wood or common metal pipes, to retain and carefully refit the original tuning sleeves, and to wipe clean most wooden surfaces and keep their gorgeous finish intact rather than sand or introduce additional coats of shellac. It was necessary to refinish the three-manual console cabinet and bench to match the new surroundings, but all internal machinery was restored, including the

original combination action. We never considered any other option, and thought it beneficial that organ scholars learn the old skills of hand-registration on this manageable little instrument. The Skinner console sits where the Laws one did, a bit higher for better visibility. With its original ivory and lustrous wood, it seems entirely at home.

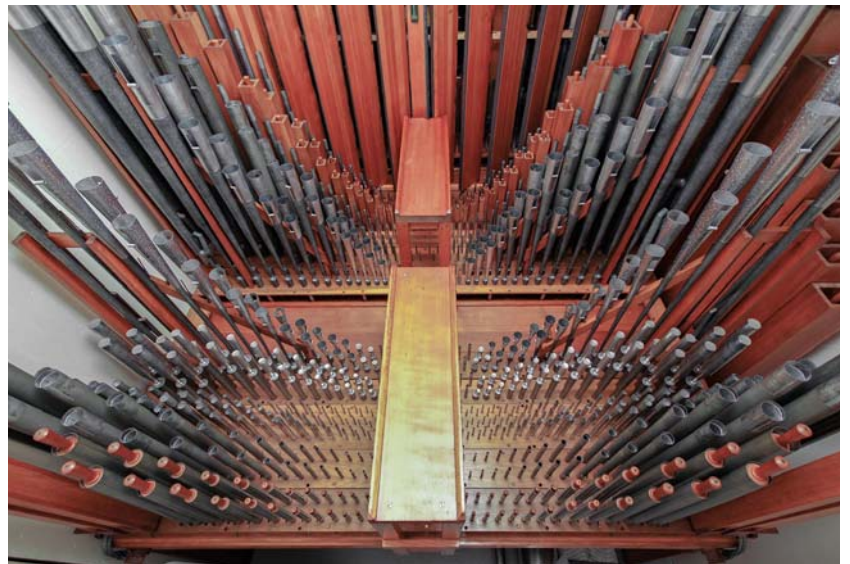
Re-engineered in a now-sturdy chamber, Opus 708 speaks with both greater clarity and profundity than the old organ ever did. Fortunately, Cram's thorny chamber is similar to the one in North Adams, but it was still sheer luck that CCC of the Contrebasse (the organ's only mitred flue pipe) tucks up less than a half-inch from the ceiling. In the end, one stop had to be added. Part of All Saints' prior chancel organ was a copper horizontal trumpet in the nave tower, which some in the congregation were keen to see preserved. This we have done, but inside the organ chamber, using a Skinner windchest, Skinner reservoir, and Skinner pipes, including a 16-foot extension. The blower for the old stop has been incorporated as a booster, providing the Tromba with its 12-inch pressure in a line that continues under the chancel to wind the console. Skinner electro-pneumatic switching from the 1928 Princeton Chapel organ (kindly donated by the A. Thompson-Allen Company) conveys the necessary signals; Tromba and Trombone knobs from the 1926 Skinner console at Boston's Trinity Church (generously contributed by Nelson Barden) have been fitted, displacing original Chimes knobs. The engraving doesn't match; we don't mind.

The two people most responsible for this project are Joe Sloane and Jonathan Ortloff. Joe worked for Nelson Barden for 25 years and is one of the most thorough and sensitive restorers anywhere of this type of instrument. Jon trained with Steve Russell in Vermont and spent two years at Spencer Organ Company before recently establishing his own enterprise. With deliberation and patience over 20 months, these gentlemen have reviewed, engineered, restored, and considered how this job might best unfold. Joe's son Ian has been on hand to help, and I have had a voice in the organ's engineering, layout, and other major decision points, as well as restoring flue pipes, undertaking general coordination, and all contractual and financial management.

In this effort our small team has been materially aided by colleagues of long-standing. Our friends at Spencer Organ Company provided a good deal of leathering, as well as assistance in flue pipe restoration, principally from Martin Near. The good men of the A. Thompson-Allen Company "found" a hole in their schedule to help with offset chest and tremolo restoration. Christopher and Catherine Broome did their usual superb job on the organ's five reeds, particularly in making



Detail of the 1910 façade woodcarving (photo credit: Len Levasseur)



Swell chamber (photo credit: Jonathan Ortloff)

a convincing 73-note register out of three partial Skinner ranks. Mike Morvan did beautiful restoration on the keyboards, while Amory Atkins, Terence Atkin, Joshua Wood, and Dean Conry brought their usual steam-locomotive energy to dismantling, moving, and building everything in their path. Finally, Duane Prill took time from his busy schedule to help in the tonal finishing. The organ was brought into use on May 10, in a fairly spectacular packed-house evensong in honor of Our Lady, which also celebrated the 50th anniversary of the ordination of the Reverend F. Washington Jarvis, priest associate of the parish for 39 years. The instrument saw completion this month.

Of the 750-odd instruments to bear "Skinner" on their nameplates prior to the merger with Aeolian, 27 were installed within the city limits of Boston. These included church organs such as Old South and Trinity; theatre organs at

the Capitol (Allston) and the downtown Metropolitan; five residence installations, including one with a tin façade; and the factory studio, on which player rolls were recorded and clients wooed.

Of these 27, not a single one survives—certainly not in any form Ernest Skinner would recognize. They are either altered beyond recognition or discarded. Therefore, to return a Skinner organ to Boston (even one built in Westfield) goes beyond the satisfaction of giving a good organ a worthy home. It simply feels better knowing that this pivotal American organ-builder is now represented not merely in his hometown but right in his old neighborhood, just a few miles from his old Dorchester factory and first house. To execute the project in a purposely conservative manner seems just as right for All Saints, a church in which the old ways hold forth not archaically but with purpose, vitality, and joy.

—Jonathan Ambrosino

Cover photo credit: Len Levasseur

Organ Projects

Schoenstein & Co. Pipe Organ Builders, Benicia, California Kountze Memorial Lutheran Church, Omaha, Nebraska Aeolian-Skinner renovation

Schoenstein & Co. has completed the re-installation and tonal finishing of Aeolian-Skinner Opus 1090 for Kountze Memorial Lutheran Church in Omaha, Nebraska. The three-manual, 46-rank organ, designed in 1946 and completed in 1950, was dedicated as a war memorial to those lost in World War II. It has been a beloved part of this historic church ever since. In an effort to provide the church with the most complete instrument possible, too much organ was squeezed into too little chamber space. As a result, the organ has suffered throughout its life from lack of efficient maintenance access and proper tonal egress. Following a consulting study, we recommended alternatives for giving the instrument some breathing space. We found out just how much the people loved their Aeolian-Skinner when they opted for the most costly approach—enlarging the building to provide an entirely new organ chamber!

