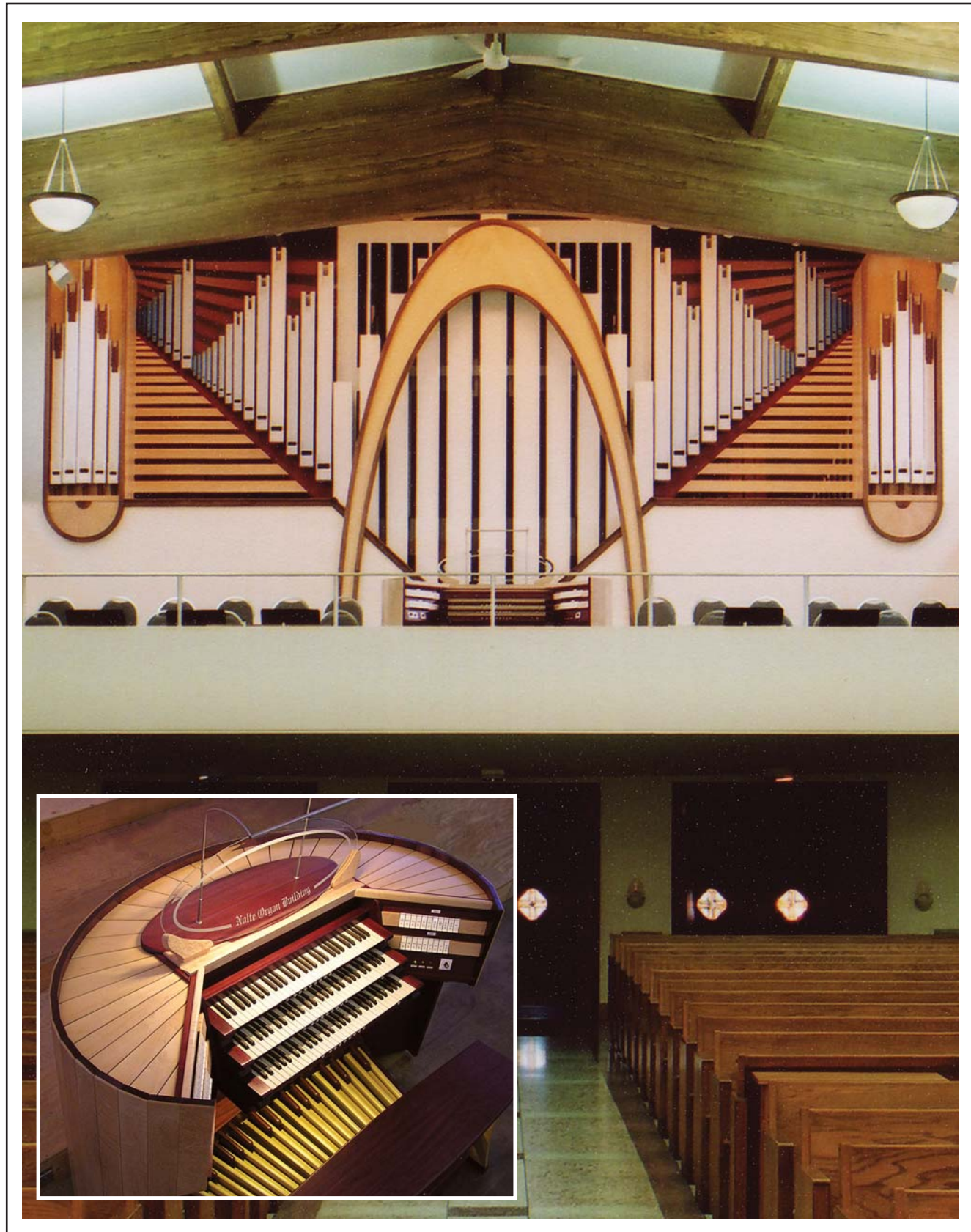


# THE DIAPASON

JULY, 2007



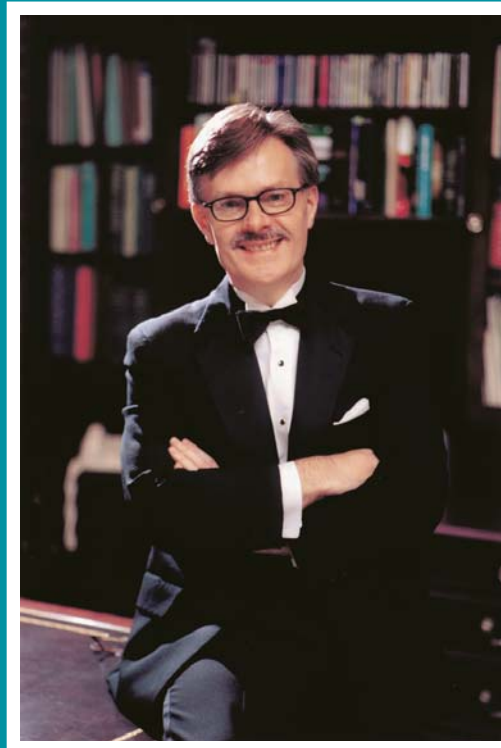
Our Lady of Mt. Carmel Parish  
Kenosha, Wisconsin  
Cover feature on pages 26–27

“The 50th anniversary celebration of the Bach Festival culminated in a very impressive organ recital by Huw Lewis. A performer with an international reputation, he presented an almost-all-Bach program of thoroughly challenging works....With panache, Lewis deftly negotiated the many moods and rapid-fire register changes that make this work (Liszt BACH) such a dynamic closing number.” (*Kalamazoo Gazette MI*)

“Dr. Lewis played with great authority, but also with an elegance and sensitivity to style, room, and instrument, and received the first standing ovation of the [AGO] convention.” (*The American Organist*)

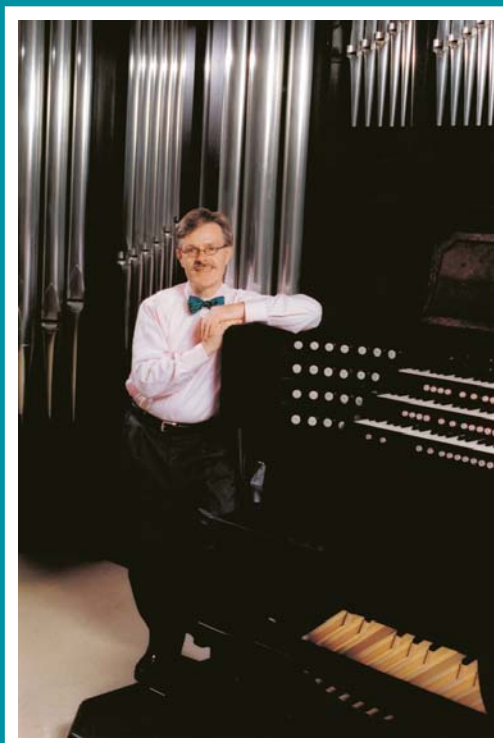
“Superb music, superbly executed...His repertoire includes the greatest, most demanding of the master works for organ and he plays them with great understanding, technical mastery and sensitivity....Lewis, with incredible technical skill, kept everything under control and tasteful.” (*The Holland Sentinel MI*)

“Apart from being immensely enjoyable, it was an object lesson in how to prepare for, and give, a performance at the highest level on an instrument not of your choosing. Another memorable feature was the marvelous freshness of [his] playing following so many hours of grinding practice.” (K. B. Lyndon, RCCO, London ON)



## Huw Lewis Concert Organist Faculty, Hope College, Holland, Michigan

“I must tell you how delighted we were with the masterful performance by Huw Lewis...I am thrilled with the musicality of his playing. Anyone who can command the attention of an audience made up of non-concertgoers on the most gorgeous Sunday afternoon of the fall while playing a Bach Trio-Sonata on the most mediocre of instruments is an artist indeed.” (Larry L. Wheelock, recital at St. Mary’s Episcopal Church, Haddon Heights NJ)



“I could not have been more pleased with Dr. Lewis and his performance. His outstanding musicianship and thorough understanding of this varied and difficult music were wondrous to behold. His lucid program notes made even the more weighty pieces easier to follow by the musical lay person. I shall look forward to hearing him again.” (Dennis W. Zimmer, St. John Lutheran Church, Forest Park IL)

“It was a delight to present Huw Lewis...The audience responded enthusiastically to his performance, which was at once energetic and sensitive.” (Robert Lee, St. James’ Episcopal Church, Jackson MS)

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# THE DIAPASON

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## Letters to the Editor

### Willis organ for St. James Church, Florence, Italy

The current organ at St. James Episcopal Church (often called the American Church) in Florence is about to be replaced by an entirely new instrument being built by Henry Willis & Sons, Ltd., in Liverpool, UK.

Last year saw the 40th anniversary of the flood that devastated Florence in early November 1966. Many works of art were severely damaged (restoration on some of them continues to this day), as was much of the national library's book collection. The organ at St. James was yet another casualty as the water filled the undercroft, inundating the organ's blower and electrical systems and leaving them covered in mud. Water rose into the bottom of the organ chamber itself, warping the soundboards, wind-chests, and quite a number of wooden pipes. The organ was almost immediately cleaned and made somewhat playable, but the real damage had been irreparably done. A general restoration in 1970 did very little to improve the organ, and was so poorly done that it likely did more harm than good.

Several ranks that sit on the wind chests that can no longer supply sufficient air had to be abandoned. The

organ chamber contains all sorts of jury-rigged inventions. One enterprising repairman contributed a shoe and a belt to keep a bellows from coming apart. We have limped along with the organ in this state all these years until 2005, when all the valiant efforts to keep the thing going were starting to fail even further. It became clear that no amount of restoration would produce a satisfactory instrument, and that an entirely new organ would have to be installed.

An organ committee was duly formed to search for a builder, and it chose Henry Willis & Sons to produce an instrument appropriate to the demands of Episcopal liturgy and hymnody as well as offering a wide tonal variety for accompanying choirs and soloists. We also wanted an organ that would be considered the finest in Florence, and would interest organists worldwide.

The revitalized Henry Willis & Sons Ltd. continues the reputation earned by Father Willis in the 1840s and heralded throughout Great Britain as the builder of quality organs that last. Our new organ is scheduled for installation next spring, possibly in time for the centennial of the church building's foundation in April 1908.

An organ of this quality is, of course,

very expensive, and we continue to appeal for funds. We have had an initial grant that matches all other donations and grants that come in, but we are a small congregation here in Florence and are relying on contributions from friends around the world. Interested persons who wish to contribute in any amount may send a check (postage is 90c) made out to St. James Organ Fund, Via Bernardo Rucellai 9, 50123 Firenze, Italy. (Contributions to St. James Organ Fund are U.S. tax deductible. We will reply with a heartfelt thank you and a receipt.)

—Robert Heylman  
Organ Project Manager  
St. James Church, Florence

- Great**
- 16' Double Diapason
  - 8' Open Diapason
  - 8' Viola da Gamba
  - 8' Flûte Harmonique
  - 4' Principal
  - 2½' Twelfth
  - 2' Fifteenth
  - Mixture IV
  - 8' Bombarde
- Swell**
- 8' Lieblich Gedact
  - 8' Salicional
  - 8' Voix Céleste
  - 4' Gemshorn
  - 2½' Twelfth
  - 2' Flageolet
  - Mixture III
  - 16' Waldhorn
  - 8' Cornopean
  - 8' Oboe
  - Tremolo



- Pedale**
- 16' Contrebasse
  - 16' Bourdon
  - 8' Violone
  - 8' Bass Flute
  - 16' Ophicleide
  - 8' Trombone
- Couplers**
- Swell to Great
  - Swell Octave
  - Swell to Pedale
  - Great to Pedale
  - °Octaves Aigues (Gt)
  - °Octaves Graves (Gt)

## Here & There

The 12th annual Lunchtime Organ Recital Series takes place in Appleton, Neenah, and Kaukauna, Wisconsin. The series began on June 5 and continues on Wednesdays at 12:45 pm:

July 4, Frank Rippl, All Saints' Episcopal Church, Appleton; 7/11, Naomi Rowley, First United Methodist Church, Appleton; 7/18, Jared Stellmacher, First Congregational Church, U.C.C., Appleton; 7/25, Mary Kay Easty, First United Methodist Church, Appleton; 7/31 (Tuesday), David Bohn, Holy Cross Catholic Church, Kaukauna;

August 1, Nancy Siebecker, First Congregational Church, U.C.C., Appleton; 8/8, John Skidmore, Memorial Presbyterian Church, Appleton; 8/15, Heather Paiser, First Presbyterian Church, Neenah; 8/22, Marillyn Freeman, St. Paul's Lutheran Church, Neenah; 8/29, Daniel Steinert, Zion Lutheran Church, Appleton. For information: 920/734-3762; <fripl@athenet.net>.

The Cathedral of St. Patrick, New York City, continues its organ recital series on Sundays at 4:45 pm: July 8, Scott Foppiano; 7/22, Douglas Kostner; August 5, Craig Campbell. For information: 212/753-2261 x245; <www.saintpatrickscathedral.org>.

The Cathedral of St. Mary of the Assumption, San Francisco, continues its recital series on Sundays at 3:30 pm: July 8, David Christensen; 7/15 and 7/22, Angela Kraft-Cross; 7/29, Stephen Lind; August 5, David Graham; 8/19, Emma Lou Diemer; 8/26, Gerard Leclerc; <www.stmarycathedralsf.org>.

Westwood United Methodist Church, Los Angeles, California, presents its summer organ recitals on Sundays at 3 pm: July 8, Gundula Mueller; 7/22, Namhee Han; August 5, William Usher; 8/19, Peter Fennema. The church is home to the Shaffer Memorial Organ: four manuals, 159 ranks, 131 digital voices, and 290 registers. For information: 310/474-4511; <www.westwoodumc.org>.

First Parish Church, Brunswick, Maine, presents its 22nd annual summer organ concert series on Tuesdays at 12:10 pm: July 10, Ray Cornils; 7/17, Ann Hartzler; 7/24 Sean Fleming; 7/31, Phil Fournier; August 7, Chris Ganza; 8/14 Harold Stover. The series features the church's 1883 Hutchings-Plaisted organ, restored in 2003. A tour of the historic church, established in 1717 and added to the National Register of Historic Places in



A. E. Schlueter piano scholarships

A. E. Schlueter Pipe Organ Company, Lithonia, Georgia, presented piano scholarships to outstanding young pianists at their recital on May 20. From left to right front row: Jasmine Atkinson, Tasha Chong, Nickalene Woolery, Sarah Davis, Sanjana Vasisht; back row:

Art Schlueter (CEO, A. E. Schlueter Pipe Organ Company), Kyle Craig, Preston Dean, Kayla Hester, and Kaitlyn Daniel. The scholarships for these young musicians ranged from \$100 to \$250. Not pictured is Carla Glaze, winner of the top scholarship of \$350.

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IN ITS PERFECTION  
IS NOT OSTENTATIOUS;  
IT LIES HID  
AND WORKS ITS EFFECT,  
ITSELF UNSEEN.  
Joshua Reynolds

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Cantor Roslyn Barak  
Congregation Emanu-El  
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1969, will be available after each concert. For information: Ray Cornils, 207/729-7331, <[rcornils@firstparish.net](mailto:rcornils@firstparish.net)>; Susan Nourse, <[sbnourse@aol.com](mailto:sbnourse@aol.com)>; First Parish Church, 207/729-7331, <[office@firstparish.net](mailto:office@firstparish.net)>.

**Christ Episcopal Church**, Roanoke, Virginia, presents its 2007 summer festival of organ music on Tuesdays at 7:30 pm: July 10, John and Margaret Mueller; 7/17, Grant Hellmers; 7/24, Harry Lyn Huff; 7/31, Gerre Hancock. For information: 540/343-0159; <[www.christchurchroanoke.org](http://www.christchurchroanoke.org)>.

**Old Salem**, Winston-Salem, North Carolina, presents its noontime recital series: July 11, Michael Grant; 7/18, Frances Nobert. Scott Carpenter is coordinator of music programs. For information: 336/721-7350; <[www.oldsalem.org](http://www.oldsalem.org)>.

**The 39th International Early Music Course** will be held in Urbino, Italy, July 19–28. The festival, produced by the Fondazione Italiana per la Musica Antica, includes concerts, lectures, and courses. Applied music courses include fortepiano, harpsichord and thoroughbass, and technology and maintenance for historic keyboard instruments, among others. An exhibit of early music instruments will be held July 20–22. Concerts will be presented daily, including student concerts July 24–26. For further information about courses, schedules, registration, fees, and accommodations, visit <[www.fima-online.org](http://www.fima-online.org)>.

**The Southern Cathedrals Festival**, featuring the cathedral choirs of Chichester, Salisbury, and Winchester, takes place July 19–22 in Chichester, U.K. The schedule includes Mattins, Eucharist, Evensong, concerts, an organ recital, masterclasses, tea, and a lecture-recital, with Alan Thurlow, David Halls, Andrew Lumsden, Mark Wardell, John Mountford, Colin Walsh, John Bertalot, and others. For information: <[www.southemcathedralsfestival.org.uk](http://www.southemcathedralsfestival.org.uk)>.

**The XX Festival Internazionale Storici Organi della Valsesia** presents recitals at various venues in the Valsesia environs of northern Italy. The series begins July 22, in Campertogno, with a recital by Christa Rakich, and concludes on October 6 with the inaugural concert performed by Mario Duella on the new Krengli instrument at the Chiesa di San Francesco in Novara. For information: <[utenti.lycos.it/storiciorgani](http://utenti.lycos.it/storiciorgani)>.

**The 10th Festival Internazionale Storici Organi del Biellese** presents concerts on historic organs in the Biella area of Italy's Piedmont region. Recitals are held at various venues throughout the area July 23 through September 30; the opening concert features Mario Duella, with Fabrizio Patrucco, trumpet, in Portula; the series concludes with a recital by Helmuth Luksch in Cavaglia. For information: <[utenti.lycos.it/storiciorgani](http://utenti.lycos.it/storiciorgani)>.

**The Association of British Choral Directors** presents its 22nd annual convention, "Inspiring Voices," August 24–26 at the University of Chester. Presenters include Val Whitlock, Robert Sund, Greg Beardsell, Keith Orwell, and others, in lectures, demonstrations, and a gala concert. For information: <[www.abcd.org.uk](http://www.abcd.org.uk)>.

**The international organ contest, Organ without Borders**, takes place September 9–16 in Luxembourg, France, and Germany, and will include both interpretation and improvisation competitions. First prize in each division is €4,000, second prize €1,000, and third prize €600. The jury includes Ben van Oosten, Philippe Delacour, Bernhard Leonardy, and Alain Wirth. There are no restrictions for applications. Deadline for applications is August 20. For information: <[eugene@cheliu.pt.lu](mailto:eugene@cheliu.pt.lu)>.

**The Noah Greenberg Award** was established by the trustees of the New York Pro Musica Antiqua in memory of their founder and first director. The award is intended as a grant-in-aid to stimulate active cooperation between scholars and performers by recognizing outstanding contributions to historical performing practices. Both scholars and performers may apply, since the award may subsidize the publication costs of articles, monographs, or editions, as well as public performances or other projects. Deadline for applications is August 15. For information: <[www.ams-net.org/contact.php](http://www.ams-net.org/contact.php)>.

**Washington National Cathedral** has commissioned new organs from Dobson Pipe Organ Builders of Lake City, Iowa, and Casavant Frères of St-Hyacinthe, Québec. The approved project proposes two separate and independent instruments, which can be played together from one of three consoles.

Dobson Pipe Organ Builders has been selected to design and build an instrument primarily intended to support congregational singing and choral accompaniment throughout the choir, crossing, transepts and first few bays of the nave (about one third of the cathedral). The existing Great Choir cases will be preserved, but moved further out into the Choir so that pipes can be placed within (presently no pipes reside behind the façades). "Chair" cases will be incorporated into the rails of the

musicians' galleries, providing further presence and subtlety for choral accompaniment. In the first east bay of each transept, new encased organs will provide commanding tone for the transepts, crossing, and front of the nave. The legacy of the present organ will be preserved by retaining some stops, primarily from the 1938 Ernest Skinner & Son organ, but also from various later revisions.

Casavant Frères is charged with creating an instrument to provide direct organ music to the nave from the cathedral's west gallery. The west gallery position also allows for an organ case to frame the west rose window.

The scope of the project envisions three consoles. A fixed console will be a part of the west gallery mechanical action organ, dedicated solely to that instrument. The east organ will be capable of playing both east end and west gallery organs. A stationary console will reside either in its current location or in the musicians' gallery, which may afford improved balance judgment and sightlines. A third, mobile console will mirror the east console in most details, usable anywhere in the cathedral but primarily in the crossing for Sunday liturgies. As of Easter 2006, a Walker Technical Co. system has been in place to provide congregational support in the nave until the west gallery organ arrives. For information: <[www.cathedral.org/cathedral/](http://www.cathedral.org/cathedral/)>.

#### New York Philharmonic's new digital organ

News that the New York Philharmonic acquired a new digital organ came in comments recently made by Kent Tritle, Philharmonic organist and AGO member, during a Q&A after a panel discussion at the Juilliard School of Music on the future of the organ and its function in modern culture. The new organ was bought from the builder, Walker Technical Company of Zionsville, Pennsylvania, after being rented periodically since last October. Tritle said that it will serve as an interim solution to the current electronic instrument, which has deteriorated beyond usability. The cost, he noted, was modest.