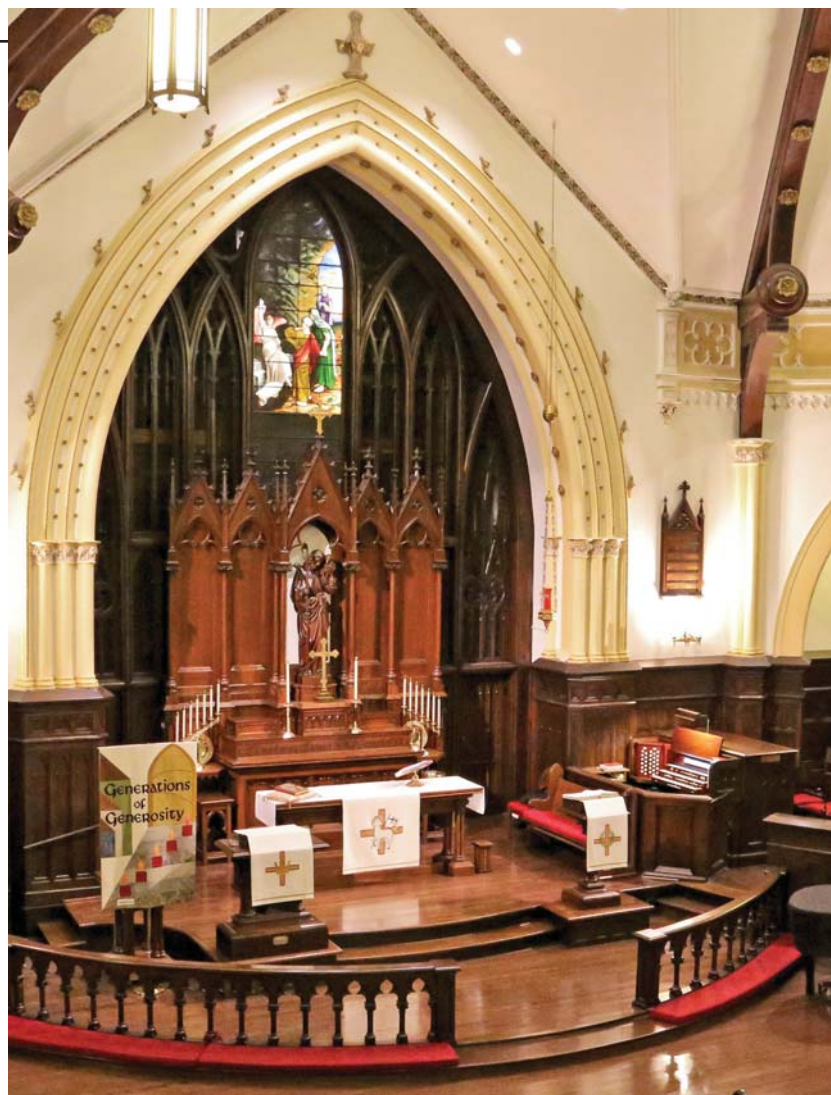
The whole organ including the blower was removed for top-to-bottom

renovation in the factory. A new chassis with new expression boxes was built to relocate the divisions, creating an ideal set-up that surely would have been the preference of Aeolian-Skinner had the space been available. The electrical system, which had been partially replaced before, was completely redone with a Peterson ICS-4000 system. Two former tonal additions, a Swell 2' Fifteenth and Choir 1 3/5' Tierce, were retained, but on new windchests. One stop that had been lost, a rare Echo Salicional, was replicated according to Aeolian-Skinner specifications and re-installed. Only one stop was added—an Aeolian-Skinner-style Harmonic Trumpet located in the Choir.

The organ was first used on Reformation Day, November 2, 2014. A solo recital was played by Christopher Marks, professor at the University of Nebraska in Lincoln, on February 22, 2015. The organist of Kountze Memorial Lutheran Church is Mark Jones, and the director of music and fine arts is Barb Carlson.

—Jack Bethards
Schoenstein & Co.

Photo credit: Louis Patterson



View of chancel, Kountze Memorial Lutheran Church, Omaha, Nebraska

Schoenstein & Co. Pipe Organ Builders

Kountze Memorial Lutheran Church, Omaha, Nebraska

Aeolian-Skinner Opus 1090, 1950
Renovated by Schoenstein & Co., 2014
Three manuals and pedal
40 voices, 46 ranks

GREAT

16'	Quintaten	61 pipes
8'	Open Diapason	61 pipes
8'	Bourdon	61 pipes
8'	Gemshorn	61 pipes
4'	Octave	61 pipes
4'	Rohr Flute	61 pipes
2 2/3'	Quint	61 pipes
2'	Super Octave	61 pipes
III	Mixture	183 pipes
8'	Bombarde	61 pipes
8'	Harmonic Trumpet (Choir)	61 pipes
	Chimes	
	Zimbelstern	
	Great Unison Off	

SWELL (enclosed)

8'	Geigen Diapason	73 pipes
8'	Stopped Diapason	73 pipes
8'	Viole de Gambe	73 pipes
8'	Viole Celeste (TC)	61 pipes
8'	Echo Salicional	73 pipes
4'	Octave Geigen	73 pipes
4'	Traverse Flute	73 pipes
2'	Fifteenth	61 pipes
III	Plein Jeu	183 pipes
16'	Bassoon	73 pipes
8'	Trumpet	73 pipes
8'	Hautbois	73 pipes
8'	Vox Humana	73 pipes
4'	Clarion	73 pipes
	Tremolo	
	Swell 16	
	Swell Unison off	
	Swell 4	

CHOIR (enclosed)

8'	Nason Flute	73 pipes
8'	Viola	73 pipes
8'	Dolcan	73 pipes
8'	Dolcan Celeste (TC)	61 pipes
4'	Zauber Flute	73 pipes
2 2/3'	Nazard	61 pipes
2'	Piccolo	61 pipes
1 1/2'	Tierce	61 pipes
8'	Clarinet	73 pipes
8'	Harmonic Trumpet	61 pipes
	Tremolo	
	Choir 16	
	Choir Unison Off	
	Choir 4	

PEDAL

32'	Resultant	
16'	Contre Basse	32 pipes
16'	Bourdon	32 pipes
16'	Quintaten (Great)	
8'	Octave	32 pipes
8'	Flute	12 pipes
4'	Choral Bass	32 pipes
4'	Nachthorn	32 pipes
II	Mixture	64 pipes
16'	Trombone	32 pipes
16'	Bassoon (Swell)	
8'	Trumpet	12 pipes

Couplers

Great to Pedal	8
Swell to Pedal	8
Swell to Pedal	4
Choir to Pedal	8
Choir to Pedal	4
Swell to Great	16
Swell to Great	8
Swell to Great	4
Choir to Great	16
Choir to Great	8
Choir to Great	4
Great to Choir	16
Swell to Choir	16
Swell to Choir	8
Swell to Choir	4
Choir to Swell	8



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2015 Summer Carillon Concert Calendar

By Brian Swager

Albany, New York

Albany City Hall, Sundays at 1 pm
July 5, Joey Brink
July 12, Elena Sadina, Sergei Gratchev,
& Nikita Gratchev
July 19, George Matthew, Jr.

Alfred, New York

Alfred University, Davis Memorial Carillon
Tuesdays at 7 pm
July 7, Joey Brink (6:30 pm)
July 14, Roy Kroezen
July 21, Lee Cobb
July 28, Sue Bergren

Allendale, Michigan

Grand Valley State University, Cook Carillon, Sundays at 8 pm
July 5, Margaret Pan
July 12, Open Tower
July 19, Tebbel/Lonie Duo
July 26, Toru Takao
August 2, Olesya Rostovskaya
August 9, Francis Crépin
August 16, Jonathan Hebert
August 23, Julianne Vanden Wyngaard

Bloomfield Hills, Michigan

Christ Church Cranbrook, Sundays at 4 pm
July 5, Margaret Pan
July 12, Lisa Lonie & Janet Tebbel
July 26, Sue Bergren
August 9, John Gouwens

St. Hugo of the Hills Catholic Church

Thursdays at 7 pm
July 9, Ulla Laage
July 16, Lisa Lonie & Janet Tebbel
July 23, Kipp Cortez
July 30, Philippe Beullens

Centralia, Illinois

Centralia Carillon, Fridays at 6:30 pm
September 4, Wylie Crawford
September 5, Jim Fackenthal & Tim Sleep
September 6, Sue Bergren & Carlo van Uff

Chicago, Illinois

University of Chicago, Rockefeller Chapel
Sundays at 5 pm
July 5, Gijsbert Kok
July 12, Ulla Laage
July 19, Toru Takao
July 26, Olesya Rostovskaya
August 2, Francis Crépin
August 9, Jonathan Hebert
August 16, Tim Sleep
August 23, Wylie Crawford

Cohasset, Massachusetts

St. Stephen's Episcopal Church
Sundays at 6 pm
July 5, Thomas Lee
July 12, Gordon Slater
July 19, John Widmann
July 26, Sergei Gratchev & Elena Sadina
August 2, Margaret Angelini
August 16, Tatiana Lukyanova

Denver, Colorado

University of Denver, Williams Carillon
Sundays at 7 pm
July 5, Carol Jickling Lens
July 19, Philippe Beullens
August 2, John Gouwens
August 16, David Hunsberger

Detroit, Michigan

St. Mary's of Redford Catholic Church
Saturdays at 5:15 pm
July 4, Margaret Pan
July 18, Lisa Lonie/Janet Tebbel
July 25, Patrick Macoska

East Lansing, Michigan

Michigan State University, Beaumont Tower Carillon, Wednesdays at 6 pm
July 8, Gijsbert Kok
July 15, Janet Tebbel & Lisa Lonie
July 22, Toru Takao
July 29, Olesya Rostovskaya
August 5, Sally Harwood

Erie, Pennsylvania

Penn State University, Behrend Campus, Smith Chapel
Thursdays at 7 pm
July 7, Joey Brink
July 14, Roy Kroezen
July 21, Lee Cobb
July 28, Sue Bergren

Fort Washington, Pennsylvania

St. Thomas Church, Whitmarsh
Tuesdays at 7 pm
July 7, Koen & Florian Cosaert
July 14, Leonard Weiss
July 21, Roy Kroezen
July 28, Hunter Chase
August 4, Lisa Lonie

Frederick, Maryland

Baker Park
First & Third Sundays at 12:30 pm
John Widmann, City Carillonneur

Gainesville, Florida

University of Florida, Century Tower
Sundays at 3 pm
July 12, Philippe Beullens

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 6, Gijsbert Kok
July 13, Ulla Laage
July 20, Toru Takao
July 27, Olesya Rostovskaya
August 3, Francis Crépin
August 10, Jonathan Hebert
August 17, Tim Sleep
August 24, Wylie Crawford
August 31, Jim Fackenthal
September 7, Mark Lee

Grand Rapids, Michigan

Grand Valley State University
Wednesdays at noon
July 8, Gijsbert Kok
July 15, Tebbel/Lonie Duo
July 22, Toru Takao
July 29, Olesya Rostovskaya

Madison, Wisconsin

University of Wisconsin
Thursdays at 7:30 pm
July 9, Dave Johnson
July 16, Andrée-Anne Doane
July 23, Philippe Beullens
July 30, Jeff Daehn

Mariemont, Ohio

Mary M. Emery Memorial Carillon
Sundays at 7 pm
July 4, Richard D. Gegner; Richard M. Watson, assisting (2 pm)
July 5, Richard M. Watson
July 12, Richard D. Gegner
July 19, Richard M. Watson
July 26, Richard D. Gegner & Richard M. Watson
August 2, Richard D. Gegner
August 9, Richard M. Watson
August 16, Richard D. Gegner
August 23, Richard D. Gegner & Richard M. Watson
August 30, Richard M. Watson
September 6, Richard D. Gegner
September 7, Richard M. Watson (2 pm)

Middlebury, Vermont

Middlebury College, Fridays at 5 pm
July 10, Gordon Slater
July 15, George Matthew Jr.
July 17, John Widmann
July 24, Sergei Gratchev
July 31, Elena Sadina
August 7, Tatiana Lukyanova
August 14, George Matthew Jr. (4 pm)

Minneapolis, Minnesota

Central Lutheran Church
Sundays at 11:15 am
July 12, Joey Brink & Vera Wünsche
July 19, Andrée-Anne Doane
July 26, Philippe Beullens
August 2, Julianne Vanden Wyngaard

Montréal, Québec

Oratoire Saint-Joseph, Sundays at 2:30 pm
July 5, Amy Johansen
July 12, Koen Cosaert & Florian Cosaert
August 9, Andrée-Anne Doane, David Doane, & Gabriel Doane-Picard

Naperville, Illinois

Naperville Millennium Carillon
Tuesdays at 7 pm
July 7, Gijsbert Kok
July 14, Ulla Laage
July 21, Toru Takao
July 28, Olesya Rostovskaya
August 4, Francis Crépin
August 11, Jonathan Hebert
August 18, Tim Sleep

New Haven, Connecticut

Yale University, Yale Memorial Carillon
July 24, John Widmann, 7 pm

Northfield, Vermont

Norwich University, Saturdays at 1 pm
July 4, George Matthew Jr.
July 11, Gordon Slater
July 18, John Widmann
July 25, Sergei Gratchev
August 1, Elena Sadina

Bert Adams, FAGO

Park Ridge Presbyterian Church
Park Ridge, IL
Pickle Piano / Johannus Midwest
Bloomington, IL

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2015 Summer Carillon Concert Calendar

Norwood, Massachusetts
Norwood Memorial Municipal Building
Mondays at 7 pm
July 4, Margaret Angelini (3 pm)
July 6, Thomas Lee
July 13, Gordon Slater
July 20, John Widmann
July 27, Sergei Gratchev & Elena Sadina
August 3, Margaret Angelini
August 10, Lee B. Leach
August 17, Tatiana Lukyanova

Ottawa, Ontario
Peace Tower Carillon
July & August, weekdays at 11 am
Andrea McCrady, Carillonneur
July 7, Amy Johansen
July 14, Koen & Florian Cosaert
July 28, Devon Hansen, Rebecca Manouchehri, Jennifer Moore, Robert Labonté, & Joan Shaw

Owings Mills, Maryland
McDonogh School, Fridays at 7 pm
July 3, Buck Lyon-Vaiden
July 10, Koen & Florian Cosaert
July 24, Edward Nassor
July 31, Hunter Chase

Philadelphia, Pennsylvania
First United Methodist Church of Germantown, Mondays at 7:30 pm
July 6, Koen & Florian Cosaert
July 13, Leonard Weiss
July 20, Roy Kroezen

Princeton, New Jersey
Princeton University, Grover Cleveland Tower, Sundays at 1 pm
July 6, Koen & Florian Cosaert
July 12, Leonard Weiss
July 19, Roy Kroezen
July 26, Hunter Chase
August 2, Margaret Pan
August 9, Lisa Lonie
August 16, Buck Lyon-Vaiden
August 23, Ellen Dickinson
August 30, Tebbel/Lonie Duo

Rochester, New York
University of Rochester, Hopeman Memorial Carillon, Mondays at 7 pm
July 7, Joey Brink
July 14, Roy Kroezen
July 21, Lee Cobb
July 28, Sue Bergren

St. Paul, Minnesota
House of Hope Presbyterian Church
Sundays at 4 pm

July 4, Dave Johnson
July 12, Joey Brink & Vera Wünsche
July 19, Andrée-Anne Doane
July 26, Philippe Beullens
August 2, Julianne Vanden Wyngaard
August 9, Dave Johnson

Sewanee, Tennessee
University of the South
Sundays at 4:45 pm
July 1, Gotko & Bordley (11 am)
July 4, Gotko & Bordley (1 pm)
July 5, Sam Hammond
July 12, Richard Shadinger
July 17, Gotko & Bordley (4:30 pm)
July 19, Parks Greene & Charlene Williamson

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

Springfield, Massachusetts
Trinity United Methodist Church
July 16, John Widmann, 7 pm

Storrs, Connecticut
Storrs Congregational Church
Thursdays at 6 pm
August 6, Gerald Martindale
August 13, Andrée-Anne Doane
August 20, David Maker