The three-manual, six-division instrument with 86 stops is based on "the American Classic style of organ building," and a majority of the stops are sound samples from Aeolian-Skinner or E. M. Skinner organs. Complete specifications are available at <[www.walkertechnical.com](http://www.walkertechnical.com)>. The speaker system consists of 112 drivers



Le Moyne-Owen College Concert Choir

**Le Moyne-Owen College Concert Choir**, Memphis, Tennessee, presented a spring concert on April 15 at Second Congregational Church, under the direction of Godwin Sadoh, director of the sacred music program at the college. The program included the world premiere of Sadoh's *African Nostalgia for Marimba*, and an assortment of African songs—*Mimo, Mimo, l'Oluwa* [Holy, Holy, Is the Lord], *Ose Baba* [Thank You Father], and *Kabiyesi Hosanna* [O Mighty Jesus, Hosanna], by Godwin Sadoh, and *N'Kosi Sikelel' Afrika* [Lord Bless Africa] by Cheryl Lavender—along with works by Vaughan Williams,

Rao, Bach, Seiber, Cooman, Martin, and others. Joining the choir were several instrumentalists, percussionists, soloists, and the college African Drumming Ensemble led by James Wilburn. Members of the Concert Choir also accompanied the *Ose Baba* and *Kabiyesi Hosana* with conga drums, *sekere* (shaking idiophone), maracas, *agogo* (iron bells), and other African percussion instruments.

—Brooks Greene

Brooks Greene is a sacred music major at Le Moyne-Owen College and organist/music administrator at Pilgrim Rest Baptist Church, Memphis, Tennessee.

housed in 38 cabinets with 36 of them arranged in twelve triangular arrays hanging from a fly above the stage. The two sub-woofers, when in use, are placed on the stage floor. The console has all the wizardly bells and whistles that modern technology can provide.

This is not to be a case of déjà vu, but by replacing the older electronic the Philharmonic is able to present more welcome performances of symphonic and choral repertoire with organ. The Philharmonic is believed to be committed to the installation of a pipe organ in a renovated Avery Fisher Hall. Future plans, however, must take into account the unique landlord-tenant relationship that Lincoln Center, which owns Avery Fisher, has with the Philharmonic, which rents it. Any changes, including the addition of a pipe organ, require agreement between the Philharmonic and Lincoln Center. Clearly the overriding factor in all decisions about the hall and organ should be about musical excellence worthy of the Philharmonic.

Critics have commented on the Walker

instrument. Anthony Tommasini of *The New York Times* (10/6/06) observed that "Mr. Maazel and his [Philharmonic] players lacked one essential for a proper performance of Saint-Saëns' 'Organ' Symphony: a pipe organ, something Avery Fisher Hall sadly lacks." But he added that the digital organ was "was close enough to the real thing to allow Mr. Maazel to lead a swashbuckling account of this exuberantly Romantic work."

Bruce Hodges, *MusicWeb International*, added: "The superb Kent Tritle did about as well as one could imagine on the (electronic) organ, choosing timbres that both meshed well with the ensemble but allowed portions to float above it when needed. And except for some of the bone-crushing climaxes, the sound design was actually quite good."

With the widespread renaissance in concert hall pipe organs and most recently with the purchase of a 102-rank Casavant for the Kansas City Symphony, Avery Fisher is currently the only major orchestral home without one.

—Joel H. Kuznik



Iain Quinn, David Arcus, Maxine Thevenot

On May 20th, the **Choir of the Cathedral Church of St. John**, Albuquerque, New Mexico, gave the premiere of David Arcus's *The Head That Once Was Crowned with Thorns* in the presence of the composer. The performance was conducted by Maxine Thevenot (associate organist-choir

director) and accompanied by Iain Quinn (director of cathedral music and organist). The premiere was part of the Cathedral Commissions program and generously supported by Jay Hill. The program commissions new works for the cathedral on an annual basis.

An organ study visit and organ symposium took place April 11–15 in Paris, commemorating the 100th anniversary of the birth of Jean Langlais, presented under the auspices of the Gesellschaft der Orgelfreunde GdO and organized by <www.ORGANpromotion.org>. Lecturers included Helga Schauerer, Pascal Mélis, and Kurt Lueders; the main speaker and workshop instructor was Stefan Kagl.

The course included a visit to the Institut National d'Aveugles, where Langlais received his training. Its present organ teacher, Dominique Levacque, played a recital of works by Langlais on the institute's organ, still preserved in its original condition. Also on the schedule was a visit to St.

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Clotilde, where Stefan Kagl played works by Tournemire and Franck.

Ten further organs were available for viewing and recitals, including the Beuchet-Debiene organ in the Invalides Cathedral, played by Susan Landale; the Van den Heuvel organ in St. Eustache, played by Yanka Hékimova; and the new Aubertin organ in St. Louis en l'Île, on which Gunther Rost-Graz gave a recital of music by Bach; and there were visits to services in St. Sulpice, Notre Dame and La Trinité.

—Rainer Lanz, translation Peter Kirk

### Corrections & clarifications

The review of the recording by Joan DeVee Dixon, *The Psalms of Emma Lou Diemer* (May 2007, p. 17), should have noted that the CDs (vols. 1, 2, and 3) are available from the website <JoanDeVeeDixon.com>.

## Appointments

**Jacques Boucher**, titular organist at Saint-Jean-Baptiste Church in Montreal, was recently appointed Dean of the Faculty of Music of the Université de Montréal. Boucher took over the post from organist **Réjean Poirier**, who served two terms totaling nine years and has returned to teaching.

Well known in the Canadian musical community, Jacques Boucher was a producer of musical programs for the Société Radio-Canada (Canadian Broadcasting Corporation) from 1972 to 1997 and director of musical programs from 1984 to 1987. He then became executive and artistic director of the Jeunesses Musicales du Canada. Twenty-one years ago, he was appointed titular organist of the Casavant Opus 615 gallery organ at Saint-Jean-Baptiste Church in Montreal, and has led the restoration project of the gallery organ, which is considered to be one of the most beautiful on the North American East Coast.

Réjean Poirier continues to serve as head of the organ class of the Faculty of Music of the Université de Montréal. First Prize winner of the Bruges International J. S. Bach Competition in 1973, he studied with Bernard Lagacé (Montreal Conservatory) and Xavier Darasse (Toulouse Conservatory). While in Toulouse, Poirier specialized in French symphonic repertoire and contemporary organ music and took seminars on French music with Michel Chapuis and Rémy Stricker. He was the first organist to record music from the *Livre d'orgue de Montréal*, the largest manuscript of French organ music

from the late 17th century. He has also given lecture/recitals on this manuscript, notably at the University of Michigan and the Conservatoire supérieur de Lyon. Poirier has done recital tours in Canada, the United States, France, Belgium and Germany.

## Here & There



Gail Archer

**Gail Archer** is featured on her second solo recording, *A Mystic in the Making*, on the Meyer Media label. Recorded on the Aeolian-Skinner organ at Columbia University's St. Paul Chapel, the CD includes Olivier Messiaen's *L'Ascension* and *Les Corps Glorieux*. Archer serves as director of the music program at Barnard College, Columbia University, and is a member of the organ and music history faculty at the Manhattan School of Music. She is music director and organist at St. Matthew and St. Timothy Episcopal Church, and artistic director of the organ recital series at Central Synagogue in Manhattan. For information: <www.gailarcher.com>; <www.meyer-media.com>.

**Robert Brittenham** is featured on a new recording, *Organ Compositions and Improvisations by Robert Brittenham*. Recorded on the Möller organ, opus 8769 (1955), at First Presbyterian Church, Poughkeepsie, New York, the program includes 21 selections, both hymn-based and free. The CD is available from the performer at 84 Hillis Terrace, Poughkeepsie, NY 12603-5814; 845/462-3209; <brittenham@attglobal.net>.

Naxos recording artist **Julia Brown** is presenting "Buxtehude 300," a series



Julia Brown

of four concerts in Eugene, Oregon, featuring the keyboard works of Dietrich Buxtehude. The series began on May 11 at St. Mary's Episcopal Church, where the program included solo cantatas, a trio sonata, and solo keyboard works performed on harpsichord and portative. Julia Brown was joined by guest artists Alice Blankenship and Ali Luthmers (violin), Steven Pologe (cello), and Jamie Weaver (soprano).

The other concerts in the series will all feature solo organ works: July 13 (noon), Episcopal Church of the Resurrection; September 16 (4 pm), Central Lutheran Church; and October 22, Beall Concert Hall, University of Oregon. For information: 541/338-9545; <Julia@eugenefumc.org>.



Joel H. Kuznik

**Joel H. Kuznik** has been named to the Music Critics Association of North America. In the past four years he has had 40 articles on church music and the organ published, mostly in *THE DIAPASON* and *The American Organist*.

Kuznik has taught at Concordia College, St. Paul, Minnesota, and served as college organist at Concordia Senior College, Fort Wayne, Indiana, until the college was closed in 1976. He has held

positions as organist and director of music at churches in New York, Connecticut, Minnesota, Indiana, and Missouri. Currently a member of the board and the 40th anniversary committee of the Bach Foundation of Holy Trinity Lutheran Church, New York City, he serves as the ongoing contact with the New York Philharmonic for the NYC AGO chapter's Avery Fisher Hall organ advisory committee.

Kuznik earned the BA, summa cum laude, from Concordia Senior College, Fort Wayne, Indiana; the MDiv and STM from Concordia Seminary, St. Louis, Missouri; and the MMus in church music from the Eastman School of Music. He studied organ with Austin Lovelace, Frederick Swann, Ronald Arnatt, David Craighead, Jean Langlais, Marie-Madeleine Duruflé, and Anton Heiller, choral conducting with M. Alfred Bichsel and Richard Westenberg, and orchestral conducting with Michael Charry, assistant under George Szell along with James Levine.

Among his many articles and reviews published in *THE DIAPASON* are "EROI Festival 2006—Eastman School of Music" (February 2007), "A London Musical Journal: Holy Week and Easter 2006" (September 2006), "Dresden's Frauenkirche—Once a Silbermann, now a Kern" (February 2006), "Philadelphia Joins the Ranks—the \$6.4 million Dobson Organ" (January 2006), and "Music and Worship in Bach's Church Today" (December 2005).



James R. Metzler

**James R. Metzler** played the fifth annual Ronald Stalford Memorial Organ Recital at All Saints' Episcopal Church in Worcester, Massachusetts on March 25. Metzler began his musical training as a boy chorister in the All Saints' Choir of Men and Boys and studied organ with Henry Hokans on the famous four-manual Aeolian-Skinner—now with 135 ranks. He presently holds the position of organist and director of music at First Park Congregational Church in Grand Rapids, Michigan.



Keith E. Norrington

**Keith E. Norrington**, Executive Assistant for Miller Pipe Organ Company, celebrated his 20th anniversary with the firm in May. A graduate of Indiana University, Norrington started part-time with Miller in 1986 while still an elementary school teacher. A lifelong interest in pipe organs and serving as assistant organist at St. Mary's Catholic Church in his hometown of New Albany, Indiana, prepared him for the task when Jim Miller invited him to join his rapidly growing business, which now serves some 350 clients throughout ten states. Norrington serves as director of public relations, overseeing the company's

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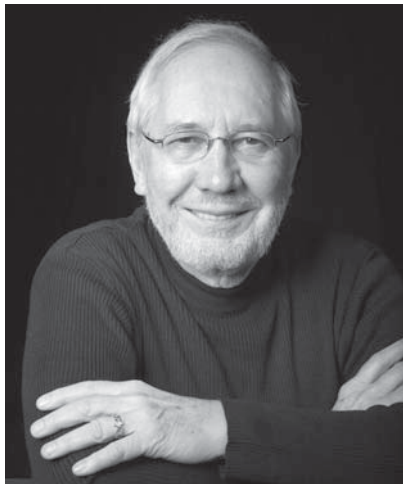
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Photo: Ascension Catholic Church - Oak Park, Illinois

website and serving as editor of the quarterly newsletter, *The Principal Chorus*. He is also a stockholder and member of the board of directors.

Always interested in promoting the King of Instruments, Norrington served as chairman for the 1993 national convention of the Organ Historical Society and was founding president of the Kentuckiana OHS Chapter. He has served on the board of the William H. Bauer Foundation, which seeks to restore the 1929, 88-rank, four-manual Pilcher organ in the Memorial Auditorium in Louisville. Norrington is active in the Southern Indiana chapter of the American Guild of Organists and is publicity chairman. He was also a lecturer at the convention of the American Institute of Organbuilders in 1998.

Besides the pipe organ, Norrington's other passion is steamboats. An avid collector of riverboat memorabilia since the age of 12, he was a crew member aboard the Belle of Louisville and Delta Queen, where one of his duties was playing the steam calliope. A member of several organizations that promote and preserve our river heritage, he is a curator of collections at the Howard Steamboat Museum in Jeffersonville, Indiana, where he has been a volunteer since 1968.



John Obetz (photo credit: Peter Obetz)

John Obetz was honored at a recital and gala benefit reception sponsored by the American Guild of Organists on April 15. The recital featured the two organs of the Community of Christ World Headquarters in Independence, Missouri (the IV/113 Aeolian-Skinner in the Auditorium and the IV/102 Casavant in the church's Temple). Performers included John Obetz, Frederick Swann, Janet Kraybill, T. Jared Stellmacher, and the choir of Grace and Holy Trinity Cathedral. *Pipedreams* host Michael Barone served as master of ceremonies. The gala reception followed at the Marriott Country Club Plaza in Kansas City. There were some 750 in attendance, and the proceeds all went to the National Endowment Fund of the AGO.

John Obetz was principal organist for the Reorganized Church of Jesus Christ of Latter Day Saints (now the Commu-

nity of Christ) in Independence, Missouri, from 1967 to 1998, where thousands heard his weekly half-hour recital, "The Auditorium Organ," via satellite broadcast. Dr. Obetz received the bachelor of music and master of music degrees from Northwestern University, and earned a doctorate in sacred music at Union Theological Seminary in New York City, where he studied with Vernon de Tar. Further study included work with Marie-Claire Alain and participation in the Harlem International Academy for Organists. Obetz served as adjunct associate professor of music at the University of Missouri at Kansas City until his retirement in 2005. An active member of the AGO, he served on the national council for 19 years, chairing several committees, and is a past dean and regional chairman.



Roy Perry

Roy Perry is featured on the new deluxe edition 4-CD set, *The Aeolian-Skinner Legacy, Volume IV*, playing the 1949 Aeolian-Skinner organ, opus 1173, at First Presbyterian Church, Kilgore, Texas, where he served as organist-choirmaster for over 40 years. This G. Donald Harrison "signature" organ was designed and finished by Mr. Perry, and was installed by the famed Williams family of New Orleans. The organ is represented here in over four hours of historic recordings from 1951 to 1980, with performances by, in addition to Perry, organists Dora Poteet Barclay, Neal Campbell, James Lynn Culp, Stephen Farrow, William Teague, and William Watkins, with the choirs of First Presbyterian Church and Austin College. The recording presents never-before-released material from private recordings, including a rare recording of legendary organist Dora Poteet Barclay live in recital. A 36-page booklet accompanies the set, with program notes and essays by Charles Callahan, Roy Perry, and Nora Williams, and numerous photographs. *The Aeolian-Skinner Legacy, Volume IV* may be ordered from <www.vermontorganacademy.com> or for \$30, postpaid, from The Vermont Organ Academy, P.O. Box 1826, Laurel, MS 39441.



Edmund Shay

MorningStar Music Publishers have released *Hymn Harmonizations, Set 5* by Edmund Shay (MSM-10-611). The harmonizations of Set 5 are similar to those of Set 1 in that they were written for various times of the liturgical year. Each hymn arrangement is printed on heavy stock paper that is designed to sit comfortably on the music rack, and when not needed they may be stored in a ringed binder. Shay describes these new settings as "in the style of Eric Thiman, whom I consider my mentor. Many of them came into existence because I needed them for my church work, and was unable to find suitable settings, particularly for quiet hymns, which are too often ignored by many composers."



Erik Wm. Suter

Erik Wm. Suter is featured on a new recording, *Romantic Thunder*, on the Pro Organo label (CD 7129). Recorded on the 10,650-pipe Aeolian-Skinner organ at Washington National Cathedral, the program includes Liszt, *Prelude and Fugue on B-A-C-H*, *Fantasia and Fugue on "Ad nos, ad salutarem undam,"* and Reubke, *Sonata on the 94th Psalm*. For information: <www.zarex.com/ProOrganoHome.html>.



Tom Trenney

Tom Trenney, winner of the 2006 National Competition in Organ Improvisation of the American Guild of Organists, improvises a seven-movement suite on the hymn tune *St. Denio* and a four-movement suite on *Hyfydol*, and plays repertoire on a new CD on the Raven label. The CD is currently available online from <www.RavenCD.com> for \$14.98 with free delivery worldwide.

The CD booklet features Trenney's comments on improvisation as transcribed and edited from interviews with Pamela Ruiter-Feenstra, director of the AGO National Competition in Organ Improvisation, and Ray Stillwell, editor of *The Bombarde*, newsletter of the Detroit AGO chapter. The recording was made on the organ built in 2005 by Patrick J. Murphy and Associates for St. Mark's Lutheran Church, Baltimore. The firm entirely funded the recording project. The instrument features electro-pneumatic action and slider windchests, with 71 stops on three manuals and pedal. The tonal design is reminiscent of English Romanticism, including a large-scale, high-pressure, Willis-style Tuba.

Repertoire includes Bach *Prelude and Fugue in D*, BWV 532, "Jig" *Fugue in G*, BWV 577; Schumann *Canons* in b minor and B Major; Horatio Parker's *Allegretto* from *Sonata in e-flat minor*; the Lemare arrangement of *Irish Air from County Derry*; and Mendelssohn *Sonata No. 3 in A*.

Tom Trenney is director of music ministries and organist at First Presbyterian Church, Birmingham, Michigan, where he directs five choirs and an extensive program of music outreach. He holds dual graduate degrees from the Eastman School of Music, where he studied organ with David Higgs and choral conducting with William Weinert. His undergraduate degree in organ performance is from the Cleveland Institute of Music, where he studied with Todd Wilson. A native of Perry, Ohio, he began organ lessons in 1991 with Anne Wilson at an AGO Pipe Organ Encounter.

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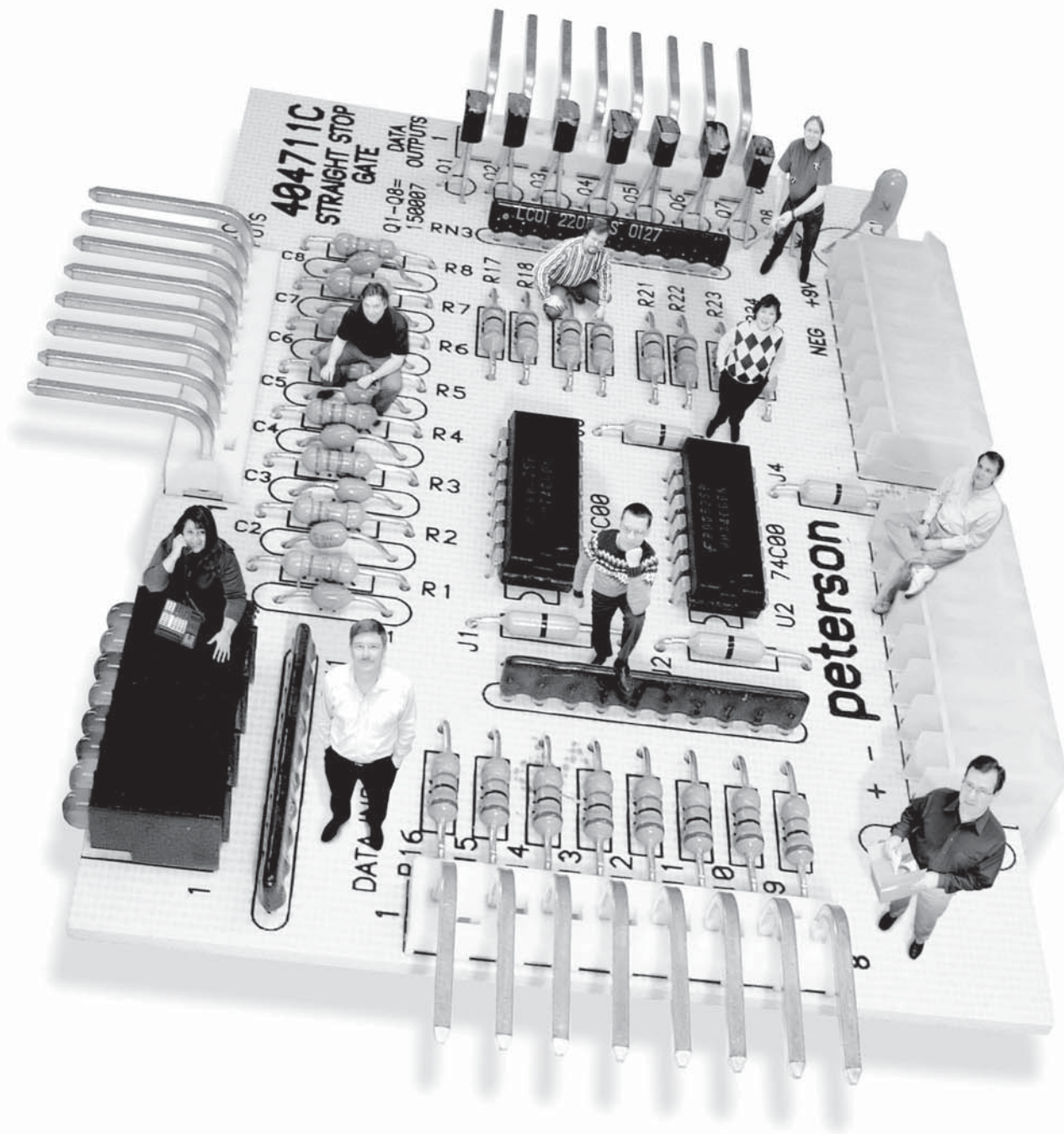
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## Nunc Dimittis



John Eargle

**John Eargle** died May 9 at his home in Hollywood Hills, California, at the age of 76. An award-winning audio engineer, his long career included work for a number of record labels and for JBL and Harman International Industries. An organist before he became a recording engineer, Eargle received the BMus from the Eastman School of Music and the MMus from the University of Michigan. His teachers included Marilyn Mason and Catharine Crozier.