Toronto, Ontario
Metropolitan United Church
Thursdays at 7 pm
July 9, Amy Johansen, carillon; Robert Amt, organ
July 10, Koen & Florian Cosaert
July 17, Margaret Pan

Valley Forge, Pennsylvania
Washington Memorial Chapel
Wednesdays at 7:30 pm
July 1, Doug Gefvert
July 8, Koen Cosaert
July 15, Leonard Weiss
July 22, Roy Kroezen
July 29, Hunter Chase
August 5, Margaret Pan
August 12, Doug Gefvert & Irish Thunder Pipes & Drums
August 19, Jesse Ratcliffe
August 26, Ellen Dickinson

West Hartford, Connecticut
First Church of Christ, Congregational
July 23, John Widmann, 7 pm

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
John Walker; Methuen Memorial Music Hall, Methuen, MA 8 pm
Christopher Houlihan; Ocean Grove Camp Meeting Assn., Ocean Grove, NJ 7:30 pm
Matthew Buller; Trinity Evangelical Lutheran, Cleveland, OH 12:15 pm
Carol Garrett; Christ Church, Michigan City, IN 12:10 pm
Isabelle Demers; Second Presbyterian, Indianapolis, IN 4 pm
David Higgs; St. Paul Episcopal, Indianapolis, IN 7:30 pm
Andrew Birling; First Congregational (UCC), Appleton, WI 12:15 pm
Jeff Verkuilen; Queen of the Rosary Chapel, Sinsinawa Mound, Sinsinawa, WI 7 pm

16 JULY
Devin Attein; Memorial Presbyterian, Appleton, WI 12:15 pm

19 JULY
Ethan LaPlaca; St. Paul Cathedral, Pittsburgh, PA 4 pm
Karen Beaumont; St. Hedwig's, Milwaukee, WI 2 pm
James Hammann; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm
Frederick Swann; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

21 JULY
Thomas Baugh; Christ Episcopal, Roanoke, VA 7:30 pm

22 JULY
Susanna Valleau; Methuen Memorial Music Hall, Methuen, MA 8 pm
Robert Myers, with trumpet; Trinity Evangelical Lutheran, Cleveland, OH 12:15 pm
Kent Jager; Christ Church, Michigan City, IN 12:10 pm
Jeffrey Verkuilen; Trinity Lutheran, Kaukauna, WI 12:15 pm
Jeffrey Arnold; Sinsinawa Mound, Sinsinawa, WI 7 pm

25 JULY
CONCORA; Bethany Covenant, Berlin, CT 4 pm

26 JULY
James Wetzel; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

Calendar

John Henninger; St. Paul Cathedral, Pittsburgh, PA 4 pm

29 JULY

Glenn Kime; Methuen Memorial Music Hall, Methuen, MA 8 pm

Tyler Canonico; First United Methodist, Hershey, PA 7 pm

Robert Myers, with trumpet; Trinity Evangelical Lutheran, Cleveland, OH 12:15 pm

Gary Powell; Christ Church, Michigan City, IN 12:10 pm

Derek Nickels; Faith Lutheran, Appleton, WI 12:15 pm

1 AUGUST

Karen Beaumont; All Saints' Cathedral, Milwaukee, WI 2 pm

2 AUGUST

Martin Schmeding; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

3 AUGUST

Gail Archer; St. Francis Church, Ann Arbor, MI 7 pm

4 AUGUST

Frederick Hohman; Merrill Auditorium, Portland, ME 7:30 pm

5 AUGUST

Brian Glikes, Methuen Memorial Music Hall, Methuen, MA 8 pm

Mark Sudeith; Christ Church, Michigan City, IN 12:10 pm

David Bohn; Holy Cross Catholic Church, Kaukauna, WI 12:15 pm

Gail Archer; Queen of the Rosary Chapel, Sinsinawa Mound, Sinsinawa, WI 7 pm

9 AUGUST

Gail Archer; Ogunquit Baptist, Ogunquit, ME 7 pm

Benjamin LaPrairie; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

Jeremy Bruns; St. Paul Cathedral, Pittsburgh, PA 4 pm

11 AUGUST

Felix Hell; Merrill Auditorium, Portland, ME 7:30 pm

Bryan Dunnewald; Church of the Gesu, Milwaukee, WI 7:30 pm

Chelsea Chen, with orchestra; Door Community Auditorium, Fish Creek, WI 7:30 pm

12 AUGUST

Monica Czausz; Methuen Memorial Music Hall, Methuen, MA 8 pm

Carey Scheck; Christ Church, Michigan City, IN 12:10 pm

Donald VerKuilen; First Presbyterian, Neenah, WI 12:15 pm

Marijim Thoene; Queen of the Rosary Chapel, Sinsinawa Mound, Sinsinawa, WI 7 pm

13 AUGUST

Rev. Thomas Lijewski; Holy Cross Catholic Church, Kaukauna, WI 12:15 pm

Chelsea Chen, with orchestra; Door Community Auditorium, Fish Creek, WI 7:30 pm

16 AUGUST

Josh Boyd; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

Don Fellows; St. Paul Cathedral, Pittsburgh, PA 4 pm

Colin Lynch; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

Karen Beaumont; St. Hedwig Catholic Church, Milwaukee, WI 2 pm

Donald VerKuilen; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

18 AUGUST

Walter Strony; Merrill Auditorium, Portland, ME 7:30 pm

19 AUGUST

Anne Laver; Methuen Memorial Music Hall, Methuen, MA 8 pm

Ann Dobie; Christ Church, Michigan City, IN 12:10 pm

Mario Buchanan; First English Lutheran, Appleton, WI 12:15 pm

Ahreum Han; Queen of the Rosary Chapel, Sinsinawa Mound, Sinsinawa, WI 7 pm

23 AUGUST

John Paul Farahat; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

Anthony Williams; St. Paul Cathedral, Pittsburgh, PA 4 pm

25 AUGUST

Ray Cornils, with Kotschmar Festival Brass; Merrill Auditorium, Portland, ME 7:30 pm

26 AUGUST

Carl Klein; Methuen Memorial Music Hall, Methuen, MA 8 pm

Marilyn & Ralph Freeman; St. Paul Lutheran, Neenah, WI 12:15 pm

Matt Haider; Queen of the Rosary Chapel, Sinsinawa Mound, Sinsinawa, WI 7 pm

30 AUGUST

Charles Hicks; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

Alistair Stout; St. Paul Cathedral, Pittsburgh, PA 4 pm

UNITED STATES
West of the Mississippi

15 JULY

Noah Klein; Music and Drama Center, Carleton College, Northfield, MN 12:15 pm

17 JULY

Carson Cooman; Christ Episcopal, Tacoma, WA 12:10 pm

20 JULY

Thomas Mellan; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

22 JULY

Joanne Rodland; Boe Chapel, St. Olaf College, Northfield, MN 12:15 pm

23 JULY

James Welch, with piano; Post Chapel, Presidio, San Francisco, CA 7:30 pm

24 JULY

James Welch, with piano; Post Chapel, Presidio, San Francisco, CA 7:30 pm

26 JULY

Leo Abbott; St. Mary Catholic Cathedral, San Francisco, CA 4 pm

27 JULY

Isabelle Demers; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

29 JULY

Stephen May & Lawrence Archbold; All Saints Episcopal, Northfield, MN 12:15 pm

2 AUGUST

David Hufford; St. Matthew's by-the-Bridge Episcopal, Iowa Falls, IA 4 pm

Joseph Russell; St. Mary Catholic Cathedral, San Francisco, CA 4 pm

3 AUGUST

Jeannine Jordan, with media artist; Brigham Young University, Provo, UT 7 pm

Olivier Latry; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

5 AUGUST

Bob Heinstejn; Northfield United Methodist, Northfield, MN 12:15 pm

10 AUGUST

Gordon Turk; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

12 AUGUST

Nathan Proctor; St. John Lutheran, Northfield, MN 12:15 pm

16 AUGUST

Katya Gotzdiner; St. Mary Catholic Cathedral, San Francisco, CA 4 pm

17 AUGUST

Paul Jacobs; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

24 AUGUST

Alcée Chriss; St. Paul Lutheran, Albuquerque, NM 7 pm

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

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Calendar

28 AUGUST

David Pickering; Kansas State University, Manhattan, KS 7:30 pm

30 AUGUST

Bradley Hunter Welch; Canyon Creek Presbyterian, Richardson, TX 5 pm
Christoph Tietze; St. Mary Catholic Cathedral, San Francisco, CA 4 pm

31 AUGUST

James Hammann & Amy Christensen; St. Matthew's by-the-Bridge Episcopal, Iowa Falls, IA 4 pm
Clark Sterling & Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

INTERNATIONAL

15 JULY

Colin Walsh; Frauenkirche, Dresden, Germany 8 pm
Simon Thomas Jacobs; Abbey Ste-Croix, Bordeaux, France 6:30 pm

16 JULY

Simon Thomas Jacobs; Basilica St-Michel, Bordeaux, France 6:30 pm
Eric Lebrun; St. Paul's Cathedral, London, UK 6:30 pm

17 JULY

Christophe Mantoux; Cathédrale St-Julien, Le Mans, France 5 pm

19 JULY

Stefan Kießling; St. Paul's Cathedral, London, UK 4:45 pm
Tom Winpenny; Westminster Cathedral, London, UK 4:45 pm
Jeremy Woodside; Westminster Abbey, London, UK 5:45 pm

20 JULY

Ian Sadler; Coventry Cathedral, Coventry, UK 1 pm

21 JULY

Philip Crozier; St. Laurentius Kirche, Langenhorn, Germany 8 pm
Martin Baker; Westminster Abbey, London, UK 7 pm
Baptiste-Florian Marie-Ouvrard; St. James United Church, Montreal, QC, Canada 12:30 pm

22 JULY

Hayo Boerema; Kathedrale, Dresden, Germany 8 pm
Peter Stevens; Westminster Cathedral, London, UK 7:30 pm

23 JULY

James Hicks; Kirkjan, Gøta, Faroe Islands 8 pm

24 JULY

Silvano Rodi; Chiesa di Santa Maria Vergine Assunta, Viverone, Italy 9 pm
Philip Crozier; Cathedral, Antwerp, Belgium 12:45 pm
Ben Sheen; Victoria Concert Hall, Singapore 1 pm

25 JULY

Philip Crozier; Pfarrkirche St. Gudula, Rheda, Germany 11:30 am

26 JULY

Roman Perucki, with violin; Chiesa di S. Eurosia, Pralungo/S. Eurosia, Italy 9 pm
Philip Crozier; Barockkirche St. Franziskus, Zwillbrock, Germany 4:30 pm
Matthew Steynor; St. Paul's Cathedral, London, UK 4:45 pm
Richard Gowers; Westminster Abbey, London, UK 5:45 pm

28 JULY

Roman Perucki, with violin; Chiesa di S. Giorgio, Lozzolo, Italy 9 pm
James O'Donnell; Westminster Abbey, London, UK 7 pm
Andreas Cavellius; St. James United Church, Montreal, QC, Canada 12:30 pm
Ben Sheen; Christ Church Cathedral, Newcastle, Australia 7:30 pm

29 JULY

Ludger Lohmann; Kreuzkirche, Dresden, Germany 8 pm
Philip Crozier; Konstantin-Basilika, Trier, Germany 8:30 pm

31 JULY

Mario Duella, with oboe; Chiesa di S. Lorenzo, Sostegno, Italy 9 pm
David Enlow; Stiftskirche, Stuttgart, Germany 7 pm
Ben Sheen; St. Stephen's Uniting Church, Sydney, Australia 1 pm
Ben Sheen; St. Mary's Cathedral, Sydney, Australia 7 pm

1 AUGUST

Simone Valeri; Basilica Antica, Oropa, Italy 9 pm
Philip Crozier; Stadtkirche, Michelstadt, Germany 6 pm
James Hicks; Havner Kirkja, Faroe Islands 11:30 am

2 AUGUST

Simone Valeri; Cappella di S. Marta e Chiesa di S. Giacomo, Campertogno, Italy 9 pm

3 AUGUST

Mario Duella; Chiesa dei SS. Giovanni e Giuseppe, Mollia, Italy 9 pm

4 AUGUST

Gabriele Studer; Chiesa di S. Stefano, Piode, Italy 9 pm
Michel Bignens; Eglise de Vernayaz, Vernayaz, Switzerland 8 pm
Jos van der Kooy; Westminster Abbey, London, UK 7 pm
Jean Ladouceur; St. James United Church, Montreal, QC, Canada 12:30 pm

5 AUGUST

Christian Ott; Frauenkirche, Dresden, Germany 8 pm
Mario Duella; Collegiata di S. Gaudenzio, Varallo, Italy 4:30 pm
Luciano Zecca; Chiesa di S. Maria delle Grazie, Verallo, Italy 9 pm
Betty Maisonnat & Yves-G Préfontaine; Eglise de Finhaut, Finhaut, Switzerland 6 pm
Robert Bates; Cathédrale Notre Dame, Rodez, France, 9 pm

6 AUGUST

David Enlow; Pfarrkirche, Igls, Austria 8:30 pm
Andrea Schiavio, with soprano; Chiesa di S. Sebastiano, Trivero/Bulliana, Italy 9 pm
Edmond Voeffray, Betty Maisonnat, & Yves-G Préfontaine; Eglise de Martigny, Martigny, Switzerland 8 pm
Philip Crozier; St. Nikolai Kyrka, Halmstad, Sweden 8 pm
Peter Holder; St. Paul's Cathedral, London, UK 6:30 pm

7 AUGUST

Andrea Schiavio, with soprano; Chiesa di S. Giovanni Battista, Sabbia, Italy 9 pm

8 AUGUST

David Enlow; Pfarrkirche St. Erasmus, Steinach-am-Brenner, Austria 8:30 pm
Elisabeth Sperer & Winfried Engelhardt; Chiesa di Maria Vergine Assunta, Grignasco, Italy 9 pm
Philip Crozier; Kongsberg Kirke, Norway, 11:30 am

9 AUGUST

David Enlow; Pfarrkirche, Söll, Austria 8 pm
Elisabeth Sperer & Winfried Engelhardt; Chiesa della Beata Vergine Assunta, Scopello, Italy 9 pm

10 AUGUST

David Enlow; Stadtpfarrkirche, Schwaz, Austria 8 pm
Sandro Carnelos; Chiesa di S. Bartolomeo, Scopa, Italy 9 pm
Robert Bates; Abbaye, La Chaise-Dieu, France 5:30 pm

11 AUGUST

Giuseppe Riccardi; Parrocchia di Brugaro, Cravagliana, Italy 9 pm
Stefano Faggioni, with saxophone; Eglise de Finhaut, Finhaut, Switzerland 8 pm
Martin Baker; Westminster Abbey, London, UK 7 pm
Bruno Mathieu; St. James United Church, Montreal, QC, Canada 12:30 pm

12 AUGUST

Matthias Maierhofer; Kathedrale, Dresden, Germany 8 pm
Gabriele Pezone; Chiesa di S. Michele Arcangelo, Rastiglione, Italy 9 pm
Robert Bates; Église abbatiale Ste-Croix, Bordeaux, France 6 pm

13 AUGUST

Renzo Bortolot; Chiesa di S. Lorenzo, Crevola, Italy 9 pm

14 AUGUST

Mario Duella with baritone; Chiesa di Santa Croce, Rassa, Italy 9 pm
David Enlow; Heiliggeistkirche, Bern, Switzerland 12:30 pm