Eargle was born on January 6, 1931, in Tulsa, Oklahoma. In addition to his music degrees, he also earned degrees in electrical engineering from the University of Texas and Cooper Union, and then became a recording engineer, first for RCA and then for Mercury. In 1957 he headed the Klipsch division of Klipsch and Associates and performed two recitals on the Aeolian-Skinner instruments in Longview and Kilgore, Texas, which were issued as recordings by the company.

John Eargle joined JBL as a consultant in 1976, and shortly thereafter became vice president of product development. In the early 1980s he returned to a consulting role with the title senior director, product development and application, the position he held for the rest of his life. Eargle had just completed the book *The JBL Story: 60 Years of Audio Innovation* and had previously co-authored *JBL Audio Engineering for Sound Reinforcement*, which are among ten books on audio, loudspeakers, microphones and recording that he had authored.

He was also director of recording for Delos International and engineered and produced many organ recordings, including releases by David Britton, Catharine Crozier, Michael Farris, David Higgs, Robert Noehren, Todd Wilson, and others. A member of the National Academy of Recording Arts and Sciences (NARAS), he had engineered and/or produced over 275 compact discs. He was at the forefront of the development of multi-channel surround sound. In 2001 he was awarded the Grammy for Best-Engineered Album,

Classical for Dvorák: *Requiem*, op. 89; *Symphony No. 9*, op. 95.

Eargle had a deep commitment to education, presenting at many forums as a guest lecturer and serving on numerous panels and committees. He taught at the Aspen Audio Recording Institute for more than 20 years, in concert with JBL and Harman support of the Aspen Music Festival and School, and was a member of their corporate board.

**Pierce Allen Getz** died March 30 in Hershey, Pennsylvania. Born in 1929 in Denver, Pennsylvania, he earned a BS degree in music education from Lebanon Valley College, an MSM from Union Theological Seminary in New York City, and the DMA from the Eastman School of Music. Dr. Getz did further organ study in the U.S., Canada, the Netherlands, and at the North German Organ Academy, and also studied historical organs in Europe. A professor of music at Lebanon Valley College for 31 years, he served Market Square Presbyterian Church in Harrisburg as organist and director of music from 1987 to the present; his previous positions included serving Annville United Methodist Church for 21 years. He founded the Alumni Chorale of Lebanon Valley College in 1978 and served as its director until his death. Getz received numerous awards and honors, including the 2003 Distinguished Alumnus Award from Lebanon Valley College and the 2004 American Choral Directors Association of Pennsylvania's Elaine Brown Award. Pierce Getz is survived by his wife of nearly 55 years, Gene Shelley Getz, a daughter and son, and two grandsons. A memorial service was held at Market Square Presbyterian Church, to which memorial contributions may be made to the Music Program, Market Square Presbyterian Church, 20 S. Second St., Harrisburg, PA 17101.

**Erna Kopitz Heiller** died February 4 in Vienna at the age of 85. The wife of Anton Heiller, she was an artist in her own right and became widely known as a harpsichordist; her recordings that she made with her husband Anton of the *Soler Concertos for Two Keyboards* and the Bach harpsichord concertos were well known. She studied at the Hochschule für Musik in Vienna during the years preceding and including World War II, following which she was part of the revival of music by composers whose music had been banned by the Nazis. She specialized in the music of Hindemith, Mendelssohn, Martin, Poulenc, and Schoenberg. Erna Heiller is survived by a daughter, a son, and five grandchildren.

**Evelyn Wall Robbins** died in Atlanta on February 5. Born in Lake City, South Carolina, Mrs. Robbins earned a music degree from Agnes Scott College in Decatur, Georgia, and a graduate degree from the Juilliard School. She was a student of Clarence Dickinson for 15 years, and shared a lifelong friendship with him. During her studies with Dickinson, she served as assistant organist at the

Brick Presbyterian Church in New York City. In 1950 she married Homer Erwin Robbins Jr. at the Riverside Church; Virgil Fox was the organist.

Mrs. Robbins was an organist-choir-master for many churches in Georgia, including First Presbyterian Church in Marietta, Druid Hills United Methodist Church in Decatur, and St. James Methodist Church and Peachtree Road United Methodist Church in Atlanta, and also served Salem United Church of Christ in Allentown, Pennsylvania, where she also taught organ and directed the chapel choir at Cedar Crest College. She was an active member of Choristers Guild and the American Guild of Organists, serving twice as dean of the Lehigh Valley chapter. Services were held at Belvedere United Methodist Church in Atlanta on February 8. Donations may be made to the Clarence Dickinson Society.

## Here & There

**Bärenreiter-Verlag** has announced the publication of the fourth volume of *Théodore Dubois: Complete Organ Works*. The Urtext edition includes works written for three-manual organ during Dubois' tenure as organist at the Church of La Madeleine in Paris: *Douze Pièces Nouvelles* and *Offertoire pour la fête de l'Ascension* (also known as "Ascendit Deus"). As with the previously published volumes in the series, this includes facsimiles, a detailed foreword with a brief biography, and information on the instrument and performance practice, together with a critical commentary. For information: <www.baerenreiter.com>

**The Church Music Association of America** has announced a 100-year anniversary edition of a classic on the meaning, purpose, and practice of Catholic sacred music: *Catholic Church Music*, by Richard R. Terry, the great English choirmaster, director of music at Westminster Cathedral, and polyphony scholar of the late 19th century.

The 1907 book covers rubrics, makes a case for the old styles, explains what is wrong with contemporary music (in 1907), provides a model for forming and training a choir, details the use of the organ, and provides historical detail to what happened to polyphony during the reign of Elizabeth. Softcover, 219 pages, 6" x 9", perfect binding, \$18; it is also available as a free download. For information: <www.musicasacra.com>

**GIA Publications** announces the debut of their new and improved website, along with the latest release of their catalog. The redesigned website features new drop-down menus, a "Choral Music by Date" search feature, which can display selections based on liturgical season, Sunday, or feast day, plus improved advanced search functionality. GIA's catalog highlights new releases including *New Wine in Old Wineskins*, a collection

of new hymn texts by modern writers to familiar hymn tunes such as "Duke Street," "Old Hundredth," and "Hyfrydol," and *In the Days to Come*, settings of Christian, Jewish, Islamic, and Buddhist texts coupled with music from North and Central America, Africa, Asia, and the Middle East. The catalog also features compact discs and paperbacks. For information: <www.giamusic.com>

**Jazzmuze, Inc.** announces that their 2007 catalog is now available in PDF format by sending an e-mail request to <wmtodt@aol.com> or calling 732/747-5227 with the request, including one's address. The catalog features spiritual settings for trumpet and organ as well as new Utterback SATB choral works. Score samples are online at <www.jazzmuze.com>

**Michael's Music Service** announces the restoration of George Gershwin's *Rhapsody in Blue* in the original organ arrangement by Jesse Crawford. Gershwin wrote the piece in 1924, and Crawford's arrangement of its many recognizable themes was published in 1927. Crawford was at the height of his career at the Paramount, Times Square, when he produced this work for theatre organ. One entire page is dedicated to registration. This music has been unavailable for decades, and is now available in a critical edition, which contains photos, notes, and a capsule biography of Jesse Crawford, written by his biographer and leading authority, John Landon.

For more information and samples of the music, visit <http://michaelsmusic.com/music/Gershwin-Crawford.RhapsodyInBlue.html>. The website also contains Crawford's own recording of the *Rhapsody*, courtesy of Dr. Landon.

**Lammas Records** has announced new releases. *Veni Sancte Spiritus* (LAMM 196D) marks Patrick Gowers's 70th birthday with performances of his choral and organ music by the Guildford Philharmonic Orchestra, Camera-ta, and Cathedral Choir, conducted by David Hill and Stephen Farr, with Farr and David Davies at the organ. *Sounds Orchestral* (LAMM 197D) features David Gibbs and Greg Morris playing transcriptions of symphonies by Schubert (No. 5) and Mendelssohn (No. 4). For information: <www.lammas.co.uk>

**C. B. Fisk, Inc.** has released vol. 1, no. 18 of its newsletter *The Pipeline*. The issue includes updates on Opus 128 (First Presbyterian Church, Lexington, Virginia), Opus 129 (California Polytechnic State University, San Luis Obispo), and Opus 130 (Seegerstrom Concert Hall, Orange County Performing Arts Center); an obituary for David Moore Waddell (January 11, 1921-April 8, 2007), Charles Fisk's first employee; a profile of Mark Nelson; and a calendar of events. For information: <www.cbfsk.com>

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## In the wind . . .

by John Bishop

### At arm’s length

In recent months I’ve read three books about the violin, violinists, and luthiers: *Stradivari’s Genius* by Toby Faber (Random House, 2004), *Violin Dreams* by Arnold Steinhardt (Houghton Mifflin, 2006), and *The Violin Maker* by John Marchese (Harper Collins, 2007). Faber is a publisher; he traces the history of six instruments made by Antonio Stradivari. Steinhardt is the first violinist of the Guarneri Quartet, writing about his lifelong quest for the perfect instrument. Marchese is a journalist and amateur musician writing about Sam Zygmuntowicz who is a revered luthier in Brooklyn, New York, and Eugene Drucker, a violinist in the Emerson Quartet, chronicling the process of the commissioning, creation, and delivery of a splendid instrument. I recommend any and all of these as excellent reads for anyone interested in musical instruments.

There is much overlap between the three books. Each includes a pilgrimage to Cremona, the Italian city where the world’s best violins were built by generations of Guarneris, one of whom taught Stradivari, the local boy who eclipsed all others by building close to 2,000 instruments in a 70-year career, some 600 of

which are still in use. Each discusses and compares theories about what makes Stradivari’s instruments stand out. Each poignantly describes the intimate relationships between the player and his instrument with rich use of sexual and romantic metaphors.

Arnold Steinhardt gets right to the point. Five pages into his book he writes,

When I hold the violin, my left arm stretches lovingly around its neck, my right hand draws the bow across the strings like a caress, and the violin itself is tucked under my chin, a place halfway between by my brain and my beating heart.

Lovely images, aren’t they? You can daydream about how the human musician and mechanical instrument become one. The organist and organ-builder in me delves into the possibilities. But wait! Steinhardt’s next sentence puts me in exile:

Instruments that are played at arm’s length—the piano, the bassoon, the tympani—have a certain reserve built into the relationship. *Touch me, hold me if you must, but don’t get too close, they seem to say.*

He completes the exclusion:

To play the violin, however, I must stroke its strings and embrace a delicate body with ample curves and a scroll like a perfect hairdo fresh from the beauty salon. This creature sings ardently to me day after day, year after year, as I embrace it.

My envy of Steinhardt’s relationship with his instrument is at least a little assuaged by the beauty-salon simile—I can picture a sticky, brittle, slightly singed concoction that smells of chemicals, or Madeleine Kahn as Lili von Shtupp in Mel Brooks’s riotous film, *Blazing Saddles*, rebuffing an advance saying, “not the lips.” Some intimacy. Harumph. And what about the risk of simply being jilted?

In *The Violin Maker*, Eugene Drucker speaks of his instrument “under my ear.” He uses the phrase a number of times, his reference to the immediacy of what the violinist hears. After all, the instrument is barely an inch from the player’s ear. I reflect on how powerful a violin’s sound can be, and wonder what long-term effect that has on the player’s hearing, but Drucker clearly considers it an advantage. In contrast, it’s common to hear an organist complain about the instrument being “in my face, the Zimbel in the Brustwerk is unbearable.” That Zimbel is intended to be heard from 50 feet away—not 30 inches; how we sacrifice for our art! A tuner will tell you that sitting inside a heavy-duty expression box tuning a high-pressure Tuba is not an experience of intimacy with music “under your ear.” Tuners, identify with me—it’s the worst when you stand up to tune the bass in octaves. When you get to bottom G, the three-foot tall tenor G is necessarily *right* in your ear. At least when you’re tuning a powerful reed *en chamade*, you can duck!

Come to think of it, the fact that the tuner climbs ladders inside the instru-

ment somehow separates the organ from the violin!

### An intimate friend

My violin trilogy refers continually to the intimacy between the builder and the player of a violin. They spend hours together discussing the ideal, and as the craftsman works on the new instrument, the client’s recordings are playing in his workshop. Given the business of organbuilding—committees, contracts, deadlines, and delays (Christmas of what year?), how often do organ-builders and organists truly work together to create exactly the work of art that will be the true vehicle for the player? If I had a nickel for each time I’ve told an organ committee that the organ should be built for the coming generations and not for the current organist, I’d have a lot of nickels.

How many organists tell of their relationships with their instruments in such colorful loving terms? Because organists cannot take their favored instruments along to distant gigs, they must make peace, love, war, or at least a truce with whatever organ they encounter.

As a church organist I have had two long-term relationships with single instruments. One was a 10-year stint with a terrible organ that seemed to want to stop me from everything I tried to do. I could hardly bear it. The other was more like 20 years with an adequate instrument, comprehensive stoplist, good reliability, and a few truly beautiful voices. It didn’t stand in the way of what I played, but neither did it offer much help. I have been fortunate enough to have several extra-organic affairs with instruments I love. These experiences have allowed me the knowledge of what it’s like to play often on an organ that’s truly wonderful. I’m willing to indulge in expanding Steinhardt’s metaphor to a monumental scale. Rather than tucking a loved one under my chin, I or my fellow organists can become one with a 10-ton instrument and with the room in which it stands.

### Steeple chase

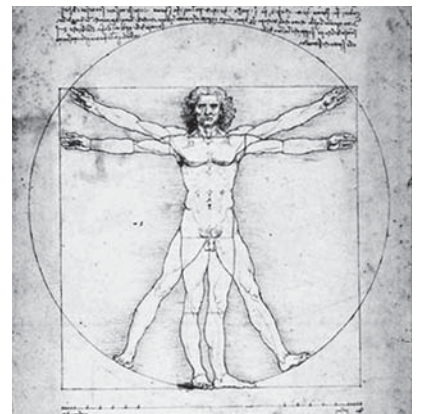
Ours is a picturesque seacoast town with 19th-century brick storefronts and several distinctive steeples. One of those, the white one on the top of the hill that can be seen from miles away, is leaning to the left (allowing jabs of political humor) and threatening to fall. Because the cost of rebuilding the steeple far outstrips the resources of the parish, townspeople have mounted a public save-the-steeple effort. We’d hate to have to see all those postcards reprinted. Last Sunday I participated in a benefit recital that featured the church’s lovely little William B. D. Simmons organ (1865?) played by six different organists. It was fascinating to hear how different the organ sounded as the occupant of the bench changed. Each player offered a favorite piece, each player placed different emphasis on different voices, and each had a different approach to the attack and release of notes. And by the way, the steeple fund was satisfactorily increased.

In a simple rural setting, it was clear to me that even though Steinhardt refers to arm’s-length relationships with instruments other than violins (and I suppose violas, though he doesn’t mention them), an organist can in fact have an artistic tryst with an instrument. But with the violin trilogy in mind, a comment made that day by one of my col-

leagues set me to thinking. Noting that only a few stops on the Swell have complete ranks (most start at e<sup>o</sup>), that the keydesk is a little awkward, and that there is very little bass tone, she commented that the organ is limiting. And she’s right—it is, but it’s perfect for the music its builder had in mind. If you meet the organ on its own terms, you’ll get along much better. We cannot and should not expect to be able to play the same music on every organ, and when we try, the results are less than artistic.

### A place for everything, and everything in its place

In the weeks after Easter I participated in several events that involved different groups of organists. Holy Day *post mortems* dominated the conversations, and a common thread was how many of them had played “The Widor” for the postlude. I knew that most of these musicians play for churches that have 10- or 20-stop organs, and I reflected that playing the “The Widor” on any one of them would be a little like entering a Volkswagen in a Formula One race. Widor wrote his famous Toccata for his lifelong partner, the Cavallé-Coll organ at St. Sulpice in Paris, a magnificent instrument with five manuals and a hundred stops—but more to the point, a huge instrument in a perfectly enormous building rife with arches, niches, and statues. (By the way, Widor’s was a common-law relationship with his instrument. According to Marcel Dupré’s memoir, he was appointed temporary organist at St. Sulpice in 1869 and was simply reappointed each year until his retirement in 1933. He served as temporary organist for 64 years!) The sound of the organ rolls around in that building like thunder in the mountains. In such a grand acoustic, the famous arpeggios of “The Widor” that cost organists’ forearm tendons 128 notes per measure are rolled into the grand and stately half-note rhythm that is in fact the motion of the piece. Eight half notes in two measures make a phrase of the melody. If you play it on a 15-stop organ in a church with 125 seats, your listeners hear 256 notes per musical phrase—an effect achieved by pouring buckets of marbles on a tin roof.



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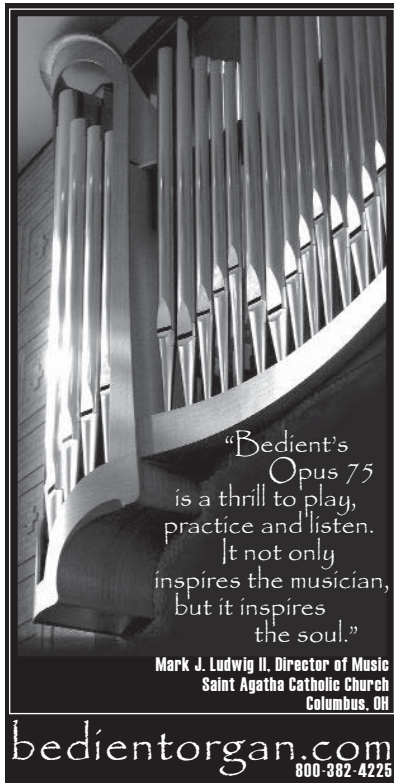


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viewed from ground level. Leonardo da Vinci's famous sketch *Vitruvian Man* is a vivid illustration of how an artist/scientist worked to understand natural proportion, and we print it on neckties and lunch boxes to prove how dedicated we are to correct proportions.

In modern suburban life we grow used to seeing *McMansions*—houses that belong on 40-acre estates—crammed together on cul-de-sacs. It's really not the houses that are out of scale, it's the fact that they are twice as wide as the distance between them that bothers us.

In my opinion, playing "The Widor" on ten stops is simply a violation of proportions and can hardly be a rich musical experience—and I have to admit that I've done it myself many times. Note my use of quotes. We refer to this chestnut as though dear Charles-Marie only wrote one piece, just as "Toccatina and Fugue" means only one thing to many people—you don't even have to name the key or the composer before your mind's ear flashes a mordent on high A.

#### Trivializing the monumental

Recently one of my second cousins died in an auto accident. It's a very large family, Nick was an extremely popular guy, and at his funeral my parents and I wound up in the last row of a long narrow sanctuary with a low ceiling. (Okay, I admit that my father and I were planning a quick escape to get to the Boston Red Sox *Opening Day* game—the Red Sox won!) The three-manual organ was in chancel chambers a very long way from us. But the organbuilders in all their wisdom had foreseen the difficulty and included a small exposed Antiphonal division at the rear of the church. I glanced at it and guessed the stoplist: Gedeckt 8', Octave 4', Mixture III. Logical enough—I've suggested the inclusion of just such a thing in many situations. A little organ sound from behind adds a lot to the support of congregational singing. During the prelude the organist used that Antiphonal Gedeckt as a solo voice accompanied by enclosed strings in the chancel. Trouble was, from where we were sitting, you couldn't hear the strings—they were too far away. And when he launched "The Widor" as the postlude, the effect was downright silly. What we heard from our seat was that huge piece being played on three low-pressure chuffy stops with a subtle hint of a bass melody from far away. (By the way, the organist was a friend. He and I shared a wink when I went forward with my parents to receive Communion and we had a fun phone conversation a few days later, so I expect he'll chuckle when he reads this!)

Arnold Steinhardt sees a bassoon "at arm's length," but think about it—one end of the bassoon is in the player's mouth. You don't have that kind of a relationship with a violin. I wonder what he thinks of the organ. I'd love to have that conversation with him. I've heard of orchestral conductors who claim the organ is expressionless because you can't change the volume of a single note, but I've heard organ playing so expressive as to take your breath away. I look forward to hearing lots more organ music played with expression, chosen in proportion to the instrument and surroundings of the day. Join me, dear colleagues, in promoting the organ as the expressive instrument that envelops you and moves the masses with its powerful breath. ■

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## Music for Voices and organ

by James McCray

### Children singing with and without adults

God sent his Singers upon earth  
With songs of sadness and of mirth.  
—Henry Wadsworth Longfellow  
(1807–1882)

The singing of children is almost always a positive experience. A children's choir most often has an audience that greatly appreciates them; however, that is more often linked to matters other than music. Yet, a well-trained children's choir is a joy.

Last year my community adult chamber choir gave their fall concert with a local children's choir. We premiered a new work that had been commissioned for the occasion. Based on the poetry of Ogden Nash, it was designed so that the children's choir and adult choir each sang a series of short movements independently, then the choirs combined for several movements. This, of course, reduced the time needed for joint rehearsal. Attendance was significantly larger than for our usual concerts, and the event ultimately was deemed a huge financial and artistic success.

Because a large percentage of the audience comprises parents whose interest in the broader scope of choral music might be limited, it is advisable to program carefully. At many events, especially those at school, it is not uncommon for parents to depart the concert as soon as their child's performance is complete. This results not only in embarrassing commotion in the audience, but also in setting a poor example for the children. When singing with adults it is suggested that at least one work be performed in the final set of music, which minimizes this. Another alternative is to have a special place in the front of the audience where the children enter and exit the stage. Then the orderly regimentation of returning to their seats avoids a retinue of departing audience members.

When the choristers are very young, as is often the case in church, the actual music clearly is a tiny part of it all. At that tender age their attention span is still limited, so entering and departing the sanctuary quickly is most often the prudent decision. The training taking place with children under six is most often simply developing disciplined routines rather than exquisite musical beauty. Both are valuable in the long run.

There is a story about Napoleon III (nephew of Napoleon I) who was once implored by a lady to forbid all smoking on the grounds that it was a great vice. Laying aside his cigar, he replied, "This vice brings in one hundred million francs in taxes every year. I will certainly forbid it at once—as soon as you can name a virtue that brings in as much revenue." The same may be said for adult choirs who perform with children's choirs; generally it is a safe box office bonanza. With that in mind, half the reviews this month feature works for children's choirs singing with adult voices.

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### Children's choirs singing with adults

**Give Glory, All Creation, Donna Butler.** SATB, children's choir, and keyboard, Concordia Publishing House, 98-3681, \$1.75 (M-).

The children, in unison, do not enter until halfway through the setting, and their music is primarily singing an "alleluia" text, although they also sing quotations from "Lasst Uns Erfreuen" set to an Isaac Watts text. The adult music is syllabic with all parts on two staves, often in unison. This is a delightful setting that will have immediate appeal.

**I Sing a Song of the Saints of God, arr. Hal Hopson.** SATB, unison children, and organ with optional flute, Choristers Guild (Lorenz Corp.), CGA921, \$1.60 (M-).

This work is designed for possible use in remembrances of people who have died. An alternative performance suggestion is to use a single G4 handbell, which is rung at the end of the setting then tolled after each name is read. After this occurs, the music for the first 20 measures is then repeated. The work may be performed without that special treatment. The children's choir sings most of the music, and without the adults for the first four pages. Although in unison, the choir is divided into two parts for contrasting areas. The flute music is easy, on the back cover and used through the entire anthem. This is a very useful work that features the children with limited adult singing.

**Psalm 96, Frank Ferko.** SATB divisi, treble chorus, and organ, ECS Publishing Co., 6340, \$3.25 (D-).

A challenging work that will require solid performers. At one point there is a free section with special cueing as the adult sections of the choir enter with sustained "floating" notes in an indeterminate manner to create a warm tone cluster; the treble choir then enters in two parts singing with a more distinct rhythm. The organ accompaniment is on three staves with registration suggestions. Its music is not difficult, sometimes doubling the choral parts. Another interesting feature is that Ferko also has published a separate organ solo (No. 6341), *Toccatina on Psalm 96*, which was written as a companion piece for the choral version. Very interesting music that would be especially useful for community choirs wanting to sing with children's voices on a concert.

**I Am Special, James E. Moore.** SATB, children's choir, assembly, and keyboard, GIA Publications, G-5734, \$1.40 (E).

This sweet anthem has the children singing "I am special," and then the adults echo "You are special." The music is very simple for all parts. An optional C instrument part is included on the back cover. The adults sing in block chords; the emphasis is on the children throughout.

**O Come to Bethlehem, Ruth Elaine Schram.** SATB, unison children, keyboard, and optional string synthesizer, Carl Fischer, CM8774, \$1.60 (M).

This Advent setting incorporates the music of "O Come, Little Children" and the traditional "O Come, All Ye Faithful." The string synthesizer plays long, sustained chords that provide a background. The adults' music is on two

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staves, and is a development of the traditional carol; it is recognizable yet modified with a different text. The spirit of the music has excitement and the tempo is fast.

#### Children's choir without adults

**The Lord Is My Shepherd, Allen Pote. Two-part children's choir and piano, Choristers Guild (Lorenz), CGA930, \$1.50 (M-).**

Although not difficult, the piano part is somewhat busy, often with flowing arpeggios. The calm anthem begins in unison then later moves into two parts, usually with both parts singing the same rhythms. The setting is lovely with the majority of the children's music in unison. A sure winner!

**An Irish Benediction, Antony Baldwin. Unison treble voices and keyboard, Oxford University Press, 0-19-386704-4, \$1.30 (E).**

The two-page simple setting is a tranquil setting of the familiar text. The accompaniment has indications for organ with registrations and notes to be played in the pedal. The anthem has a wide vocal range with "g" as the top note. There also is an SATB unaccompanied version (0-19-386703-6) for sale from Oxford.

**I Will Lift up Mine Eyes unto the Hills, Martin Hotton. Two-part trebles and piano, Paraclete Press, PPM0050, \$1.60 (M).**

There is a somewhat sophisticated, soloistic piano part. The music goes through several modulations, with a wide variety of dynamics and two brief areas that move into four-part choral chords. This setting would also be useful for an adult women's choir.

**Deep River, arr. Allan Bevan. Two-part trebles and descant with piano, Colla Voce Music, Inc., 20-96570, \$1.40 (M).**

The tempo of this familiar spiritual is slow with some rubato. The keyboard plays throughout and adds to the drama of the music. A descant is used on the third and final verse; however, the full choir is singing in unison so it continues to sound as two-part singing. The arrangement is well constructed without being overly difficult. An excellent concert piece for children's choir.

**I Will Bless the Lord at All Times, Aaron David Miller. Unison children's choir and piano, Augsburg Fortress, 0-8006-7750-1, \$1.60 (E).**

The text is an adaptation of Psalm 34, with the opening section repeated to the same words. The accompaniment doubles the choir. There are wide ranges of dynamics and very tuneful, syllabic melodies for the singers. This energetic work is a little longer than typical children's choir settings, but sections are repeated in a new key.

## Book Reviews

**The Reception of Bach's Organ Works From Mendelssohn to Brahms, by Russell Stinson. Oxford and New York: Oxford University Press, 2006. 232 pages, \$45. Orders: Oxford University Press, Tel: 800/451-7556; Fax: 919/677-1303; <www.oup.com/us/>.**

In an earlier issue of THE DIAPASON (July 2006, p. 8) this book was described as follows: "In this 232-page study, Stinson combines history, biography, and musical analysis to reveal how Felix Mendelssohn, Robert Schumann, Franz Liszt, and Johannes Brahms responded to Bach's organ music not only as composers but also as performers, teachers, editors, and critics." The following brief commentary will provide an overall view of the book's contents and some of the highlights of its presentation.

Part One, "Felix Mendelssohn Bartholdy," is devoted to the life and activities of this musician. The section on his youth begins with his formative

years in Berlin and the broad influence of Bach's sons on the Mendelssohn family. It also includes an account of Mendelssohn's "grand tour" throughout major European countries (a "Bach pilgrimage"), where he performed on various organs and consulted with several notable musical figures of the time. The discourse on Mendelssohn's young adulthood explores his search for a professional position. One section, "The Leipzig Bach Recital," identifies this event in which he offered to the public for the first time a full-length, all-Bach program, performed on an instrument on which Bach himself had played (a detailed account by Robert Schumann is provided); these works were mostly performed from memory, and included a concluding improvisation, conforming with the prevailing practice. (A photocopy of the original program is included, which adds to the authenticity of the report.) The section on Mendelssohn's final years mentions that Mendelssohn would continue to champion Bach's works until the end of his tragically short life. A table of 37 dates, places, and works performed concludes this part.

Part Two, "Robert Schumann," covers this composer's activities in both Leipzig and Dresden and beyond. This section describes Schumann's encounter with Bach's organ chorales and Mendelssohn's role in this event. The problem of transcribing organ

music for the piano arises in the context of Mendelssohn's relations with Schumann's bride-to-be, Clara Wieck. Schumann continued to champion Bach's organ music, which he did in an article in the scholarly publication, *Neue Zeitschrift*, in 1842. He finally turned to the organ as a compositional medium. The remainder of this part, "Dresden and Beyond," describes Bach's fugues as compositional models (for example, Bach's "St. Anne" fugue), and other evidence that links Schumann to Bach's organ music. Other significant events include his appointment as municipal music director of the city of Düsseldorf, his final responsible position.

Part Three, "Franz Liszt," opens with the report that Liszt's father ensured that his son was thoroughly familiar with Bach's works by playing and transposing Bach's fugues, thus ensuring more than a passing interest in them. In his later life, Liszt secured a reputation as the leading pianist in the world, and established the concept of the piano recital, as it is known today. "Lisztomania" was the term coined by the poet Heinrich Heine to describe the public's enthusiastic response to Liszt's performances; Liszt's publication of his piano transcriptions of several major Bach works for organ ensured this reputation.

Part Four, "Johannes Brahms," opens with a description of Brahms's reaction to the music of Bach: "Music history was

never known a greater Bachian than Johannes Brahms," according to Stinson. In this section (the longest in the book), miscellaneous assorted topics are discussed in varying degrees: Brahms's recitals that frequently included the works of Bach and their reception by the musical public (the F-major toccata was probably played more often to enthusiastic audiences than any other organ work by Bach); appreciative accounts of the "organ fantasy"; Brahms's hosts on these occasions who were redoubtable connoisseurs of Bach's music; a table of Brahms's performances of Bach's organ works by dates and places; an identification of theoretical sources that indicate Brahms's strength as a scholar of Bach's organ works; the influence of the leading music scholar, Philipp Spitta, on Brahms; and Brahms's inscriptions in the organ music volumes of the Bachgesellschaft edition of Bach's works. Intricate subsections include such topics as the marking of themes and motives; the marking of musical form; the marking of rhythmic, harmonic, melodic, and contrapuntal irregularities; comparative readings, suggested readings, and corrections; the marking of ornamentation; fingerings and miscellaneous annotations. A concluding passage discusses Brahms as scholar-composer, referring to the eleven chorale preludes, op. 122. In the last paragraph of the book, Stinson reminds the reader: "Brahms's collection

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An appendix consists entirely of Johannes Brahms's study score of the *Fantasy in G Major*, BWV 572.

This thoroughly researched book is supported by a list of 242 works—in English, French, and German—that range, alphabetically, from Christoph Albrecht's two-volume, *Felix Mendelssohn Bartholdy: Neue Ausgabe sämtlicher Orgelwerke* (Bärenreiter, 1993–94), to Pietro Zappala's *Dalla Spree al Tevere: il diario del viaggio di Felix Mendelssohn Bartholdy verso l'Italia (1830–1831)*. The book's jacket proclaims that this uniquely comprehensive discussion is a significant contribution to the literature on the so-called Bach revival. For this reason, as well as its engaging readability, it can be strongly recommended to the attention of organists and friends of Mendelssohn alike.

—James B. Hartman  
The University of Manitoba  
Winnipeg, MB, Canada

## New Recordings

**Petr Eben: The Complete Organ Works, Vol. 1. Michael Bauer and Marie Rubis Bauer; Wolff organ, Bales Recital Hall, The University of Kansas. Calcante Recordings, Ltd. CAL CD027; available from the Organ Historical Society (\$14.98 plus shipping), <www.ohscatalog.org>.**

*Due preludi festivi* (Pro Organo): *Festivo I, Festivo II; Versetti* (Universal Edition): *I Pueri hebraeorum, II Adoro te devote; A Festive Voluntary: Variations on "Good King Wenceslaus"* (Universal Edition); Marie Rubis Bauer, organ. *Job* (United Music Publishers): *I Destiny, II Faith, III Acceptance of Suffering, IV Longing for Death, V Despair and Resignation, VI Mystery of Creation, VII Penitence and Realisation, VIII God's Reward*; Michael Bauer, organ.

Petr Eben (b. 1929) is the outstanding Czech composer of music for the organ at the present time. Having something in common idiomatically with 20th-century French composers like Messiaen and Alain, Eben's music is both accessible and profound. It was doubtless influenced in large measure by the extreme suffering to which Eben was subjected during the Nazi rule of Czechoslovakia in the Second World War. Although his parents brought him up as a Roman Catholic, Eben's father was of Jewish

ancestry, and this led to the Nazis imprisoning Petr Eben in the Buchenwald concentration camp, where he was subjected to great hardships and from which he was very lucky to escape with his life. Since the end of the war he has by and large devoted himself to teaching and composition, most recently as professor of composition at the Prague Academy of Music.

Such is Eben's popularity at present that several companies have recently undertaken to produce recordings of his complete organ works, and this compact disc is the first of a planned Calcante Recordings five-CD set. It is recorded on the III/64 mechanical-action Hellmuth Wolff & Associés' organ, Op. 40, in the Bales Recital Hall of the University of Kansas in Lawrence, Kansas. The instrument benefits greatly from the acoustics of the hall, which was largely planned and built with the organ in mind. The performers are the husband-and-wife team of Michael and Marie Rubis Bauer. Michael Bauer is Professor of Organ and Church Music at the University of Kansas in Lawrence, and Marie Rubis Bauer is Director of Cathedral Music Ministry at St. Cecilia's Cathedral in Omaha, Nebraska.

Marie Rubis Bauer begins the program with Eben's *Two Festive Preludes*, published in 1994, and intended for the feast day of a confessor bishop. The first of these, based on the plainsong theme "Ecce sacerdos magnus," is a series of jubilant fanfare-like passages making effective use of the Trompette française stop of the Wolff organ, followed by contrasting passages on the fluework. *Festivi II*, based on the plainsong theme "Ideo jure jurando," features complex and fast-moving chords on the principal chorus of the Grand-orgue.

The two *Versetti* of 1982 were originally written as interludes to be played on the organ during Eben's *Missa cum populo*, but having written them to go with the Mass, the composer decided that they were equally suitable for solo recital use. As with most of Eben's music they are based on Gregorian themes. The first, written to go between the Sanctus and Benedictus of the Mass, is based on the Palm Sunday antiphon "Pueri hebraeorum," and is a gentle piece featuring dancelike rhythms. The second is based on the well-known plainsong hymn "Adoro te devote," and is another quietly meditative piece. According to the leaflet, the composer suggested playing these two pieces in reverse order and using more colorful registration when they are played for recital purposes, but nevertheless on this recording the two movements are played in the manner and order origi-

nally laid down for their use in the Mass.

The reign of Wenceslas I (921–935) is one of the best-known episodes in the history of the Czech Republic, and the legend of "Good King Wenceslas" has been familiar in the English-speaking world ever since Anne of Bohemia married King Richard II of England in 1382. Few Czech composers for the organ have been able to resist the temptation to write music based on the Wenceslas chorale, and Petr Eben's contribution is his *Festive Voluntary: Variations on "Good King Wenceslas."* This was written for the dedication of the new Mander organ in Chichester Cathedral in 1986. Under these circumstances Eben naturally designed the piece to show off the resources of the organ, especially the reeds, to the best possible advantage, and this is very much apparent in the present recording. At just under nine minutes in duration, it is the longest piece on the recording. A joyful and ebullient piece, it builds up to a grand climax at the end.

Michael Bauer's contribution to the recording consists entirely of the eight movements of Petr Eben's suite, *Job*, commissioned for the Harrogate International Festival of 1987. This deeply theological work examines the human condition, humanity's sufferings, and the way in which God helps the individual to accept his or her fate. Each of the eight movements is introduced by a quotation from the Book of Job, and the work progresses through Job's afflictions to his final reward. Several plainsong themes are again evident, including the *Exsultet* and "Veni Creator Spiritus," while the third movement, "Acceptance of Suffering," makes very effective use of the chorale melody, "Wer nur den lieben Gott lasst walten."

The combination of a very suitable instrument and two sympathetic performers shows Petr Eben's music off to great advantage on this recording. This is a very promising start to what should prove to be a very interesting five-CD set.

—John L. Speller  
St. Louis, Missouri

**Great European Organs No. 66: Graham Barber Plays the Organ of Ripon Cathedral. Priory Records PRCD 769 (2003); available from <www.priory.org.uk>, and from the Organ Historical Society, 804/353-9226, <www.ohscatalog.org>.**

*Fantasia and Fugue in D Minor*, op. 103, Stanford; *Nocturne in B Minor*, Lemare; *Epinikion (Song of Victory)*, *Elegiac Rhapsody on an Old Church Melody*, Rootham; *Fantasy-Prelude*, op.

5, Farrar; *Impromptu in G, Postlude*, Alcock; *Legend in A-flat*, Bairstow; *Installation March*, Stanford.

Graham Barber (born 1948) is a professor of performance studies at Leeds University and the Royal Northern College of Music, Manchester, and is organist at St. Bartholomew's Church, Armley, Leeds, where he plays one of the finest pipe organs in England, built by the German organ builder, Edmund Schulze. In the United Kingdom and Europe, his recitals have received excellent reviews, and a reviewer in *The Gramophone* magazine described him as "one of the organ world's finest recording artists." This is the latest of many recordings he has made for Priory's Great European Organs series.

The CD is subtitled *Symphonic Organ Music from the Edwardian Era*, and the Ripon Cathedral organ—the orchestral tonal scheme of which has remained virtually unchanged since the early 20th century—is tailor-made for its performance. The organ's foundation is a three-manual, 49-stop instrument built by T. C. Lewis in 1878, and, between 1912 and 1926, Harrison & Harrison revoiced and enlarged it to four manuals and 59 stops. Although not large by British cathedral standards, Barber's performance proves Ripon's organ can comfortably produce the wide range of timbres and dynamic that the scores require.

His performance is characterized by technical mastery and insightful musicality, and Priory Records faithfully captures the mellifluous sounds of the Ripon Cathedral organ. The reviewer was disappointed, however, by the mediocrity of some of the compositions. Admittedly, the Edwardian era was not a golden age of British organ music, and there are few works written then that are still in the standard repertoire. Nevertheless, it is hard to understand why, for example, Stanford's long perfunctory *Installation March* was chosen, or Lemare's rambling *Nocturne*.

Fortunately, a few notable pieces are on the program. Foremost is Rootham's *Epinikion (Song of Victory)*, an inspired, jaunty, passionate work in sonata form, in which Barber takes full advantage of Ripon's velvety sweet diapasons, majestic full Swell, and powerful Tuba. Alcock's *Impromptu* is another high point. One can imagine the composer improvising this dignified, atmospheric improvisational piece as the choir silently processed into the chancel at the beginning of a service at Salisbury Cathedral, where he was organist from 1916 to 1946. Framed by gentle outer sections, in which lyrical

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parts enter unobtrusively and the crescendos build and wane smoothly, a volatile, chromatic developmental middle section, à la Elgar, grows three times to convulsive climaxes in which the Tuba blazes splendidly. Barber's mastery of the symphonic organ style of playing, which was in fashion in the Edwardian era, may be heard in another gem of the period, Alcock's *Postlude*. In this piece, Alcock arguably wrote music with a symphonic sweep comparable to Elgar.

The booklet accompanying the CD contains program notes by Barber, a short biography and photograph of the performer, and a brief history and the specification of the Ripon Cathedral organ.

**Sounds Phenomenal. Thomas Trotter Plays Virtuoso Organ Music at Symphony Hall, Birmingham. Symphony Hall Records SHCD3 (2005); available through the Organ Historical Society at <www.ohscatalog.org>.**

*Rubrics*, Locklair; *Three Canons*, op. 56, nos. 3, 4 and 5, Schumann; *Prelude and Fugue in D Major*, BWV 532, J. S. Bach; *Prelude and Fugue on BACH*, Liszt; *Miroir*, Wammes; *Sonata No. 1 in D Minor*, op. 42, Guilman.

Thomas Trotter, Birmingham City Organist in England, organist of St. Margaret's Church, Westminster, London, and one of the greatest virtuoso organists of his generation, adds further to his glittering reputation with this latest recording, *Sounds Phenomenal*. The CD is good on all counts.

The largest mechanical-action organ in the United Kingdom, the Johannes Klais 6000-pipe instrument heard on this CD was built in 2001 for Birmingham Symphony Hall (1991), whose acoustics are widely considered among the finest in the world. The hall has a huge reverberation chamber that can be opened or closed so that the room perfectly matches the scale and style of the music performed. In this recording, the doors to this chamber are fully open, so that there is clarity and reverberation. The instrument consists of 82 stops over four manuals, with enclosed Swell and Solo divisions. It has a tonal scheme that accommodates the performance of all historical styles of music. The orchestral stops are beautiful, but they do not imitate closely the orchestral instruments' timbres on which they are based.

*Rubrics* (1988), by Locklair (born 1949), is one of the most frequently played organ works by an American composer. Its success is partly due to its style, perhaps, which has been described as "contemporary music with a friendly face." Indeed, although it is dissonant and modern, the music is warm and easy to enjoy. Trotter plays the first, third, and fifth movements at breakneck speed, in a joyous, assertive fashion that is breathtaking. He stimulates the ear with a thrilling panoply of powerful, short, bright dissonant sounds in the first and fifth movements. In these two movements there are eruptions of crackling rhythmic energy, characterized by the incessant repetition of small note patterns and little harmonic activity. Sandwiched between the outer pair of movements are two soft and reflective movements (the fourth movement was played at President Ronald Reagan's funeral in Washington Cathedral in 2004), separated by a jazzy, sizzling dance that Trotter performs on the Solo division's *Trompette en chamade*.

With *Miroir* (1988), Wammes (born 1953) achieved an international breakthrough, judging by the fact that Trotter, David Sanger, and John Scott are among the luminaries who have played it; this is the third time the work has been recorded, and Boosey & Hawkes is working on a reissue of the score. Reflecting the Dutch composer's background in electronic and symphonic rock music, *Miroir* is soft and fast, and pervaded with shimmering, hypnotic sounds that might be seen to create an impression of delicately dancing images reflected on a mirror. This effect is achieved primarily with an evolving, jazzy, ostinato figure for the right hand.

Against this, the left hand and feet add a legato melodic idea and a sketchy accompaniment.

In many ways, the Klais is very different from the Cavaillé-Coll organ that Guilman played in La Trinité Church, Paris. However, Trotter's convincing performance of the Guilman First Sonata is partly due to the Englishman's ability to draw from the Birmingham Symphony Hall instrument sounds that match those of late 19th-century French instruments, such as Guilman envisaged in composing his organ music. This may be seen in Trotter's playing of the grand dramatic chords at the start of the work on the most assertive reeds of the Klais organ, against a backdrop of full organ harmonies. The effect is arresting, and has much the same punch as the same stops on a Cavaillé-Coll organ. Similarly, the slow movement's duet for Oboe and Clarinet, and the chorale for the Vox Humana accompanied by an obbligato for flute in its high tessitura, sound reminiscent of the late 19th-century French organ builder's corresponding stops.

The *Sounds Phenomenal* booklet contains excellent program notes, a short biography of Trotter, the organ's specification, and photographs of Birmingham Symphony Hall, Trotter, and the organ.