15 AUGUST

James Hicks; Oslo Cathedral, Oslo, Norway 12 pm

16 AUGUST

James Hicks; Bergen Cathedral, Bergen, Norway 7:30 pm
David Enlow; Église St-Michel, Chamoin-Mont-Blanc, France 5 pm
Philip Crozier; Domkyrka, Växjö, Sweden 6 pm

18 AUGUST

David Enlow; Cathedral, Salzburg, Austria 12 noon
Jonathan Vromet; St. James United Church, Montreal, QC, Canada 12:30 pm

19 AUGUST

Michael Diercks; Kreuzkirche, Dresden, Germany 8 pm

21 AUGUST

Philip Crozier; Pfarrkirche St. Gudula, Rheda, Germany 7 pm

23 AUGUST

Philip Crozier; Stadtkirche, St. Dionysius zu Krefeld, Germany 4:30 pm
Robert Bates; Cathédrale, Sarlat, France 4 pm

25 AUGUST

Vincent Boucher; St. James United Church, Montreal, QC, Canada 12:30 pm

26 AUGUST

Richard Elliott; Frauenkirche, Dresden, Germany 8 pm
Philip Crozier; Dom, Essen, Germany 7:30 pm

28 AUGUST

Philip Crozier; Münster, Konstanz, Germany 8 pm
Christophe Mantoux; Jacobikirche, Lübeck, Germany, 7 pm

29 AUGUST

Bernhard Haas & Pierre Pincemaille; Église St. Martin, Dudelange, Luxembourg 8 pm

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JOHN APPLE, with David Palmer, St. Alban's Episcopal Church, Davidson, NC, March 8: *Voluntary in F, Voluntary in E-flat*, Jackson; *Voluntary for a Festival Occasion*, ed. Cutler and Johnson; *Prelude in G*, op. 37, no. 2, Mendelssohn; *Prelude in B-flat*, Zundel; *Introduction and Fugue for Organ Duet*, Cutler; *Consolation in D-flat*, Liszt; *Andantino*, Franck; *Trio in E-flat*, Reubke; *Adagio*, Southard; *Prelude in E-flat*, Lemmens; *Sonata II in C*, Thayer; *Préambule (24 Pièces en style libre)*, op. 31, Vierne; Flutes (*Organ Book*), Langlais; *Chorale Prelude on Christ the Light of All the Living*, Johnson; *Quick March for Organ Duet*, Parker.

F. ALLEN ARTZ III, Trinity Episcopal Church, Pottsville, PA, March 22: *Fugue No. 1 in B-flat (Six Fugues on the Name BACH for Organ or Pianoforte)*, op. 60, Schumann; *Chorale Prelude on Nun komm der Heiden Heiland*, Bach; *Three Quiet Settings of Vom Himmel hoch*, Pepping; *Partita on Wie schön leuchtet*, Burkhardt; *Chorale Prelude on Schönster Herr Jesu*, Schroeder; *Elegy*, Biery; *Chorale Prelude on Herzliebster Jesu*, Walcha; *Fantasy and Fugue in G*, BWV 542, Bach; *Variations on Veni Creator Spiritus*, Peeters; *Elegy in B-flat*, Thalben-Ball; *Prelude and Fugue sur le nom d'ALAIN*, op. 7, Duruflé.

MICHAEL BARONE, ALCÉE CHRISSE III, JOHN FENSTERMAKER, Trinity-by-the-Cove Episcopal Church, Naples, FL, February 27: *Christus der ist mein Leben*, Pachelbel; *Concerto a due Organi*, Lucchinetti; *Fantasy and Fugue in B-flat*, Böely; *Allein Gott in der Höh sei Ehr*, BWV 676, Bach; *Le monde dans l'attente du Sauveur, Nativité (Symphonie-Passion)*, op. 23, Dupré; *Fantasia and Fugue in G*, BWV 542, Bach.

JENNIFER BATE, St. Albans Cathedral, St. Albans, UK, February 21: *Fantasia in G*, BWV 572, Bach; *Chorale in d with Variation*, Mendelssohn; *Fantasia and Fugue on Ad nos, ad salutarem undam*, Liszt; *Offrande au Saint-Sacrement*, Force et agilité des corps glorieux (*Les corps glorieux*), Messiaen; *Introduction and Variations on an Old French Carol*, Bate.

GAVIN BLACK, harpsichord, St. Andrew's Episcopal Church, Lambertville, NJ, February 22: *Fantasia 10 in G, Capriccio in*

a, Sweelinck; *Up Tails All*, Farnaby; *Pavan*, anonymous; *Prelude in d, In nomine, Galiardo in d, Spanish Pavane*, Bull; *Fantasia in C*, Byrd; *More Palatino, Toccata in a, Pavana Phillipi*, Sweelinck; *Go from my Window*, Munday or Morley; *Fantasia in d*, Sweelinck.

BYRON BLACKMORE, American Lutheran Church, Sun City, AZ, February 24: *Chaconne in g, Fantaisie (Pièces d'Orgue)*, Couperin; *Schmücke dich, o liebe Seele*, BWV 759, Bach; *Passion Chorale*, op. 122, no. 10, Brahms; *Concerto del Sigr. Torelli*, Walther; *Jesus comforts the women of Jerusalem (The Stations of the Cross)*, op. 29, Dupré; *Toccata (Deo Gratias)*, Biggs.

STEPHANIE BURGOYNE, Cathedral Church of St. Paul, London, ON, Canada, March 11: *Marcia Religiosa (Sonata No. 6 in e-flat)*, op. 119, Rheinberger; *Andante Moderato (Symphony No. 4)*, op. 98, Brahms; *St. Patrick's Breastplate (Organ Sonata No. 4)*, op. 153, Stanford.

KEVIN CLEMENS, Cathedral of the Blessed Sacrament, Altoona, PA, February 8: *Sinfonia (Cantata 29), Wachet auf! Ruft uns die Stimme*, BWV 645, *Toccata and Fugue in d*, BWV 538, Bach; *Adagio for Strings*, Barber, arr. Strickland; *Fanfare*, Cook; *O Gott, du frommer Gott*, op. 65, Karg-Elert; *Overture to William Tell*, Rossini, arr. Buck; *Caprice*, op. 20, no. 3, Guillemant; *Toccata in D*, Lanquétuit.

JOHN COLLINS, Christ Church, Worthington, UK, February 3: *Recercare Primo, Motet Salve Virgo*, Cavazzoni; *Fantasia Allegra*, A. Gabrieli; *Toccata Settima*, Frescobaldi; *Fantasia 8th Tone*, Cornet; *Passacaglia F, b-flat, E-flat*, Storace; *Sonata and Minuet in C*, Seixas; *Voluntary No. 6 in D*, Alcock; *Voluntary No. 7, S. Goodwin; Voluntary No. 5, W. Goodwin; Voluntary No. 2 in g*, Alcock; *Sonata en re*, Mariner.

ROBERT DELCAMP, with César Leal, saxophone, Lucas Finney, guitar, Rebecca Van de Ven, English horn, Katie Lehman, violin, Tammy Hobbs, viola, and Emily Nelson, cello, St. Luke's Chapel, Sewanee, TN, February 6: *Sonata I for Saxophone and Organ*, Bédard; *God Is Our Righteousness*, DeBlasio; *Variations on Amazing Grace*, Hampton; *Quartet*, op. 52, Dupré.

JONATHAN DIMMOCK, Marquand Chapel, New Haven, CT, February 8: *Erbarne dich mein, o Herre Gott*, Sweelinck; *Galliarda ex D*, Scheidemann; *Chromatic Fantasy*, Sweelinck; *Salve Regina*, Cornet; *Unter der Linden grüne*, Sweelinck; *Von Gott will ich nicht lassen*, Matter; *Psalm 36: Des Boosdoenders wille seer quaet*, Sweelinck.

MATTHEW DIRST, Westminster Presbyterian Church, Knoxville, TN, January 15: *The Art of Fugue* (complete), BWV 1080, Bach.

RHONDA SIDER EDGINTON, Christ Church, Chattanooga, TN, February 10: *Triangle Fugue and Square Fugue (Twelve Short Pieces)*, op. 43, Laurin; *Canzona in d*, BuxWV 168, Buxtehude; *Eclogue and Fugue in f-sharp*, Sanders; II. Lebhaft, III. Mit sanften Stimmen (*Six Fugues on the Name BACH*), Schumann; *Fugue in g*, Reincken; *Prelude and Fugue in e*, BWV 548, Bach; *Andante (Three Fugues on BACH)*, Pepping; *Harmony and Counterpoint in A*, Woodman; *Fugue in e*, Mendelssohn; *Loop Fugue and Circular Fugue (Twelve Short Pieces)*, op. 43, Laurin; *Fugue in d, Wq 119/2*, C.P.E. Bach; *Praeludium in G*, Bruhns.

ANDREW HENDERSON, The Temple, Atlanta, GA, February 10: *Sonata No. 1*, Mendelssohn; *Psalm Prelude*, set 1, no. 1, Howells; *Rosh Hashanah (Five Festival Preludes)*, op. 37, Lewandowski; *Shavat Vayinafash, The Burning Bush*, Berliński; *Five Hebrew Folk Songs and Folk Dances*, Saminsky, arr. Henderson; *Lullaby*, Macfarlane; *Scherzo-Pastorale*, Federlein; *Final (Symphonie No. 1)*, op. 14, Vierne.

HANS UWE HIELSCHER, Pacific Union College, Angwin, CA, February 14: *Suite for Organ*, Bédard; *Intermezzo sinfonico*, Mascagni; *Toccata on 'Amazing Grace'*, Pardini; *Improvisation on "God Will Take Care of You"*; *Passacaglia in a, Variations on 'Frère Jacques'*, Hielscher.

DAVID JONIES, Madonna della Strada Chapel, Loyola University, Chicago, IL, March 15: *Prelude and Fugue in E-flat*, op. 99, no. 3, Saint-Saëns; *Pavane-Dance Liturgique*, Proulx; *Concerto in B-flat*, op. 4, no. 2, Handel, transcr. Dupré; *Requiescat in Pace, Toccata in C*, Sowerby.

HAROLD PYSHER, Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL, March 1: *Con moto maestoso (Sonata III)*, Mendelssohn; *Tribute: A Lullaby for Organ*, Phillips; *Offertoires III and IV (10 Pieces for Organ)*, Dubois; *A Meditation on Brother James's Air*, Darke; *Toccata in d*, Renaud.

DOROTHY YOUNG RIESS, Mayflower Congregational Church, Oklahoma City, OK, February 22: *Prelude, Fugue and Chaconne in C*, Buxtehude; *Prelude in b*, BWV 544, Bach; *Adagio Cantabile (Piano Sonata No. 8)*, Beethoven, arr. Riess; *Poco Adagio (Seven Improvisations)*, op. 150, Saint-Saëns; *Pilgrim's Chorus (Tannhäuser)*, Wagner, arr. Liszt; *Acclamations (Suite Médiévale)*, Langlais; *Valse Mignonne (Three Pieces for Organ)*, op. 142, no. 2), Karg-Elert; *Chorale Preludes on Familiar Hymn Tunes, Fantasy and Passacaglia on Ein feste Burg*, Riess.

ANDREW SCANLON, St. Paul's Episcopal Church, Wilmington, NC, February 6: *Prelude and Fugue in c*, op. 37, no. 1, Mendelssohn; *Allein Gott in der Höh sei Ehr*, BWV 663, *Prelude and Fugue in C*, BWV 547, Bach; *Prelude sur l'Introït de l'Épiphanie*, Duruflé; *Wie schön leuchtet der Morgenstern*, Buxtehude; *Les Mages (La Nativité du Seigneur)*, Messiaen; *Master Tallis's Testament*, Howells; *Toccata*, Lanquétuit.

STEPHEN SCHNURR, St. John Cantius Catholic Church, Chicago, IL, November 22: *Introduction and Passacaglia in d*, Reger; *Sonata VI in D*, op. 65, no. 6, Mendelssohn; *Sonata VIII in e*, op. 132, Rheinberger; *Adagio, Final (Troisième Symphonie)*, op. 28, Vierne.

PIETER VAN DIJK, St. Saviour's Church, St. Albans, UK, March 21: *Prelude and Fugue in G*, BWV 541, *Mit Fried' und Freud' ich fahr dahin*, BWV 616, *Herr Gott, nun schleuss den Himmel auf*, BWV 617, *O Lamm Gottes unschuldig*, BWV 618, *Christe, du Lamm Gottes*, BWV 619, *Trio Sonata in c*, BWV 526, *Christus, der uns selig macht*, BWV 620, *Da Jesus an dem Kreuze stund*, BWV 621, *O Mensch, bewein' dein' Sünde gross*, BWV 622, *Wir danken dir, Herr Jesu Christ*, BWV 623, *Hilf Gott, das mir's gelinge*, BWV 624, *Passacaglia in c*, BWV 582, Bach.

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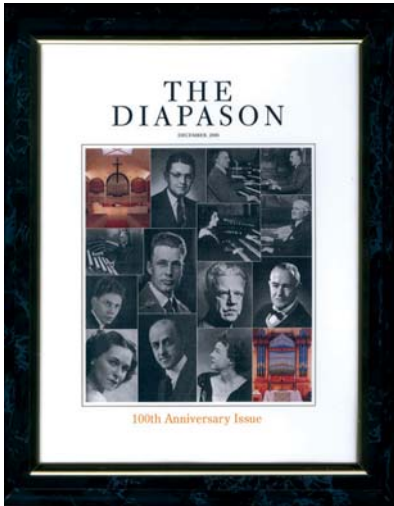
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Wanted: Organists visiting Maui. Lahaina's Holy Innocents Episcopal Church invites visiting organists to play its Beckerath Positiv organ at Sunday services. Built in 1972 by Rudolf von Beckerath and then-apprentice Hans-Ulrich Erbslöh for Honolulu's 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 and Dalibor Miklavcic. The instrument is extremely responsive and fills the worship space beautifully. The parish community is "exemplary in its hospitality to all visitors," especially to visiting organists. For information: 808/661-4202; holyimaui.org.

PUBLICATIONS / RECORDINGS

My restoration of Weinberger's Bible Poems includes the original Forward, Editor's Note, and Program Notes by Weinberger: *Abide with Us, Lord Jesus Walking on the Sea, The Marriage at Cana, Hosanna, The Last Supper, Hear, O Israel.* michaelmusicsservice.com 704/567-1066.

Christmas is just around the corner! Spiff up your services and concerts with fresh music. Sixteen Christmas titles to choose from. www.guinaldopublications.com.

PUBLICATIONS / RECORDINGS

Fruhauf Music Publications' *Settings of Early American Hymn Tunes for Organ* (43 pages) includes: *Variations on Amazing Grace; Prelude and Fugue on Azmon; Quiet Prelude on Land of Rest; Fantasy on Morning Song* (also available as a single issue); *Grand Rondo on Simple Gifts and Bourbon; Rondo on Simple Gifts; Orison on Toplady* ("Rock of Ages"); and *Three Verses on Wondrous Love*. Visit www.frumuspub.net, phone 805/898-7976 M-F AMs Pacific time.