This is an outstanding CD.

—Peter Hardwick  
Minesing, Ontario, Canada

## New Organ Music

**David M. Cherwien, *Toccata and Fugue on "Rise, Shine, You People!"* Augsburg Fortress, 11-10523, \$7.00, <www.augsburgfortress.org>.**

David Cherwien (born 1957), who teaches composition at Luther Seminary, St. Paul, Minnesota, and is the music director of the National Lutheran Choir, has written some five major organ works based on sacred melodies. The *Toccata and Fugue on "Rise, Shine, You People!"* is the earliest and technically most difficult to play of these. The hymn tune on which it is based is Dale Wood's popular Lutheran hymn tune *Wojtkiewicz*, his father's last name, that American immigration authorities shortened to Wood when he arrived in the U.S. from Poland in the 1920s. The registrations in the score indicate that the composer envisages a large two-manual neo-Baroque organ, with no enclosed divisions. F major is the underlying tonality, but this is frequently undermined by the addition of dissonances, ranging from the occasional single non-harmonic tone to dense cluster chords.

The *Toccata*, marked *Presto*, is a brilliant improvisation for full organ, in which Wood's hymn tune is in octaves in the pedal. Against this solid foundation is a whirling backdrop of rising 32nd-

note arpeggios, punctuated by occasional diatonic chords in the right-hand part, some of which have pungent added "wrong notes." The *Toccata* ends abruptly on a dominant ninth chord in F major and leads directly into the *Fugue*, which is of the double fugue variety in three sections.

First, a melodically inverted version of the first phrase of Wood's *Wojtkiewicz* theme is used as the subject in a diatonic four-voice fugal exposition. This builds up in contrapuntal complexity and ends with a triumphant modified version of the subject in the pedal. A softer middle section of the fugue ensues. This three-voice fugal exposition on a contrasting subject is derived from a motif in the second phrase of Wood's melody. It opens with a serpentine flowing 16th-note idea and leads to a syncopated motif that hints at the hymn tune. This material is developed briefly.

Soon, at the start of the third section of the *Fugue*, the first subject reappears, and the two fugue subjects are developed simultaneously in music that sees a steady increase in dynamics, contrapuntal complexity, and red-hot excitement. A bridge of sequential parallel root-position triads in the right hand leads into the work's climax. This consists of a fortississimo presentation of the *Wojtkiewicz* theme in octaves in the pedal with 32' stop drawn, while in the manual parts there are references to

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the two fugue subjects worked into a tapestry of 32nd-note passage work and cluster chords. The work ends with a majestic cadential passage built on short references to the two fugue subjects.

The virtuosity, many calls for full organ, and a pervasive sense of drama make this composition tailor-made for the performer who enjoys playing to the gallery.

**David M. Cherwien, *Partita on "Come, You Faithful, Raise the Strain."* Concordia Publishing House, 97-6533, \$8.50, <www.cph.org>.**

David Cherwien's *Partita on "Come, You Faithful, Raise the Strain"* is based on Johann Horn's 16th-century chorale tune *Gaudeamus pariter*, and the words of John of Damascus's 8th-century Easter hymn text, translated into English by John N. Neale, "Come, you faithful, raise the strain." The preexistent theme is never quoted verbatim, but appears in various modified forms in the five variations that make up the work, and each variation is based on a general mood painting of a strophe of the ancient hymn text. F major is the basic key of all of the five movements except the third, which is in the tonic minor, but numerous dissonances frequently blur the sense of tonality. The composer's registrations in the score indicate that a large neo-Baroque organ of two unenclosed manuals and pedal is envisaged.

A modified version of *Gaudeamus pariter* is heard in the first variation, in

which the mood of the first verse of the hymn, "Come, you, faithful, raise the strain Of triumphant gladness!" is captured. This is a majestic march, with diatonic block chords peppered with added "wrong notes" in the manuals, and pedal interjections that call for double pedaling.

In the second variation, which is a soft, fast movement, there is the idea of sprightliness and joy inherent in the second verse of the hymn, "This the spring of souls today." Over a *moto perpetuo* of oscillating eighth notes in the left hand part and intermittent quarter-note pedal phrases, syncopated phrases of the melody are soloed in the right hand part.

Variation 3, a setting of the words "Now the queen of seasons bright, With the day of splendor" is equally joyous. In a Bachian trio-sonata texture, phrases of the melody are periodically soloed on reed stops in the tenor register in the left hand part against a high, faster moving motivic obbligato in the right hand and accompaniment in quarter notes in the pedal.

Although the hymn verse on which the fourth variation is based refers to the Resurrection, Cherwien, focusing on the mention of "death" and "tomb," has written peaceful music in the style of a slow somber waltz over a pedal F.

With the hymn words "Alleluia! Now we cry To our King immortal" in the composer's mind, the work ends with power and brilliance. Marked "With fire!", the fifth variation is a virtuoso toccata for full organ, with horizontal trumpet, if available. In the manual parts,

16th-note linear counterpoint is pervasive, with periodic chains of parallel root-position triads and chopstick effects for alternating hands. Meanwhile, Horn's tune is thundered out in the pedal in the manner of a *cantus firmus* in long notes.

*Partita on "Come, You Faithful, Raise the Strain"* calls for an advanced technique and is a recital piece. However, movements might be played as preludes and postludes at church services.

**David M. Cherwien, *Variations on "Jesus Shall Reign," MorningStar Music Publishers, Inc., MSM-10-570, \$9.00, <www.morningstarmusic.com>.***

David Cherwien's *Variations on "Jesus Shall Reign"* is based on the well-known hymn tune *Duke Street* by John Hutton, and Isaac Watts's words with which it is frequently paired, "Jesus shall reign where'er the sun." Though the harmonic idiom is quite pungently dissonant, the four variations that make up the work are all in D major, except the second, which is in G. A three-manual neo-Baroque organ is envisaged. Each movement is in one of the late Baroque North German chorale prelude styles.

Variation 1 is for full organ. Written in the manner of a 6/8 pastoral movement, it expresses the excitement of Watts's words "Jesus shall reign where'er the sun." The second variation is a setting of Watts's prayerful words, "To him shall endless prayer be made." Here, the hymn tune *Duke Street*, in G, is heard

over gently roaming, mildly dissonant manual harmonies underpinned by long pedalpoints for the feet. In Variation 3, the hymn tune is harmonized in parallel perfect fourths, and, reflecting Watts's words "Blessings abound where'er he reigns, The prisoners leap to lose their chains," there is a backdrop of leaping quasi-imitative counterpoint in eighth notes and slower moving descending motifs. Cherwien brings down the curtain on the work with a toccata that depicts the last verse of Watts's text, "Let every creature rise and bring." Marked "With fire!" at the outset, rapid chords for alternating hands form a contrapuntal texture that seems to generate blazing heat. Then Hutton's hymn tune thunders out in octaves in the feet. The work ends with an ecstatic cadence, over a descending whole-tone pedal scale that rings out like an "Amen" at the close of a jubilant Handelian chorus.

*Variations on "Jesus Shall Reign"* is primarily a recital piece of about eight minutes duration, but individual movements might be played at church services. In addition, since the composition is of only moderate difficulty, it could be useful as teaching material for more technically capable organ students.

—Peter Hardwick  
Minesing, Ontario, Canada

**Frank Ferko, *Variations on "Veni Creator Spiritus."* ECS Publishing, No. 6555, \$22.00, <www.ecspublishing.com>.**

Organ variations on the chant "Veni Creator Spiritus" have been around since the time of Jean Titelouze, and the tune has attracted composers from Bach to Duruflé. Most recently, California-based composer Franck Ferko, no stranger to organists, wrote a set of variations on the chant for a dedication recital on the C. B. Fisk organ, Opus 123, at St. Chrysostom's Episcopal Church in Chicago. (This organ featured prominently in the 2006 AGO convention). Ferko states in his program notes that his intention was "to explore aspects of thematic variation that had not been rendered in previous compositions based on this melody."

To that end, Ferko was successful, beginning with an opening statement of the theme that features unusual, improvisational-sounding harmonies. Each succeeding variation offers strikingly new perspectives on the old tune. Variation one uses a pedal drone and a counter-melody to accompany the chant, while variation two provides a chorale-like harmonization, quite different from that of the opening theme. The energetic and rhythmically varied third variation appears in two forms: one with pedal reinforcing the chant melody, the other without (in a style reminiscent of Chopin's *Prelude in E-flat minor*). The fourth variation calls to mind Marcel Dupré's canonic technique, while the fifth variation offers two-voice counterpoint based on the tune raised by a semitone. Later variations provide fresh angles on the theme through extensive work for the feet, an unusual tempo marking of "urban elegance," a retrograde version of the theme, and the use of the Phrygian mode. The final variation, as one might expect, is a *toccata brillante* in the French style with rapidly alternating chords and elegant arpeggios that sing over the pedal tune, concluding with full, vibrant chords.

The registrations provided in the score were suggested by the music director of St. Chrysostom's, Richard Barrick Hoskins, and are clearly intended for that specific instrument. While the composer suggests that performers attempt to recreate the desired tone colors as closely as possible, he also recognizes that broader tonal palettes should be utilized where available. The score, published by ECS, is clean and clear—a delight to read. The work, while demanding, is truly satisfying and deserves a place among the fine variations of this noble tune.

—Steven Young  
Bridgewater State College  
Bridgewater, Massachusetts

From *Das Orgelbuch*, by Leonardo Ciampa (Op. 193, No. 6)

## VI

### Kyrie "Deus genitor alme"

for Sundays in Advent & Lent, and for Masses of the Souls

19.XII.06 O.H.

# Mendelssohn the Organist

William Osborne

Charles Edward Horsley (1822–76), Mendelssohn's composition student in Leipzig for two years beginning in 1841 and later a family friend of the composer, first met Mendelssohn in London in 1832 during the second of this well-traveled cosmopolitan's ten visits to England. Through Horsley, Mendelssohn was introduced to George Maxwell, a student of the then-famed Johann Nepomuk Hummel (1778–1837) and organist of St. John's, Hyde Park, whose modest two-manual instrument built by J. C. Bishop Mendelssohn had expressed an interest in playing.

Such were the small means placed at Mendelssohn's disposal, but he made the most of them, and many happy afternoons were spent in hearing his interpretation of Bach's Fugues, his wonderful extemporizing, and the performance of his own Sonatas, and other Organ pieces, then only existing in his memory. As the reports of these meetings became spread through the town, other and larger organs were placed at his disposal, and at St. Paul's Cathedral, Christ Church, Newgate St., St. Sepulchre's, and many other London churches he played on several occasions, giving the greatest delight to all who had the good fortune to hear him. I have heard most of the greatest organists of my time, both [sic] English, German and French, but in no respect have I ever known Mendelssohn excel either in creative or executive ability, and it is hard to say which was the most extraordinary, his manipulation or his pedipulation—for his feet were quite as active as his hands, and the independence of the former, being totally distinct from the latter, produced a result which at that time was quite unknown in England, and undoubtedly laid the foundation of a school of organ playing in Great Britain which has placed English organists on the highest point attainable in their profession.<sup>1</sup>

Horsley's memoir can serve to remind us that Felix Mendelssohn (1809–47), a child prodigy (Robert Schumann was to call the man whose first compositions date from 1820 the "Mozart of the nineteenth century"), prolific composer in virtually every medium available to him, conductor of a vast repertory (for example, for two years as city music director of Düsseldorf, where he mounted performances of at least five Handel oratorios in his own arrangements, and later for a decade at the helm of the famed Gewandhaus Orchestra in Leipzig), keyboardist, teacher (particularly as founding director of the Leipzig Conservatory in 1843), impresario, visual artist and poet was, unlike most of the German giants of the 19th century, very much involved with the organ as a means of musical communication.

## Mendelssohn the Keyboardist

Mendelssohn began formal piano study with noted Berlin pedagogue Ludwig Berger (1777–1839) in 1815, and made his recital debut three years later at the age of nine. He then studied the organ with August Wilhelm Bach (1796–1869) (who had no direct familial connection to the earlier Bach dynasty, although he was a staunch advocate of the music of its most famous citizen), perhaps from 1820 into 1823, and wrote his first pieces for the instrument during that period. Bach, then the organist of St. Mary's Church and later director of the Institute for Church Music, published four volumes of organ works between 1820 and 1824 and surely had a significant influence on his teenaged student.

Although Mendelssohn probably considered the piano his principal instrument, he was obviously fascinated by the organ, was intent on developing a significant organ technique, and seldom missed an opportunity at least to try the instruments he encountered on his extensive travels.<sup>2</sup> For example, he wrote from Sargans, Switzerland on September 3, 1831 that "happily an



A sketch of Mendelssohn at the age of eleven by an unknown artist

organ is always to be found in this country; they are certainly small, and the lower octave, both in the keyboard and the pedal, imperfect, or as I call it, crippled; but still they are organs, and this is enough for me." He mentioned turning the D-major fugue subject of the first book of Bach's *Well-Tempered Clavier* into a pedal exercise:

I instantly attempted it, and I at least see that it is far from being impossible, and that I shall accomplish it. The subject went pretty well, so I practiced passages from the D major fugue, for the organ, from the F major toccata, and the G minor fugue, all of which I knew by heart. If I find a tolerable organ in Munich, and not an imperfect one, I will certainly conquer these, and feel childish delight at the idea of playing such pieces on the organ. The F major toccata, with the modulation at the close, sounded as if the church were about to tumble down: what a giant that Cantor was!<sup>3</sup>

Alas, the organ on which he practiced in Munich was also "crippled," as he mentioned in a letter to sister Fanny on October 6, 1831:

I also play on the organ every day for an hour, but unfortunately I cannot practice properly, as the pedal is short of five upper notes, so that I cannot play any of Sebastian Bach's passages on it; but the stops are wonderfully beautiful, by the aid of which you can vary choral[e]s; so I dwell with delight on the celestial, liquid tone of the instrument.<sup>4</sup>

He wrote his parents from Düsseldorf on August 4, 1834 about an outing to "Werden, a charming retired spot, where I wished to inquire about an organ; the whole party drove with me there; cherry tarts were handed to me on horseback out of the carriages. We dined in the open air at Werden; I played fantasias and Sebastian Bachs [sic] on the organ to my heart's content; then I bathed in the Ruhr, so cool in the evening breeze that it was quite a luxury, and rode quietly back to Saarn." In that same letter he talked of another

handsome new organ [that] has just been put up at considerable expense in a large choir room, and there is no way to reach it but by narrow dark steps, without windows, like those in a poultry-yard, and where you may break your neck in seventeen different places; and on my asking why this was, the clergyman said it had been left so purposely, in order to prevent any one who chose, running up from the church to see the organ. Yet, with all their cunning, they forget both locks and keys: such traits are always painful to me.<sup>5</sup>

## English Organs

His contact with various English organs has been well documented. On his second visit to Britain he often played the closing voluntary or extemporized at St. Paul's Cathedral, at that point the only organ in the country with a pedalboard sufficient to accommodate the works of Bach without what one observer called "destructive changes."

On September 8, 1837 he played several Bach fugues on a two-manual instrument in St. John's, Paddington. Two days later Mendelssohn was the focus of a particularly memorable event following Evensong at St. Paul's, described in delicious detail by Henry John Gauntlett (1805–76), himself an organist of considerable accomplishment:

[Mendelssohn] had played extemporaneously for some time, and had commenced the noble fugue in A minor, the first of the six grand pedal fugues of Sebastian Bach, when the gentlemen who walk about in bombazeen [sic] gowns and plated sticks, became annoyed at the want of respect displayed by the audience to their energetic injunctions. "Service is over," had been universally announced, followed by the command "you must go out, Sir." The party addressed moved away, but the crowd got no less; the star of Sebastian was in the ascendant. The vergers of St. Paul's are not without guile, and they possessed sufficient knowledge of organ performance to know that the bellows-blower was not the least important personage engaged in that interesting ceremony. Their blandishments conquered, and just as Mendelssohn had executed a storm of pedal passages with transcendent skill and energy, the blower was seduced from his post and a farther supply of wind forbidden, and the composer was left to exhibit the glorious ideas of Bach in all the dignity of dumb action. The entreaties of friends, the reproofs of minor canons, the outraged dignity of the organists, were of no avail; the vergers conquered and all retired in dismay and disappointment. We had never previously heard Bach executed with such fire and energy—never witnessed a composition listened to with greater interest and gratification . . .<sup>6</sup>

Two days later Mendelssohn improvised and managed to navigate the entire piece on a three-manual instrument in Christ Church, Newgate (built by Renatus Harris in 1690, enlarged by William Hill in 1834 and considerably altered by that builder in 1838).<sup>7</sup> Gauntlett, the "evening organist" of the church, was again present:

Many who were probably present on the Tuesday morning at Christchurch [sic], were probably attracted there more by the desire to see the lion of the town, than from an earnest attachment to classical music: but all were charmed into the most unbroken silence, and at the conclusion only a sense of the sacred character of the building prevented a simultaneous burst of the most genuine applause. M. Mendelssohn performed six extempore fantasias, and the pedal fugue he was not allowed to go through with at St. Paul's. Those who know the wide range of passages for the pedals with which this fugue abounds, may conceive how perfectly cool and collected must have been the organist who could on a sudden emergency transpose them to suit the scale of an ordinary English pedal board. His mind has become so assimilated to Bach's compositions, that at one point in the prelude, either by accident or design, he amplified and extended the idea of the author, in a manner so in keeping and natural that those unacquainted with its details could not by any possibility have discovered the departure from the text . . .

His extempore playing is very diversified—the soft movements full of tenderness and expression, exquisitely beautiful and impassioned—yet so regular and methodical, that they appear the productions of long thought and meditation, from the lovely and continued streams of melody which so uninterruptedly glide onwards in one calm and peaceful flow . . .

Mr. Samuel Wesley [(1766–1837) Gauntlett's teacher, who was to die on



Pencil portrait of Mendelssohn by Wilhelm von Schadow, April 1834

October 5], the father of English organists, was present and remained not the least gratified auditor, and expressed his delight in terms of unmeasured approbation. At the expressed desire of M. Mendelssohn, who wished that he could hereafter say he had heard Wesley play, the veteran took his seat at the instrument and extemporized with a purity and originality of thought for which he has rendered his name ever illustrious. The touch of the instrument, however, requires a strong and vigorous finger, and Mr. Wesley who is at present an invalid was unable to satisfy himself although he could gratify those around him.<sup>8</sup>

On September 19, as part of the triennial music festival in Birmingham, Mendelssohn first tried the 1834 four-manual instrument by William Hill in the Town Hall, and then improvised on themes from Handel's *Solomon* and a Mozart symphony, both part of the same program.<sup>9</sup>

On July 9, 1842 Mendelssohn paid a visit to Queen Victoria and Prince Albert in Buckingham Palace and then described the encounter in a charming letter to his mother written in Frankfurt on July 19:

Prince Albert had asked me to go to him Saturday at two o'clock, so that I might try his organ before I left England. I found him alone; and as we were talking away, the Queen came in, also quite alone, in a house dress. She said she was obliged to leave for Claremont in an hour; "But, goodness! How it looks here," she added, when she saw that the wind had littered the whole room, and even the pedals of the organ (which, by the way, made a very pretty feature in the room), with leaves of music from a large portfolio that lay open. As she spoke, she knelt down and began picking up the music; Prince Albert helped, and I too was not idle. Then Prince Albert proceeded to explain the stops to me, and while he was doing it, she said that she would put things straight alone.

But I begged that the Prince would first play me something, so that, as I said, I might boast about it in Germany; and thereupon he played me a chorale by heart, with pedals, so charmingly and clearly and correctly that many an organist could have learned something; and the queen, having finished her work, sat beside him and listened, very pleased. Then I had to play, and I began my chorus from "St Paul": "How lovely are the Messengers!" Before I got to the end of the first verse, they both began to sing the chorus very well, and all the time Prince Albert managed the stops for me so expertly—first a flute, then full at the forte, the whole register at the D major part, then he made such an excellent diminuendo with the stops, and so on to the end of the piece, and all by heart—that I was heartily pleased.<sup>10</sup>

In early 1845 Mendelssohn was living in Frankfurt, where he was visited by [William] S[mith] Rockstro (1823–95), later a composition student of the master. They met at St. Catherine's, where Mendelssohn played through all six of his sonatas, soon to be published. Rockstro



A drawing of Prince Albert playing the organ before Queen Victoria and Mendelssohn at Buckingham Palace, artist unidentified

was later to recall the “wonderfully delicate staccato of the pedal part in the [Andante con moto] of the 2nd [published as the fifth] sonata played with all the crispness of Dragonetti’s mostly highly finished pizzicato.”<sup>11</sup>

### Mendelssohn the Romantic?

Mendelssohn lived his tragically short life during that century that we somewhat glibly define as the Romantic Era. Romanticism in the realm of music conjures up imagery of unbridled, passionate expression, particularly through the use of luxuriant chromatic harmonies (with Wagner as the ultimate exponent of such an approach), as well as attempts at musical pictorialism at a time when purely instrumental music was being touted as the ultimate means of expressing the otherwise inexpressible. Mendelssohn surely had a gift for the pictorial; as witness, the “Italian” and “Scottish” Symphonies, his *Calm Sea and Prosperous Voyage* (an “Overture after Goethe”), or *The Hebrides* (or “Fingal’s Cave”), another orchestral overture, this one generated by a visit to the west coast of Scotland.

However, scholars agree that much of his work was inspired by an obvious admiration of the idioms of Bach, Handel and Mozart, music of balanced formal structures and elegant clarity. This is particularly evident in what he wrote for the organ, as well as what he played on the instrument. He learned his reverence for Bach through his studies in theory and composition with Carl Friedrich Zelter (1758–1832), director of the Berlin Singakademie, who inculcated those contrapuntal principles we find employed so fruitfully in the organ works. Father Abraham Mendelssohn acknowledged the impact of Zelter’s tutelage in a letter of March 10, 1835:

I felt more strongly than ever what a great merit it was on Zelter’s part to restore Bach to the Germans; for, between [Johann Nikolaus] Forkel’s day [1749–1818] and his, very little was ever said about Bach . . . [I]t is an undoubted fact, that without Zelter, your own musical tendencies would have been of a totally different nature.<sup>12</sup>

It was with Zelter’s Singakademie that the 20-year-old Mendelssohn conducted his famed “revival” of Bach’s *Passion According to St. Matthew* on March 11 and 21, 1829.