World Library Publications: *From the Piano Bench to the Organ Bench*, by Alan J. Hommerding. This complete method book offers a variety of exercises to increase pedal technique and manual/pedal dexterity. Explore topics such as service playing/accompanying—when to lead, when to follow; playing pianistic accompaniments on the organ; introduction to improvisation on the organ; basics of choral conducting from the console; and much more. 003057, \$19.95, 800/566-6150, Wlpmusic.com.

Certified appraisals—Collections of organ books, recordings, and music, for divorce, estate, gift, and tax purposes. Stephen L. Pinel, Appraiser. 629 Edison Drive, East Windsor, NJ 08520-5205; 609/448-8427.

OHS Convention CDs: Historic Organs of Baltimore, Historic Organs of Boston, Historic Organs of Buffalo, Historic Organs of Chicago, Historic Organs of Colorado, Historic Organs of Connecticut, Historic Organs of Indiana, Historic Organs of Louisville, Historic Organs of Maine, Historic Organs of Montreal, Historic Organs of New Orleans, Historic Organs of Pennsylvania, Historic Organs of Portland, Historic Organs of Seattle, Historic Organs of SE Massachusetts. Visit the OHS online catalog for over 5,000 organ-related books, recordings, and sheet music: www.ohscatalog.org.

PUBLICATIONS / RECORDINGS

Raven, America's leading label for organ recordings since 1978, offers one hundred CDs and videos at RavenCD.com. Titles include the 4-disc DVD/CD set about César Franck, 5-disc DVD/CD set about Cavallé-Coll, the acclaimed Bach/Art of Fugue/DVD/CD set with George Ritchie, Ritchie's 11-CD set of the complete organ works of Bach, and recent CDs recorded by Jeremy Filsell (Epiphany Church, Washington, DC; National Cathedral, National Shrine), Todd Wilson (Gerre Hancock Organ Works at St. Thomas, NYC), Jon Gillock (Messiaen on the new Quoirin organ, Ascension, NYC), Anthony Hammond (Coventry Cathedral, UK), Mark Brombaugh (David Dahl organ works on the Christ Church, Tacoma, John Brombaugh organ) Jack Mitchener, Stephen Williams, J. Thoams Mitts, Adam Brakel (Beckerath, Pittsburgh Cathedral), Peter Sykes (Bach, clavi-chord), Maxine Thévenot, Damin Spritzer, Faythe Freese (Magdeburg Cathedral), Rachel Laurin, Colin Lynch, Ken Cowan, Daniel Sullivan, John Brock, many more. www.RavenCD.com.

The OHS Organ Atlas chronicles the organs and the history of the area visited by OHS conventions. Available since 2006, these beautiful full-color journals include stoplists, photographs, and well-researched articles on the organs and venues visited during the convention. Of special interest is the recently-published *Atlas* from the 58th convention of the OHS in 2013 celebrating the bicentennial of the pipe organ in Vermont, 1814-2014. Researched and written by archivist Stephen Pinel, this 235-page publication includes evocative writing about the state of music-making and organ building during a period of two hundred years, as well as a particularly fine history of Vermont's most famous and ubiquitous organ builder, the Estey Organ Company of Brattleboro. An extraordinary compendium by E. A. Boadway, Jr. is a complete index of pipe organs found today throughout the state. Readable and entertaining—a collector's item! Visit www.ohscatalog.org.

PUBLICATIONS / RECORDINGS

Pipe Organs of the Keweenaw by Anita Campbell and Jan Dalquist, contains histories, stoplists, and photos of some historic organs of the Keweenaw Peninsula, the northernmost tip of Michigan's Upper Peninsula. Organs include an 1899 Barkhoff and an 1882 Felgemaker. The booklet (\$8.00 per copy, postpaid) is available from the Isle Royale and Keweenaw Parks Association, 49445 US Hwy 41, Hancock, MI 49930. For information: 800/678-6925.

PIPE ORGANS FOR SALE

Kimball Pipe Organ, Opus 7133, c. 1933: 3 manuals, 52 ranks, 41 stops, 3,556 pipes; three divisions, plus Echo. This historic and monumental Kimball organ is in excellent condition with restoration in 1967 and 1985. Photographs, documents, original Kimball correspondence, blueprints, and performance recordings available. Contact Mr. Crockett, 214/991-1009, realcorllc@hotmail.com. See photo and stoplist at <http://www.thediapason.com/classified/kimball-opus-7133>.

Lauck Opus 51 (2000) pipe organ, \$48,900. Electric action, 2-manual/pedal, 5 ranks, pristine, self contained in oak case. Dimensions: 7'6" wide, 7'11" high, 30" deep. Versatile instrument suited for small worship space, college studio, or private residence. Organ in Otsego, Michigan, one hour from Grand Rapids/NPM convention site. Owner/builder will schedule showings for interested parties prior to or during June convention. For information contact Jim Mendralla 847/772-5253. E-mail: dbq054S1@dbqarch.org. View YouTube video of instrument at this link: https://www.youtube.com/watch?v=Tm_O5TmfXA0&list=UUSB5YYAuU2fTRnreNEzPMYw. For photo and stoplist go to www.thediapason.com/classified/lauck-5-rank-pipe-organ.



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Wicks 5-rank organ in Birmingham, Alabama church, excellent condition: Principal, Rohrflute/Gedeckt, Gemshorn, Celeste, Trompette, and Zimbelstern. All pipes mitered to fit 8-foot ceiling. Dark walnut console with swell and crescendo shoes, two sets expression shades. Professionally maintained, easily removed from chambers. Contact Michael Proscia Organ-builder, Inc., 770/258-3388 or Prosciaorg@aol.com. For more information, stoplist, and photo, see www.thediapason.com/classified/wicks-5-rank-pipe-organ

1960 two-manual Reuter/Milnar organ 24 ranks. For more information please go to www.milnarorgan.com.

Werner Bosch tracker organ, 1969. Two manuals and pedal, 9 stops. Case of African mahogany, 12' wide, 8' high, 4' deep. Self-contained 110-volt blower. \$30,000. The Organ Clearing House, 617/688-9290, john@organclearinghouse.com.

Randall Dyer organ, 4 ranks, all-electric action with expansion channel, solid-state relay; 9' tall x 7' wide, 4'6" deep with bench. randalldyer@bellsouth.net, 865/475-9539. See photo and stoplist at www.TheDiapason.com/classified/dyer-4-rank-organ.

Dobson tracker organ: two-manuals and pedal, 8 stops, 7 ranks. Opus 39 from 1988, in Long Island, NY. Height 13'1"; width 6'. Free-standing case of fumed white oak with self-contained 110-volt blower. \$65,000. The Organ Clearing House, 617/688-9290, john@organclearinghouse.com.

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1981 Casavant tracker—3 manuals, 23 stops, 30 ranks. Footprint 10' x 14'; height 18'. Good working order. Available now. Seller will consider offers on a competitive basis. For details, contact consultant Dr. David Lowry at DavidL1205@aol.com.

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1981/2015 BIGELOW tracker, II+Ped, six stops: 8', 4'; 8', 4'; 16', 8'. Excellent for a small chapel, residence, or practice room. www.bigeloworgans.com. Click on News.

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1938 Kimball studio/practice organ, 4 ranks, 21 stops, excellent condition, 91" H, 85" W, 56" D (+pedalboard). Organ Clearing House, 617/688-9290, john@organclearinghouse.com.

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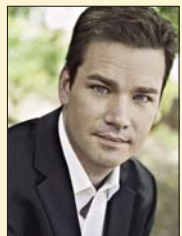
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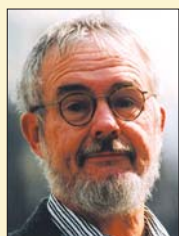
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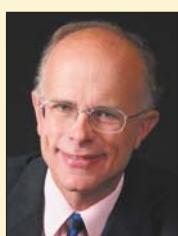
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