A prime symbol of Mendelssohn’s adulation of Bach is the recital he played on August 6, 1840 in the St. Thomas Church in Leipzig as a means of raising funds to build a memorial to Bach, a goal finally achieved with its unveiling on April 23, 1843. The substantial repertory consisted entirely of works by the honoree:

*Fugue in E-flat major* (“St. Anne”), BWV 552

*Prelude on “Schmücke dich,”* BWV 654

*Prelude and Fugue in A minor*, BWV 543

*Passacaglia in C minor*, BWV 582

*Pastorale in F major*, BWV 590

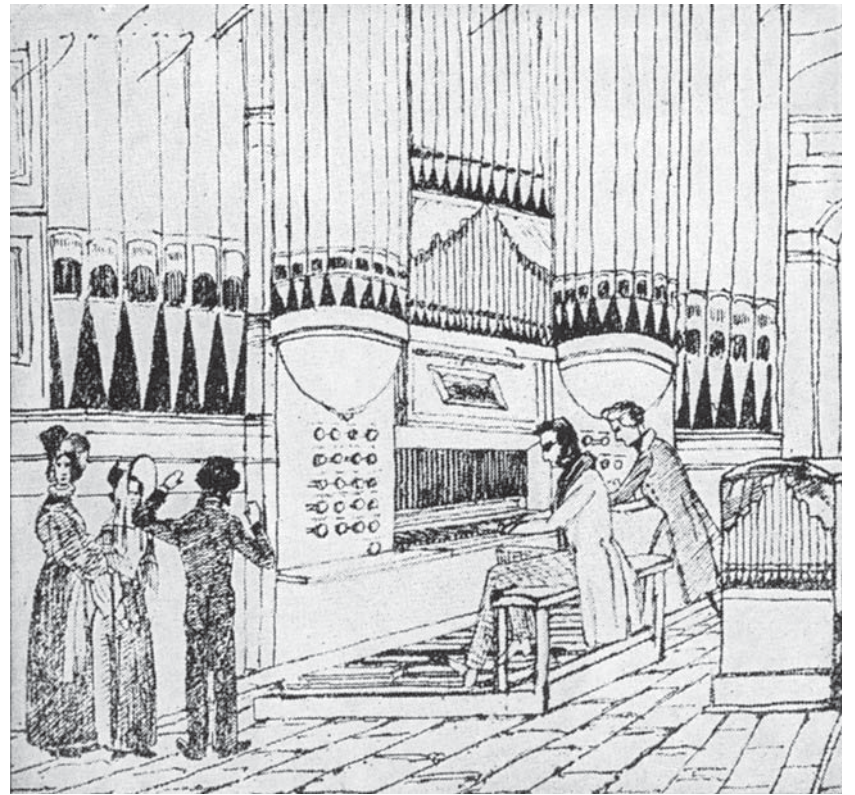
*Toccata in F major*, BWV 565

The formal recital was framed with improvisations. The first served as a prelude to the “St. Anne” fugue. According to Schumann, the other was based on the Lutheran chorale *O Haupt voll Blut und Wunden* (the language by Paul Gerhardt commonly translated as “O sacred head, now wounded”) and ended with a fugal passage that included the BACH motto (H equaling B-natural), “rounded to such a clear and masterly whole, that if printed, it would have appeared a finished work of art.”<sup>13</sup> Mendelssohn’s adoration of the Leipzig master is also reflected in the fact that, other than improvising and his own works committed to paper, Mendelssohn as an organist, with passing exceptions, otherwise played only Bach.

### As a Composer of Works for the Organ

Until recently, most were aware of only two sets of published pieces by Mendelssohn for the organ: the *Three Preludes and Fugues*, opus 37, issued in 1837 and dedicated to Thomas Attwood (1765–1838), a student of Mozart and organist of both St. Paul’s Cathedral and the Chapel Royal; and the *Six Sonatas*, opus 65, issued in 1845. However, due to the splendid and meticulous scholarship of Wm. A. Little, since 1989 we have been offered access to a larger corpus of work. Dr. Little studied manuscripts found in libraries in Berlin and Kraków, Poland, and has made available through a five-volume collection published by Novello a considerable number of preludes, fugues, duets, sets of variations and individual movements simply defined by their tempo markings. Many of these are preliminary versions of what was later published by Mendelssohn, and some are inconsequential juvenilia (including Mendelssohn’s earliest work for the organ, a *Praeludium in D minor* dated November 28, 1820, written at a time when he was studying with A. W. Bach), but a handful of the truly independent movements warrant performance, and Dr. Little’s work allows the possibility of a better understanding of Mendelssohn’s evolution as a composer by comparing preliminary with more mature versions of familiar movements from the published pieces.

“[Mendelssohn’s] compositions were reflections of his celebrated improvisations, which had as a foundation the polyphonic traditions of the Baroque. The mature organ compositions went beyond a single style of music, however, and exhibited a skillful combination of Baroque and Romantic characteristics, masterfully integrated by his distinctive musical personality.”<sup>14</sup> Although finally and distinctly “Mendelssohnian,” one can delineate a handful of distinct idioms in his works for organ: fuguettes and fully developed fugues (obviously based on an understanding of the Bachian model, but not slavishly dependent on it); employment of Lutheran chorale melodies as a cantus firmus or as the basis of variation sets; the virtuosic toccata; improvisatory moments, almost approximating instrumental



Mendelssohn’s drawing of the organ of the Church of the Holy Spirit in Heidelberg, 1826

recitative; an awareness of the English voluntary tradition of the preceding century (a slow introductory section followed by a faster, sometimes fugal section); and the lyric, one-movement character piece, the sort of expression that was to flower fully in, for example, Mendelssohn’s *Songs Without Words* for the piano. Idioms that seem more natural at the piano do appear; Mendelssohn’s virtuosity on the pedals results in demands on the feet that equal those made of the hands.

### The Published Works

#### *Three Preludes and Fugues*, opus 37

Little, volume I

Published in 1837 simultaneously in London by Novello and in Leipzig by Breitkopf & Härtel

The Novello edition was dedicated to “Thomas Attwood Esq<sup>re</sup> / Composer to Her Majesty’s Chapel Royal.” The Breitkopf & Härtel edition was dedicated to [in translation] “Mr. Thomas Attwood / Organist of the Chapel Royal / in London / with Respect and Gratitude.”

*Prelude and Fugue in C minor*

*Prelude and Fugue in G major*

*Prelude and Fugue in D minor*

Initial versions of the three fugues had apparently been written earlier (although only that in C minor appears in the Little edition) and were simply mated with preludes written during Mendelssohn’s honeymoon of early April 1837. Organists should be aware of and perhaps consult for stylistic comparisons Mendelssohn’s *Six Preludes and Fugues*, opus 35, for the piano, which had been written over a period of years prior to their publication, also in 1837.

#### *Six Sonatas*, opus 65

Little, volume IV

Published in 1845 simultaneously by Coventry & Hollier in London (*Six Grand Sonatas for the Organ*), Breitkopf & Härtel in Leipzig (*Sechs Sonaten für die Orgel*) and Giovanni Ricordi in Milan (*Sei Sonate per Organo*); 6 *Sonates pour l’Orgue ou pour Piano à 3 mains* was issued by Maurice Schlesinger of Paris in 1846.

*Sonata I in F minor*: Allegro moderato e serioso—Adagio—Andante recitativo—Allegro assai vivace

*Sonata II in C minor*: Grave—Adagio—Allegro maestoso e vivace—Fuga, Allegro moderato

*Sonata III in A major*: Con moto maestoso—Andante tranquillo

*Sonata IV in B-flat major*: Allegro con brio—Andante religioso—Allegretto—Allegro maestoso e vivace

*Sonata V in D major*: Andante—Andante con moto—Allegro maestoso

*Sonata VI in D minor*: Choral—

Andante sostenuto—Allegro molto—Fuga—Finale, Andante

In July 1844 the English publisher Charles Coventry initiated what became opus 65 by commissioning Mendelssohn to write a set of three voluntaries for the organ. On August 29 Mendelssohn wrote Coventry, asking that the label “sonata” replace “voluntary,” saying that he didn’t quite understand the precise meaning of the latter term. He continued to assemble individual movements, some reworked from earlier efforts, some new for the occasion, and finally committed himself to what was published in April 1845. At one point there was discussion about titling the collection “Mendelssohn’s School of Organ-Playing,” suggesting that the pieces could serve a didactic function, but that label was abandoned prior to publication. Given their evolution, it should come as no surprise that these assemblages do not meet textbook definitions of what a typical four-movement sonata ought to be, although No. 1 hints at the conventional (its opening loose sonata-form movement finds a double in the first movement of No. 4). Chorales appear in four of the sonatas. Fugal writing appears in all but No. 5, and No. 3 contains a brilliant double fugue. Even the minimal suggestions of registration and terraced dynamics suggest a retrospective viewpoint.

### The Previously Unpublished Works

Little, volume I

*Fugue in C minor* [Düsseldorf, July 30, 1834]

*Fughetta in D major* [July 1834?]

*Two [Duet] Fugues for the Organ in C minor and D major* [Düsseldorf, January 11, 1835]

*Fugue in E minor* [Frankfurt, July 13, 1839]

*Fugue in C major* [Frankfurt, July 14, 1839]

*Fugue in F minor* [Frankfurt, July 18, 1839]

*Fughetta in A major*

*Prelude in C minor* [Leipzig, July 9, 1841]

The first two pieces became the basis for the third, inscribed as “Two fugues for the Organ / to Mr. Attwood with the author’s best and sincere wishes.” An accompanying letter informed Attwood that “I take the liberty of sending to you two fugues for the Organ which I composed lately, and arranged them as a duet for two performers, as I think you told me once that you wanted something in that way.” The idea for the duets perhaps arose from an experience of June 23, 1833, when Attwood and Mendelssohn performed a four-hand version of one of the former’s corona-

**Example 1a. Mendelssohn, *Allegretto in D minor* (Little, Vol. II, Novello [Presser])**



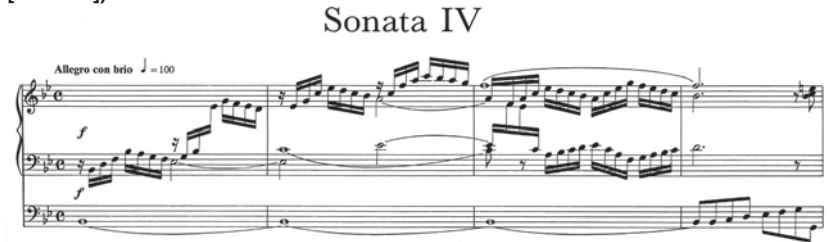
**Example 1b. Mendelssohn, *Andante con moto, Sonata V* (Little, Vol. IV, Novello [Presser])**



**Example 2a. Mendelssohn, *Allegro con brio in B-flat* (Little, Vol. III, Novello [Presser])**



**Example 2b. Mendelssohn, *Allegro con brio, Sonata IV* (Little, Vol. IV, Novello [Presser])**



**Example 3a. Mendelssohn, *Finale: Andante sostenuto in D* (Little, Vol. III, Novello [Presser])**



**Example 3b. Mendelssohn, *Finale, Sonata VI* (Little, Vol. IV, Novello [Presser])**



tion anthems on the instrument in St. Paul's. The *Fugue in C minor* later became the second movement of Opus 35, No. 1. The *Fugue in C major* later became the final movement of Opus 65, No. 2.

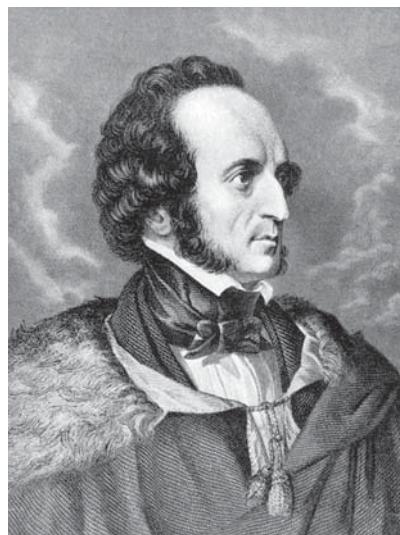
**Little, volume II**

- Andante in F major* [July 21, 1844]
- Allegretto in D minor* [July 22, 1844]
- Andante [with Variations] in D major* [July 23, 1844]
- Allegro [Chorale and Fugue in D minor/major]* [July 25, 1844]
- Con moto maestoso in A major* [August 9, 1844]
- Andante/Con moto in A major* [August 17, 1844]
- Allegro Vivace in F major* [August 18, 1844]
- Allegro in D major* [September 9, 1844]
- Andante in B minor* [September 9, 1844]
- [Chorale] in A-flat major* [September 10, 1844]
- Adagio in A-flat major* [Frankfurt, December 19, 1844]
- [Chorale] in D major*
- Allegro in B-flat major* [Frankfurt, December 31, 1844]

With its "pizzicato" pedal line, the *Allegretto in D minor* seems a premonition of the second movement of Opus 65, No. 5 (see Examples 1a and 1b). The *Con moto maestoso* and following *Andante* became the two movements of Opus 65, No. 3. The *Allegro Vivace* became the final movement of Opus 65, No. 1. The *Allegro in D major* and *Andante in B minor* became the third and second movements of Opus 65, No. 5. The *Adagio in A-flat major* became the second movement of Opus 65, No. 1.

**Little, volume III**

- Allegro moderato e grave in F minor* [Frankfurt, December 28, 1844]
- Allegro con brio in B-flat major* [Frankfurt, January 2, 1845]
- Andante alla Marcia in B-flat major* [Frankfurt, January 2, 1845]
- Moderato in C major*
- Fugue in C major*
- Grave and Andante con moto in C minor* [Frankfurt, December 21, 1844]
- Allegro moderato maestoso in C major*
- Fugue in B-flat major* [Frankfurt, April 1, 1845]
- Choral [& Variations] in D minor* [Frankfurt, January 26, 1845]



Mendelssohn as an adult

*Fugue in D minor* [Frankfurt, January 27, 1845]

*Finale—Andante sostenuto in D major* [Frankfurt, January 26, 1845]

The *Allegro moderato e grave in F minor* became the first movement of Opus 65, No. 1. The opening of the *Allegro con brio in B-flat major* generated the first movement of Opus 65, No. 4 (see Examples 2a and 2b). The following *Moderato and Fugue in C major* provided the genesis of the third and fourth movements of Opus 65, No. 2, while the *Grave and Andante con moto* are the obvious parents of the opening movements of that same sonata. The *Chorale, Variations and Fugue in D minor*, with some reworking became the bulk of the *Sonata in D minor*, Opus 65, No. 6. The *Finale—Andante sostenuto in D major* in 3/4 meter was transformed with substantial alterations into the final movement of that same sonata as an *Andante* in 6/8 (see Examples 3a and 3b).

**Little, volume V**

- Praeludium in D minor* [November 28, 1820]
- Fugue in D minor* [December 3, 1820]
- Fugue in G minor* [December 1820]
- Fugue in D minor* [January 6, 1821]
- Andante—sanft in D major* [May 9, 1823]
- Volles Werk [Passacaglia] in C minor* [May 10, 1823]
- Chorale Variations on "Wie groß ist des Allmächt'gen Güte"* [July and August 1823]
- Nachspiel in D major* [Rome, March 8, 1831]
- Fuga pro Organo pleno in D minor* [Berlin, March 29, 1833]
- Andante con moto in G minor* [London, July 11, 1833]

In this volume of early works (including Mendelssohn's first essays for the instrument), only a single piece seems to have inspired a mature work: The *Nachspiel [Postlude] in D major* provided the basic material of the *Allegro maestoso e vivace* of the *Sonata in C*, Opus 65, No. 2, which blossoms into a quite different fugue from that of the sonata.

For organists Mendelssohn's works

for their instrument admirably fill the void that had developed after the death of Bach, a period virtually devoid of significant writing for the instrument. They have maintained currency to the present and inspired an interest in the instrument on the part not only of Mendelssohn's contemporaries (as witness, Schumann's *Six Fugues on BACH*, opus 60, written in 1845 and published a year later), but several of his successors as well. ■


William Osborne holds three degrees from the University of Michigan, where he studied with both Robert Noehren and Marilyn Mason. He served on the faculty of Denison University for 42 years as Distinguished Professor of Fine Arts, University Organist, and Director of Choral Organizations. He retired from that position in August 2003 to become music director of the Piedmont Chamber Singers in Winston-Salem, North Carolina. He has played recitals across this country, as well as in Europe and Australia and made three commercial recordings. He is author of numerous articles, as well as of two books: Clarence Eddy: Dean of American Organists (Organ Historical Society) and Music in Ohio (Kent State University Press).

**Notes**

1. Charles Edward Horsley: "Reminiscences of Mendelssohn by His English Pupil." *Mendelssohn and His World*, R. Larry Todd, ed. (Princeton: Princeton University Press, 1991), 238. Horsley's mention of "Sonatas" seems puzzling, since works by Mendelssohn with that label were not to be published until the following decade.
2. Many of those instances are mentioned in R. Larry Todd's definitive *Mendelssohn: A Life in Music* (New York: Oxford University Press, 2003).
3. Felix Mendelssohn Bartholdy, *Letters from Italy and Switzerland*, ed. by Paul Mendelssohn Bartholdy, translated by Lady Grace Wallace (London: Longman, Green, Longman, Roberts, and Green, 1862), 280–81.
4. Mendelssohn, *Letters from Italy and Switzerland*, 294.
5. Felix Mendelssohn Bartholdy, *Letters of Felix Mendelssohn Bartholdy from 1833 to 1847*, ed. by Paul and Carl Mendelssohn Bartholdy, translated by Lady Grace Wallace (Freeport, New York: Books for Libraries Press, 1970), 40–42.
6. Originally published in the *Musical World* in 1838. Quoted in Clive Brown, *A Portrait of Mendelssohn* (New Haven: Yale University Press, 2003), 213. *Merriam-Webster's Collegiate Dictionary* defines "bombazine" as "a twilled fabric with silk warp and worsted filling."
7. For a history of the instrument, see James Boeringer, *Organa Britannica / Organs in Great Britain 1660–1860* (Lewisburg, Pennsylvania: Bucknell University Press, 1986), vol. 2, 159–60.
8. Brown, 214–16.
9. Todd, 358. For a history of the instrument, see John Norman, *The Organs of Britain* (North Pomfret, Vermont: David & Charles, 1984), 290–91.
10. G[isella] Selden-Goth, ed., *Felix Mendelssohn / Letters* (New York: Pantheon, 1945), 306–07. This event was followed eventually by the Queen singing Mendelssohn's *Schöner und schöner* with the composer at the piano in her sitting room. For a description and illustration of the organ see Rollin Smith's "Pipe Organs of the Rich and Famous / Queen Victoria and Prince Albert," *The American Organist*, May 2007, 96.
11. Todd, 493. Domenico Dragonetti (1763–1846), a double bass virtuoso, was born in Venice, but in 1794 moved to London and made it his home base for the remainder of his career.
12. Mendelssohn, *Letters from 1833 to 1847*, 71. Forkel had published the first biography of Bach in 1802.
13. Brown, 216.
14. Robert C. Mann, "The Organ Music." Chapter 10 of *The Mendelssohn Companion*, ed. Douglas Seaton (Westport, Connecticut: Greenwood Press, 2001), 625. Dr. Mann's chapter includes extensive analysis of the entire contents of the Little volumes.

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# Organ Performance Posture

“Get off the bench and give me ten!”

An investigation of the benefits of physical stretches on organ performance posture

Patrick J. Hawkins

Physicians and music teachers have recently encouraged musicians to incorporate exercise into their daily lives. Wolff (1999)<sup>1</sup>, writing in his monthly “Medical Corner” for the *I.T.A. Journal*, suggests that one of the main benefits of a regimen of strength and endurance training for musicians is balanced and efficient performance posture and increased energy. These benefits, he argues, will allow musicians to have increased stamina for performance-related tasks. Roberts (2000)<sup>2</sup>, a trombone instructor and an active runner, reports that out of 211 participants surveyed at the 1991 Keystone Brass Institute only 49.3% of the participants said that they exercised on a regular basis, and 82.1% of these individuals were under the age of 40. Since this survey, Roberts has continued to encourage his pupils and other professional musicians to add Cyclic Incremental Over-training into their exercise program. Sirbaugh (1995)<sup>3</sup>, like Wolff and Roberts, believes that both aerobic and anaerobic exercise is vital for musicians, especially singers who need stronger abdominal muscle conditioning in order to perform *bel canto* literature.

Martial arts are a popular form of exercise that music teachers are encouraging their pupils to incorporate into their schedules. Bruenger (1994)<sup>4</sup> believes that T'ai Chi helps in brass playing, as this martial art requires an awareness of the area known as the “tan'ien” located a few inches below the navel in the lower abdominal muscle region. The development of these muscles through exercises and drills, he feels, will aid in better control and production of air needed during a brass performance. Benson (1998)<sup>5</sup>, a pianist, advocates the martial art known as Qigong. Following a personal injury involving a broken arm, she used Chinese *Qi* (life) *gong* (energy) as a type of physical therapy. Benson reports regained strength and flexibility, a loss of bursitis, and lowered performance tension due to a 20-minute daily exercise routine. Similarly, Roskell (1998)<sup>6</sup> believes that exercise training using Iyengar Yoga will help keyboard musicians. She reports a 20-year improvement in her personal back pain and thumb tenosynovitis through the use of this yoga exercise. Roskell has taught a “Yoga for Pianists” class at the London College of Music, and claims that this martial art is aimed at improvement of alignment, coordination, and strength throughout the whole body.

Good posture is vital to keyboard musicians who wish to avoid pain or performance injuries. In a survey of leading piano teachers at conservatories and colleges across the United States conducted by *Clavier* magazine (1994), Paul Pollei of Brigham Young University said “one of the most awkward examples (of poor posture) is the young child whose legs do not reach the floor and therefore has cramping back muscles and possible injury to structural development” (p. 15). Glaser (1994)<sup>7</sup>, a former pupil of Schnabel and Casals, states that good posture must begin at the torso and that 75% of weight should rest on the hips and 25% should rest on the feet. Organists, however, are not able to balance themselves using their feet during a performance due to the nature of the instrument. Thus, like the child that Pollei describes, organists too often break their performance posture at the upper and lower back due to weak abdominal muscles. Fishell (1996)<sup>8</sup>, a well-known organ pedagogue and recitalist, notes in her organ technique manual that bad body position at the console can be seen when an organist's torso leans or curves back excessively, which can result in technical insecurity as a result of reduced range of motion.



Correct posture



Posture break

She states that such posture breaks can also result in physical pain.

At least two music instructors use physical therapy exercises to aid in posture and the reduction of performance injuries (Wristen, 1996,<sup>9</sup> and Steele, 1991<sup>10</sup>). Wristen, a piano teacher whose master's thesis involved issues of performance injury, says that over half of all musicians seeking medical treatment for performance-related injuries each year are keyboard musicians. In addition to recommending that all practice sessions be broken into 25–30 minute segments followed by a 5–10 minute break, Wristen advocates the use of a 10–15 minute pre-practice warm-up session involving at least seven repetitions each of arm, shoulder, shoulder blade, elbow, palm of the hand, and wrist exercises. Steele (1991), a percussion instructor, also believes in the benefits of physical warm-up exercises before and after practice and performance. A 1988–1989 study by Steele sought to design pre-task warm-ups in correlation to necessary musculoskeletal segments used by percussionists. After videotaping his students' performances, he invited a physical therapist at Frankford Hospital to review the videotape and to recommend appropriate warm-up exercises for them in order to lessen the risk of performance-involved injuries. The physical therapist suggested that the students should warm up for at least five minutes before each practice or performance using a combination of 18 different exercises: shoulder stretch, shoulder shrugs, shoulder rotation, shoulder-arm windmills, neck-limbering, elbow curl, elbow windmill, shoulder lift, shoulder diagonal rotation, forearm twist, wrist stretch, hand massage, finger wiggle, hand shake, arm shake, back flexion and extension, and trunk rotation.

As there is no reported literature on the effect of exercise on organists' posture,

Figure 1. Self-reports of exercise

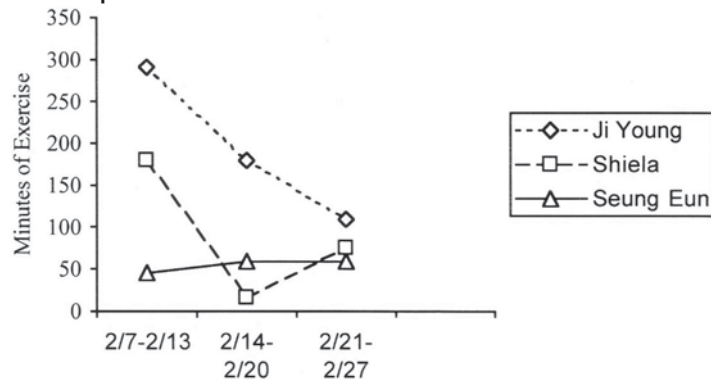


Figure 2. Endurance testing

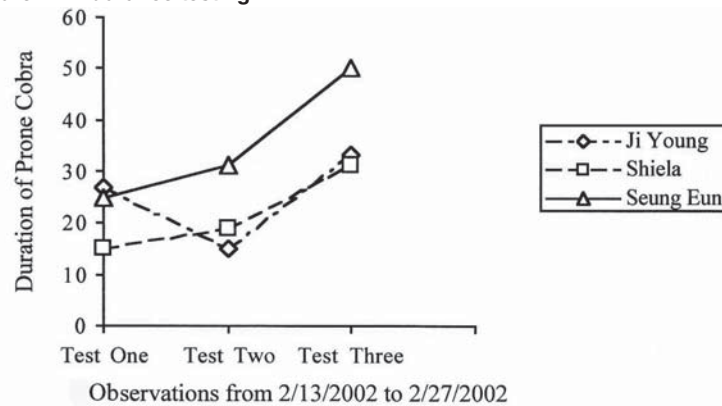
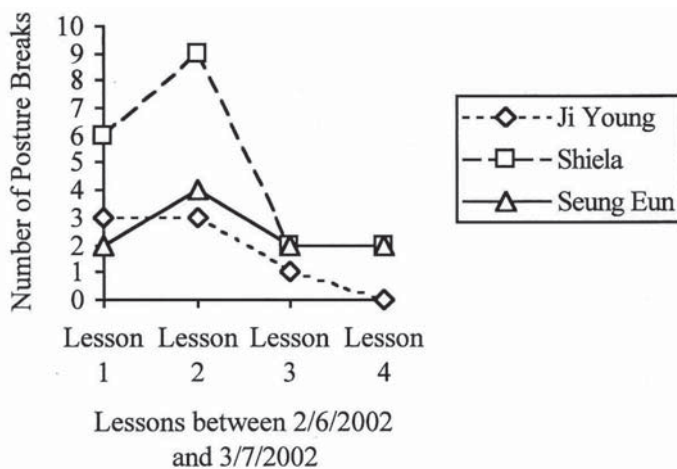


Figure 3. Lesson observations



the purpose of this study was to investigate the benefits of physical stretching exercises on three organ performance majors' posture as demonstrated at weekly lessons.

## Method

The subjects for this study were Ji Young, Shiela, and Seung Eun. All three females were organ performance majors at a major research university in the Pacific Northwest portion of the United States. Ji Young was a doctoral student from South Korea. She had been physically active for the past ten years and enjoyed swimming, weight training, and attending yoga classes. Shiela was a master's degree student. Though she reported taking occasional classes in ballet and yoga, her busy schedule prevented her from exercising on a routine basis. Seung Eun was an undergraduate student, and like Ji Young, was originally from South Korea. Seung Eun stated that she had not been actively involved in an exercise program. All three women were proportionate in their height and weight and were under the age of 35.

In December 2001, a certified physical trainer was invited to attend the subjects' organ class and lecture on the importance of exercise in a musician's

healthy career. The subjects were shown a series of four physical stretching exercises that were designed by the trainer and the subjects' organ professor to be of benefit to organists in the reduction of postural performance problems: a warm-up “leg over” exercise involving the lower oblique muscles, a lower abdominal exercise, an abdominal plank exercise, and a postural strength/endurance exercise labeled the “prone cobra.” The subjects were told that they would be required to perform these exercises during the next quarter of classes.

At the start of the new quarter in 2002, the three subjects were selected out of a class of ten, as their schedules were flexible enough to allow them to meet with the experimenter once weekly, at the same time, over a period of three weeks. At each session the subjects were asked to demonstrate all four exercises, were tested on the amount of time they could perform the postural endurance test using a stopwatch, and were asked to submit a daily exercise time-log for the week. At the third and final meeting, the subjects were asked to comment if they noticed any benefit of the exercises upon their performance posture or upon their general feeling of well-being.

The subjects' organ professor was asked to record the number of postural breaks that were noticed when the subjects were performing during their weekly lessons. A tally sheet was used to record these observations, and each subject was recorded at four consecutive lessons. The first observation began before the students began their exercises, in order to record a pre-test score. They were told if they needed to correct their posture at their subsequent lessons, but were not shown their professor's tally sheets and written comments.

## Results

The three subjects' self-reports of weekly minutes of exercise show that they were able to exercise at least 45 minutes or more per week using the four designed stretches (Figure 1). Both Ji Young and Shiela reported a high level of exercise their first week, because they had been to the gym three times for yoga or weight-training classes. Seung Eun did not attempt any other form of physical activity during the three-week period other than the required stretching exercises. However, she was consistent in the performance of these. Shiela experienced a significant decrease in her amount of exercise during week two, due to illness. While the amount of exercise that Ji Young was able to perform decreased each of the three weeks, her self-reports show that she was the most active of the three subjects in the study.

Each subject was tested weekly on the amount of time that they were able to perform the posture/endurance stretch. Results showed an increase for each of the women over the three-week period (Figure 2). Both Shiela and Seung Eun showed steady improvement at each testing session. Ji Young showed a decrease during week two, because she reported that she had over-trained at the gym the day before the test and had sore muscles. However, her final score showed an increase from her first session.

The subjects' organ professor recorded the total number of postural breaks observed when each student was performing during their weekly lessons (Figure 3). The first observation occurred before the subjects were asked to begin their stretching exercise program, in order to record a pre-test score. Lesson two occurred on the same day that the students began their exercise routine. The observations show that both Ji Young and Shiela demonstrated a decrease in the number of performance posture breaks over the four-week period. Seung Eun appeared to have remained the same; however, her two posture breaks at lesson four were reported by her professor to have been minimal.

## Discussion

The observations made during this study show that all three subjects were able to perform at least 45 minutes of exercise per week using the designed stretches. In addition, all of the women showed an increase in the amount of time that they could sustain the "prone cobra" posture/endurance test, and two of the three subjects showed a decrease in the number of posture breaks during their lessons. While these results are not conclusive, they do suggest that physical exercise involving stretches might aid in the reduction of postural problems observed when playing the organ.

Comments made by the three subjects at their last testing session revealed that all three believed that these exercises would help them over time in avoiding performance-related injuries resulting from postural problems. Ji Young said that her organ professor had noticed a continued improvement in her posture since she began using the stretches. Shiela said, "When I think of posture, it helps me to think of the abdominal muscles working." This suggests that core muscular conditioning and training might be beneficial to organists, who must support their weight in the pelvic area more than

other keyboard musicians. Seung Eun, like Shiela, noticed the most improvement in her abdominal region. She also said that she liked the warm-ups and that they "felt good."

Perhaps the most interesting finding was that Ji Young demonstrated only one posture break at her third lesson and no posture breaks at her final lesson observation. Furthermore, she spent more minutes per week exercising than the other two subjects. While Ji Young did practice physical stretches, she also reported having taken several yoga classes, and was active in swimming, jogging, and weight training. This seems to confirm Wolff's (1999) medical recommendation for musicians to use a combination of strength and endurance training to help improve performance posture and stamina. Future studies may wish to compare subjects who use a combination of aerobic, anaerobic, and stretching exercise to those who only use stretching exercise and those who do not exercise at all. Also, future studies should involve a greater number of subjects and should test behaviors over a longer period of time.

On a personal note, soon after this study was made this researcher was involved in a serious rear-end car collision, which resulted in a lower-back injury. With the help of a physical therapist and a personal trainer, who was a certified public school instructor of physical education, I was able to soon regain my normal active practice and performance schedule as a professional organist, music teacher, and choir director. For the past six years I have adopted a weekly schedule of aerobic activity along with weight training and physical stretches. As a result, my back injury has caused me no pain and I feel a greater personal sense of well-being than before my accident. I wholeheartedly believe in the power of exercise, and I encourage all of my musician colleagues to remind themselves to get off the bench and begin their own exercise routine. ■

*Patrick J. Hawkins is currently pursuing his DMA degree in organ performance at Arizona State University, Tempe, where he is the graduate teaching assistant for the organ department. His articles have appeared in The American Organist and in the Music Educators Journal. As a concert organist he has recorded works of J. S. Bach for the Arkay Records label and has appeared in recital throughout the USA, Europe, and in South Korea. He is organist/choirmaster at the Episcopal Church of the Nativity in Scottsdale, Arizona.*

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## Descriptions of "core" physical stretches

### 1. "Leg over" warm-up

Lying with your back on the floor, warm up by raising one knee to your chest and inhale while bringing the knee up to the chest. Slowly exhale and lower the leg. Switch sides and continue for 15 repetitions. Once complete, bring both knees up to the chest, exhale and release the legs but do not let the feet come back to the floor. Repeat 10 times. Next, raise your legs together to form a 90-degree angle with your body. Keep your arms at your side. Slowly cross your legs over side to side. Remember that the goal is quality of form rather than quantity of repetitions. After the warm-up, you may wish to follow with standard crunches, with lower oblique crossover crunches, and/or with reverse crunches.



Warm-up



Oblique warm-up



Oblique crossover crunch



Reverse crunch



Plank



Cobra

### 2. Lower abdominal (crunches)

To perform a standard crunch, lie on your back with your knees bent. Place your hands behind your head. Contract the abs and lift head and shoulders off the floor. Crunch upwards. Think of bringing the rib cage towards the lower belly. Also, think about a string attached to your navel and running through your body pulling your stomach towards the floor. Slowly lower your head and shoulders back to the floor and repeat. As you become more used to doing these, you may begin to build up your repetitions.

Oblique crossover crunches are performed in a similar fashion. Lie on the floor and cross your left foot over the right knee. Lift the shoulder blades off the floor and twist to the left, bringing your right shoulder towards your left knee. Slowly lower yourself to your starting position. Repeat for 10 reps, then switch sides and repeat for 10 reps.

To perform a reverse crunch, lie with your back to the floor. Bend your knees to 90 degrees. Keep your shins parallel to the floor. Activate your abs by contracting them and lower the feet towards the floor, keeping the knees bent. Rotate the pelvis up and bring the knees back towards the ribcage. Remember to not let your back arch while performing the exercise.

### 3. The plank

The plank works your entire core and upper and lower body muscles. Lie down on your stomach. Lift your body off the floor with your forearms (elbows at 90 degrees) and your toes. Keep your body in a straight position without arching your back and hold for 30 seconds to one minute. For an advanced exercise, lift one foot in the air for added difficulty. Other variants of this include a "push-up plank", which is the same as a regular plank, but with the body in a push-up position. This variant works the core, chest, and biceps.

### 4. The prone cobra

Lie face down with your hands at your side and with the palms facing upwards towards the ceiling. Simultaneously raise the head and feet off the floor. When extending your trunk,

imagine pinching your shoulder blades together. Keep your head in a natural position and do not look forward. Hold for 10 seconds and then rest for 10 seconds. Progress to 10 seconds on and 5 seconds resting period. As you progress you can increase the number of repetitions.

*Note: You should always consult your physician before starting any exercise program. You may wish to also consult a licensed and certified physical trainer who specializes in core training in order to ensure that you are performing the stretches correctly.*

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# Second International Organ Symposium Russian Gnessins' Academy of Music

Ronald Ebrecht

The Russian Gnessins' Academy of Music, Moscow, was the site of the Second International Organ Symposium March 21–25. Some 60 enthusiasts from around the globe gathered. Alexander Fiseisky, editor and performer, professor of organ at Gnessins, organized this most interesting symposium. With bright sun and temperatures in the mid-50s, the conference opened on Bach's birthday at the Mikhail Glinka Museum of Music Culture in Moscow. This fascinating museum houses a large collection of important instruments, including several organs. Concerts are regularly a part of the programs offered here—given in a dedicated hall with two Steinway Ds and a Schuke II/24, 1976. Our introduction included opportunities to try various instruments.

The Guest House of the Lithuanian Embassy is just across a plaza from the Academy, and with participants from Austria, Belarus, Britain, France, Germany, Holland, Poland, Russia, Ukraine, and the U.S., no accommodations could have been more appropriate. Wednesday evening, the group assembled in Moscow's handsomely restored and exquisitely lit Roman Catholic Cathedral. Professor Wolfgang Baumgratz performed, to a standing room only audience, pairings of works by Buxtehude and Bach on the four-manual Kuhn.

On Thursday morning, the lectures of the symposium opened in the chamber music auditorium on the top floor of the academy, the main conference room for the next two days. We were welcomed by the Rector of the Academy, Professor Mikhail Sayamov. Similar to many academic conferences, formal lectures then

occupied most of each day, in 20-minute intervals. These covered repertoire from tablature to modern and organs from antiquity to the present. Speakers were required to submit their talks several weeks in advance, so that students of the academy and others could translate them into other languages for projection onto a pair of screens. The polyglot Europeans were given German versions of the lectures delivered in Russian, and (sometimes) English versions alongside Russian of those given in German.

Thursday evening in the academy's organ hall, Andrew McCrea, Director of Academic Development of the Royal College of Organists, gave a lecture-demonstration of British organ music, using its perfectly appropriate early 20th-century English mechanical-action organ. This was followed by a party in the organ hall.

Friday evening's concert was again in the organ hall, a recital of vocal and organ music performed by the excellent students of the academy. Later that night, we made an excursion to the Moscow Baptist Church to see its early 20th-century three-manual tubular-pneumatic E. Roever organ.

Saturday morning began with a visit to the marvelous Sauer organ at SS. Peter and Paul Lutheran Church, carefully restored recently by Reinhard and Johannes Huefken. In the early afternoon, organ students of the academy performed in the main auditorium and in the evening, we again visited the Catholic Cathedral for a thrilling performance by Professor Edgar Krapp. We were all happy to have reserved seats as participants of the conference, because the steps outside were mobbed with



Rieger-Kloss organ, Tchaikovsky Hall

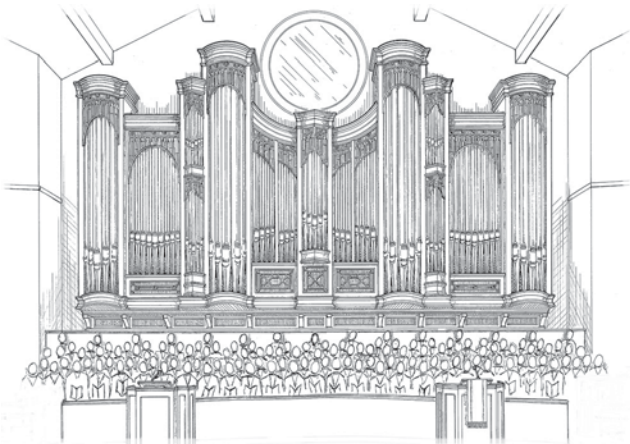


Sauer organ, SS. Peter & Paul Lutheran Church



Henry Jones organ (1871), Gnessins Organ Hall

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those seeking tickets, and many were turned away.

Early-risers on Sunday (departure from the hotel was 7:15 am) were rewarded by a private tour of the stunning new Moscow International House of Music. The round auditorium is home to a new four-manual Klais with an imposing façade, as shown in the accompanying photographs. In the afternoon, we returned to the Glinka Museum organ hall for a recital by Ronald Ebrecht, and in the evening walked to Tchaikovsky Hall for the closing recital, a performance by the conference's organizer and director, Alexander Fiseisky, on the four-manual Rieger-Kloss.

Professor Fiseisky deserves hearty congratulations for organizing a splendid symposium of the highest scholarly merit. Moscow shined for him, and his participants beamed their approval and thanks in return. ■

*Ronald Ebrecht researches French music from 1870–1940 both for performance and publication. He has performed his reconstruction of the original versions of Duruflé's organ works in Austria, Belarus, China, France, Germany, Lithuania, Mexico, Russia, and across the U.S. He is University Organist of Wesleyan University, Middletown, Connecticut.*

*Photo credit: Sergey Kaliberda*



Sauer console



Klais organ, International House of Music



Klais console, International House of Music



Kuhn console, Roman Catholic Cathedral



Friedrich Ladegast organ (1686), Glinka Museum

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# Cover feature

## Nolte Organ Building, Milwaukee, Wisconsin Our Lady of Mt. Carmel Parish, Kenosha, Wisconsin

What can you do with a late 1920s Kilgen organ that has a host of problems? That is the question the organ committee at Our Lady of Mt. Carmel in Kenosha, Wisconsin, asked us when we first met with them. They had already rejected both the idea of replacing the instrument with a new organ, and a lower-quality rebuild that would replace the electro-pneumatic action with an electro-mechanical action. Based on our preliminary look at the organ, we agreed to design a rebuilt instrument that would be visually attractive, mechanically reliable, and tonally more complete. Because of the reasonable but limited budget, we would use as much of the old instrument as possible, and some additions would have to be left as "prepared for."

The worship space is a very modern room with good acoustics for music and the spoken word. The interior decoration is modern, tasteful, and quite plain. Stained glass windows depicting biblical scenes are located in the clerestory on either side of the sanctuary. They feature various shades of blue, purple, and brown. Stations of the cross are painted on the upper walls in shades of brown and gold. The lower walls form an elliptical footprint and feature mosaic art behind the two side altars. The baldachin is a free-form plaster and mosaic arch over the tabernacle, illuminated with an oculus in a sunburst of beams in the chancel ceiling. The reredos consists of simple paintings on the wall and two statues. In sharp contrast, the original organ, located in the balcony, was quite ugly.

The tonal resources of the organ consisted of three stopped 16' ranks, eight 8' ranks, and one 4' rank distributed over three manuals and pedal. The only reed was the Vox Humana. Through the former organist, the church had acquired several more ranks of pipes that were being stored in the balcony: a 32' Subbass, a 16' Open Diapason, a 16' manual Bourdon, and a capped 8' Oboe.

The console shell was in poor condition, and its style was not appropriate for the room. The three keyboards with ivory naturals and ebony sharps were in moderately good condition. The electrical switching system in the console and relay was the source of numerous dead notes in the stops and couplers.

The blower still worked, but would not last indefinitely. For budgetary reasons it would not be replaced. (The blower failed a few months after the organ was playing, and had to be replaced.) Two large regulators needed restoration. The two Swell boxes and their shutters were not serviceable. Because of the extensive unification of the organ, all of the chests were unit chests. The original chest leather, dating from 1928, was still in excellent condition and would provide many more years of reliable service.

The pipework had suffered some minor damage, and some pipes did not speak properly. The Great 8' Diapason was overly large and loud. Tonal improvements in the Principal chorus were the highest priority, especially since congregational singing has become more important than it had been when the organ was originally installed.

For the visual design of the organ, we began with a CAD drawing of a façade that would emphasize the vertical line of the organ, even though it was installed in a low, wide space measuring 12 feet by 29 feet. This drawing was further refined with an artist's rendering, and finally a scale model was used to determine sight lines and other details. The façade includes narrow side towers and an arch to reflect elements in the chancel. To further emphasize the vertical line, the wood 16' Open was put into the façade, and a "V" was cut into the center of the wall in front of the organ to expose more



Nolte organ, Our Lady of Mt. Carmel Parish, Kenosha, Wisconsin



Balcony and organ before renovation



Our Lady of Mt. Carmel Parish, Kenosha

length of the longest pipes. The toes of the treble pipes follow the line of the "V." As the smaller pipes rise higher and higher, they seem to fade into the background like a perspective drawing. Shading the smaller pipes darker and darker enhances the illusion. The maple and purpleheart grilles that support the pipes also taper to the vanishing points that are located high on either side of the façade. The side towers and the arch are made of walnut and maple. The wall cap is walnut.

Tonal improvements were limited to

the Principal chorus and the substitution of an Oboe for the Vox Humana. The Trumpet, Mixture, mutations and other stops to straighten the specification are dependent on the prosperity of the organ fund. The 30-note Open Wood has been extended with new pipes to play at 16', 8', and 4' in the Pedal. These pipes were painted and placed in the façade. The 8' Open Diapason in the Great was discarded, except for the bottom octave of open wood pipes. These were reconditioned and revoiced with the flues shimmed

### Original Kilgen stoplist

#### GREAT

- 8' Open Diapason
- 8' Doppelflute
- 8' Gamba
- 8' Melodia
- 8' Dulciana
- 4' Octave
- 4' Flute
- Chimes

#### SWELL

- 16' Bourdon
- 8' Violin Diapason
- 8' Stopped Diapason
- 8' Quintadena
- 8' Salicional
- 8' Vox Celeste
- 4' Flute d'Amour
- 4' Salicet
- 2' Flautino
- 8' Vox Humana
- Tremolo

#### CHOIR

- 16' Dulciana T.C.
- 8' Violone Cello
- 8' Melodia
- 8' Dolce
- 4' Flute
- 2' Piccolo
- 8' Synthetic Oboe
- Tremolo

#### PEDAL

- 16' Subbass
- 16' Bourdon
- 16' Lieblich Gedeckt
- 8' Cello
- 8' Flauto Dolce

19 couplers

### New Nolte stoplist

#### GREAT

- 16' Bourdon
- 8' Open Diapason
- 8' Doppelflute (ext Bourdon)
- 8' Gamba
- 4' Octave
- 2 2/3' Quint
- 2' Octave
- IV Mixture (prepared)
- 8' Trumpet (prepared)
- Chimes

#### SWELL

- 16' Lieblich Gedeckt
- 8' Violin Diapason
- 8' Stopped Diapason (ext)
- 8' Salicional
- 8' Vox Celeste
- 4' Violin Diapason (ext)
- 4' Flute d'Amour (ext)
- 4' Salicet (ext)
- 2' Flautino (ext)
- 8' Oboe
- Tremolo

#### CHOIR

- 16' Dulciana (ext, 1-12 Lieb Ged)
- 8' Gamba
- 8' Melodia
- 8' Dulciana
- 4' Gamba (ext)
- 4' Flute (ext)
- 4' Dulcet (ext)
- 2 2/3' Nazard (ext)
- 2' Flute (ext)
- 1 1/2' Tierce (ext)
- 8' Clarinet (prepared)

#### PEDAL

- 16' Open Diapason (façade)
- 16' Subbass
- 16' Lieblich Gedeckt (Sw)
- 8' Open Diapason (ext)
- 8' Bourdon (Sw)
- 4' Choral Bass (ext)
- 16' Trumpet (prepared)
- 8' Trumpet (prepared)
- 4' Oboe (Sw)

10 couplers  
32-level combination system  
Transposer

outward so beards are no longer necessary for good speech. Ten of these pipes are in the side towers of the façade. The original 4' Octave became the rest of the 8' Diapason, and new ranks were added at 4', 2 2/3', and 2' pitches. Because all of the stops are on unit chests, and the new relay and switching system utilizes a



View from the front of the sanctuary



The front of the sanctuary



Console



Façade detail



Console

multiplex system, several stops are currently being played at additional pitches for greater flexibility in registrations. For example, the Choir Melodia has been wired to play at  $2\frac{1}{2}'$  and  $1\frac{1}{2}'$  just by adding a stop action and one wire.

While a new solid state switching system and multi-level combination system were always part of the design, originally we planned to renovate the old console because of the limited budget. We planned to save the keyboards and to repair and refinish the console shell. During the project, the organ fund did quite well, the 32' Subbass pipes were sold, and we gave the church a very good price on replacing the console shell. When the church agreed to add the new console, it exceeded the production budget and schedule, but we think the results are worth it.

The design calls for a very low profile three-manual console so that the organist can also direct the choir. The elliptical footprint of the sanctuary is carried over to the console footprint, and to the elliptical etched glass music rack. The music rack casts an elliptical purpleheart shadow onto the console top, and from the purple ellipse, there is a solid maple elliptical sunburst pattern to the console rim. The outside of the console is made from birdseye maple. The gorgeous grain patterns were book matched around the perimeter by carefully selecting and re-sawing the individual boards. The interior woodwork of the console is purpleheart, a South American tropical wood. The key cheeks, stop boards, knee panel, pedalboard, and sharps are all made of purpleheart. The same material is used in the upper part of the grille behind the façade pipes.

The original ivory and ebony keyboards were saved for the new console. The keyboards in the new console are adjustable so that the lowest manual can be set for any distance from  $7\frac{1}{2}''$  to  $10''$  of overhang in front of the pedal sharps. This covers the full range in the AGO console specifications, and allows each

organist to adjust the keyboards to the most comfortable position. A pencil tray above the top manual slides in and out with the keys under the music rack so that the key tails remain covered when the keys are moved. Knobs under the keydesk lock the keyboards in place.

The organ committee and parish were a pleasure to work with. Some of the circumstances were a little unusual. The organ project began when there was no organist at the parish. During the project, the interim music director, whose expertise was piano and vocal music, preferred to have no input into decisions on the project. Also, several months after the contract was signed, the pastor, Rev. John Richetta, retired. We were able to have the organ playing for his retirement, although the project was far from complete. Special thanks are due to the parish secretary, Peggy Dixon. Through her efforts, even with significant changes in the parish staff, communication continued seamlessly. The new pastor is Rev. Dominic Thomas, and the new music director is Rita Torcaso.

John M. Nolte established Nolte Organ Building & Supply, Inc. in 1986. The firm currently employs five full-time and several part-time workers in their well-equipped shop. They are known internationally for their expertise in wood pipe making and voicing. They are also known for their innovative and creative designs. Benjamin Nolte assisted with the design of the façade and was responsible for building and installing it. Jeremy Nolte assisted with the design and building of the console.

The firm is currently building a three-manual and pedal mechanical-action practice organ. All of the pipes in this instrument are made of maple and walnut.

For more information and pictures, see <[www.nolteorgans.com](http://www.nolteorgans.com)>.

—John Nolte

Cover photo by Benjamin Nolte; other photos by Benjamin Nolte and John Nolte.

## New Organs



**Fabry Pipe Organs, Inc.,  
Antioch, Illinois  
St. John Lutheran Church,  
Algonquin, Illinois**

Often a pipe organ is removed from a church because the sanctuary is being renovated, the church has elected to purchase a new instrument, or the church is building a new sanctuary. In the case of St. John's Lutheran Church, the organ was removed twice from two different sanctuaries to accommodate expanding congregations. Dating from the early 1940s, the organ incorporates Wangerin chestwork and pipework. A Möller console completed the instrument. Fabry Pipe Organs, Inc. stored the organ for five years in anticipation of reinstalling the organ in the new sanctuary.

Upon reinstallation, Fabry Pipe Organs, Inc. provided four new reservoirs, two new blowers, rectifiers, and electric tremolo units for both of the

new chambers. A new 16-stage expression motor was installed as well as two new chamber relays and a new console relay that includes MIDI compatibility. The present console was stripped and refinished as well as being placed on a new movable platform. Fabry Pipe Organs, Inc. fabricated two new façade chests with a new 8' Great Diapason and a new 8' Pedal Principal. A 16' extension of the Swell Trumpet has also been installed. A 4' Harmonic Flute was added in the Great and a new 4' Principal was added in the Swell. Stainless steel tuners were also installed. David G. Fabry built all of the chestwork and completed the refinishing. Installation was handled by Philip A. Spressart as well as tuning and voicing.

Fabry Pipe Organs, Inc. would like to thank Pastor Kuznik, Dean Banwart, chairman of the trustees, and Valerie Groskopf, organist.

—Phil Spressart

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8' Dulciana  
4' Octave  
4' Harmonic Flute  
2½' Twelfth  
2' Fifteenth  
Mixture IV (prep)  
8' Trumpet (Sw)  
Chimes  
Tremolo  
Great 4'  
Great Unison Off  
Great 16'

**Couplers & Accessories**

Great to Pedal 8, 4  
Swell to Pedal 8, 4  
MIDI to Pedal

Swell to Great 16, 8, 4  
MIDI to Great

Great to Swell 8  
MIDI to Swell

Zimbelstern

**SWELL**  
16' Lieblich Gedeckt  
8' Stopped Diapason  
8' Salicional  
8' Voix Celeste (TC)  
4' Principal  
4' Flute d'Amour  
2½' Nazard  
2' Super Octave  
2' Flautino  
1½' Tierce  
Plein Jeu III (prep)  
8' Trumpet  
8' Oboe (prep)  
Tremolo  
Swell 4'  
Swell Unison Off  
Swell 16'

**PEDAL**  
32' Resultant  
16' Subbass  
16' Lieblich Gedeckt  
8' Principal  
8' Flauto Dolce  
4' Choral Bass  
Mixture (prep)  
32' Bombarde  
16' Trumpet  
8' Trumpet  
4' Clarion

To submit announcements for New Organs, Here & There, Appointments, and Nunc Dimittis, send text as a Word document and photos as hi-res JPG files to editor Jerome Butera at <jbutera@sgcmail.com>. For information: 847/391-1045.

For Organ Recitals, Calendar events, and Classified Advertising, contact associate editor Joyce Robinson at <jrobinson@sgcmail.com>. Information: 847/391-1044.

# 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  
**Bradley Hunter Welch**; Immanuel Church, Newport, RI 5 pm  
**Julie Evans**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm  
Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm  
++Choral Evensong; St. John's Roman Catholic Church, Indianapolis, IN 4:30 pm

16 JULY  
++**Christopher Young**; St. Mark's United Methodist, Bloomington, IN 3 pm  
**Jim Fackenthal**, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

17 JULY  
**Ann Hartzler**; First Parish Church, Brunswick, ME 12:10 pm  
**Carlo Curley**; Portland City Hall, Portland, ME 7:30 pm  
**David Phillips**; King's Chapel, Boston, MA 12:15 pm  
**Steven Young**; Old West Church, Boston, MA 8 pm  
**Bradley Hunter Welch**; First Presbyterian, Glens Falls, NY 7:30 pm  
**Grant Hellmers**; Christ Episcopal, Roanoke, VA 7:30 pm  
++**Ken Cowan**; Zion Evangelical United Church of Christ, Indianapolis, IN 8 pm  
**Jim Fackenthal**, carillon; Naperville Millennium Carillon, Naperville, IL 7 pm

18 JULY  
**Chelsea Chen**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Peter Richard Conte**; Great Auditorium, Ocean Grove, NJ 7:30 pm  
**Frances Nobert**; Old Salem, Winston-Salem, NC 12 noon  
**Jared Stellmacher**; First Congregational, U.C.C., Appleton, WI 12:15 pm  
**Brenda Portman**; Sinsinawa Mound, Sinsinawa, WI 7 pm

19 JULY  
**Dale Ziegenfelder**; Old Dutch Church, Kingston, NY 12:15 pm  
**Tom Trenney**; Trinity Church Wall Street, New York, NY 1 pm

21 JULY  
**Gordon Turk**; Great Auditorium, Ocean Grove, NJ 12 noon

22 JULY  
**Douglas Kostner**; Cathedral of St. Patrick, New York, NY 4:45 pm  
Bach Vespers; Holy Trinity Lutheran; New York, NY 7 pm  
**Stephen Schreiber**, carillon; Longwood Gardens, Kennett Square, PA 3 pm  
**Paul Skevington**, with trumpet; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm  
Choral Evensong; Christ Church Cathedral, Indianapolis, IN 4:30 pm

23 JULY  
**Laura Ellis**, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

24 JULY  
**Sean Fleming**; First Parish Church, Brunswick, ME 12:10 pm  
**John Weaver**; Greensboro United Church of Christ, Greensboro, VT 8 pm  
**David Morse**, with mezzo-soprano; King's Chapel, Boston, MA 12:15 pm  
**Douglas Major**; Old West Church, Boston, MA 8 pm  
**Harry Huff**; Christ Episcopal, Roanoke, VA 7:30 pm  
**Laura Ellis**, carillon; Naperville Millennium Carillon, Naperville, IL 7 pm

25 JULY  
**Jared Johnson**; Methuen Memorial Music Hall, Methuen, MA 8 pm

**Gordon Turk**; Great Auditorium, Ocean Grove, NJ 7:30 pm  
**Mary Kay Easty**; First United Methodist, Appleton, WI 12:15 pm  
**William Tinker**; Sinsinawa Mound, Sinsinawa, WI 7 pm

26 JULY  
**Tom Sheehan**; Old Dutch Church, Kingston, NY 12:15 pm  
**Felix Hell**; Trinity Church Wall Street, New York, NY 1 pm  
**Olivier Latry**; Overture Hall, Madison, WI 7:30 pm

27 JULY  
**Olivier Latry**, lecture and masterclass; Overture Hall, Madison, WI 9:30 am lecture, 10:45 am masterclass  
**Tom Trenney**, silent film accompaniment; Redeemer Lutheran, Peoria, IL 8 pm

28 JULY  
**Gordon Turk**; Great Auditorium, Ocean Grove, NJ 12 noon  
**Samuel Hutchison**, hymn sing; Overture Hall, Madison, WI 11 am

29 JULY  
Bach Vespers; Holy Trinity Lutheran, New York, NY 7 pm  
**Maurizio Corazza**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm  
**Charles Austin**; Plaza Presbyterian, Charlotte, NC 7:30 pm

30 JULY  
**Wylie Crawford**, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

31 JULY  
**Phil Fournier**; First Parish Church, Brunswick, ME 12:10 pm  
**Christa Rakich**; Portland City Hall, Portland, ME 7:30 pm  
**Gail Archer**; Old West Church, Boston, MA 8 pm  
**Gerre Hancock**; Christ Episcopal, Roanoke, VA 7:30 pm  
**David Bohn**; Holy Cross Catholic Church, Kaukauna, WI 12:15 pm  
**Wylie Crawford**, carillon; Naperville Millennium Carillon, Naperville, IL 7 pm

1 AUGUST  
**John Weaver**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Paul Leddington Wright**; Great Auditorium, Ocean Grove, NJ 7:30 pm  
**Nancy Siebecker**; First Congregational, U.C.C., Appleton, WI 12:15 pm  
**Ellen Bowlin**; Sinsinawa Mound, Sinsinawa, WI 7 pm

2 AUGUST  
**Russel Oliver**; Old Dutch Church, Kingston, NY 12:15 pm  
**Alan Morrison**; Trinity Church Wall Street, New York, NY 1 pm

4 AUGUST  
**Gordon Turk**; Great Auditorium, Ocean Grove, NJ 12 noon

5 AUGUST  
**Cherie Wescott**; Round Lake Auditorium, Round Lake, NY 8 pm  
**Craig Campbell**; Cathedral of St. Patrick, New York, NY 4:45 pm  
**Edward Moore**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

6 AUGUST  
**Cherie Wescott**; Round Lake Auditorium, Round Lake, NY 2 pm  
**Mark Lee**, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

7 AUGUST  
**Chris Ganza**; First Parish Church, Brunswick, ME 12:10 pm  
**Alan Morrison**; Portland City Hall, Portland, ME 7:30 pm  
**John Skelton**; Old West Church, Boston, MA 8 pm  
**Mark Lee**, carillon; Naperville Millennium Carillon, Naperville, IL 7 pm

8 AUGUST  
**John Finney**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Roger Sayer & Charles Andrews**; Great Auditorium, Ocean Grove, NJ 7:30 pm  
**John Skidmore**; Memorial Presbyterian, Appleton, WI 12:15 pm  
**Anita Werling**; Sinsinawa Mound, Sinsinawa, WI 7 pm

9 AUGUST  
**Eric Hepp**; Old Dutch Church, Kingston, NY 12:15 pm

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Paul Jacobs; Trinity Church Wall Street, New York, NY 1 pm

11 AUGUST

Gordon Turk; Great Auditorium, Ocean Grove, NJ 12 noon

12 AUGUST

John Courter, carillon; Longwood Gardens, Kennett Square, PA 3 pm

Robert Remek; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

R. Monty Bennett; Friendship Missionary Baptist Church, Charlotte, NC 4 pm

13 AUGUST

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

Karel Keldermans, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

14 AUGUST

Harold Stover; First Parish Church, Brunswick, ME 12:10 pm

Thomas Heywood; Portland City Hall, Portland, ME 7:30 pm

Gail Archer; King's Chapel, Boston, MA 12:15 pm

Diane Luchese; Old West Church, Boston, MA 8 pm

Karel Keldermans, carillon; Naperville Millennium Carillon, Naperville, IL 7 pm

15 AUGUST

Warren & Margaret Scharf; Methuen Memorial Music Hall, Methuen, MA 8 pm

Paul Jacobs; Shepherd of the Bay Lutheran Church, Ellison Bay, WI 8 pm

Heather Paiser; First Presbyterian, Neenah, WI 12:15 pm

Peter Sziebal; Sinsinawa Mound, Sinsinawa, WI 7 pm

16 AUGUST

Craig Williams; Old Dutch Church, Kingston, NY 12:15 pm

18 AUGUST

Paul Bisaccia, piano; Lakeridge (East Lodge), Torrington, CT 8 pm

Gordon Turk; Great Auditorium, Ocean Grove, NJ 12 noon

19 AUGUST

Justus Parrotta; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

20 AUGUST

Jonathan Lehrer, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

21 AUGUST

Jelani Eddington; Portland City Hall, Portland, ME 7:30 pm

Jonathan Lehrer, carillon; Naperville Millennium Carillon, Naperville, IL 7 pm

22 AUGUST

Lois Toepfner; Methuen Memorial Music Hall, Methuen, MA 8 pm

Gordon Turk; Great Auditorium, Ocean Grove, NJ 7:30 pm

Marillyn Freeman; St. Paul's Lutheran, Neenah, WI 12:15 pm

Steve Steely; Sinsinawa Mound, Sinsinawa, WI 7 pm

23 AUGUST

Terry Earles; Old Dutch Church, Kingston, NY 12:15 pm

25 AUGUST

Scott Lamlein; King's Chapel, Boston, MA 12:15 pm

26 AUGUST

James Smith, carillon; Longwood Gardens, Kennett Square, PA 3 pm

Giorgio Parolini; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

27 AUGUST

Scott Lamlein; Methuen Memorial Music Hall, Methuen, MA 8 pm

Christine Power, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

28 AUGUST

Raúl Ramírez; Portland City Hall, Portland, ME 7:30 pm

29 AUGUST

Stephanie Liem, Nathan Laube, & Joshua Stafford; Great Auditorium, Ocean Grove, NJ 7:30 pm

Daniel Steinert; Zion Lutheran, Appleton, WI 12:15 pm

Kirstin Synnestvedt; Sinsinawa Mound, Sinsinawa, WI 7 pm

30 AUGUST

Kenneth Walsh; Old Dutch Church, Kingston, NY 12:15 pm

31 AUGUST

Carol Williams; Essex Community Church, Essex, NY 7:30 pm

## UNITED STATES

### West of the Mississippi

15 JULY

Angela Kraft-Cross; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

Carol Williams; Balboa Park, San Diego, CA 2 pm

16 JULY

Chelsea Chen; Balboa Park, San Diego, CA 7:30 pm

17 JULY

David Gell, with cantor; Trinity Episcopal, Santa Barbara, CA 3:30 pm

18 JULY

Felix Hell; Cathedral Basilica of St. Louis, St. Louis, MO 7:30 pm

Jeannine Jordan; Lorraine Avenue Mennonite Church, Wichita, KS 1 pm

22 JULY

Marilyn Keiser; University Christian Church, Fort Worth, TX 7:30 pm

Angela Kraft-Cross; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

Namhee Han; Westwood United Methodist, Los Angeles, CA 3 pm

Carol Williams; Balboa Park, San Diego, CA 2 pm

23 JULY

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

25 JULY

Jeannine Jordan; Mt. Angel Abbey Church, St. Benedict, OR 6 pm

26 JULY

Jeannine Jordan; Mt. Angel Abbey Church, St. Benedict, OR 6 pm

29 JULY

Joan DeVee Dixon; Union Sunday School, Clermont, IA 2:30 pm

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

Carol Williams; Balboa Park, San Diego, CA 2 pm

30 JULY

John Scott; Balboa Park, San Diego, CA 7:30 pm

4 AUGUST

David Gell, with instruments; Trinity Episcopal, Santa Barbara, CA 3 pm

5 AUGUST

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

William Usher; Westwood United Methodist, Los Angeles, CA 3 pm

6 AUGUST

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

Ty Woodward; Balboa Park, San Diego, CA 7:30 pm

13 AUGUST

Barbara Dennerlein; Balboa Park, San Diego, CA 7:30 pm

19 AUGUST

Emma Lou Diemer; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

Peter Fennema; Westwood United Methodist, Los Angeles, CA 3 pm

20 AUGUST

Dennis James; Balboa Park, San Diego, CA 7:30 pm

21 AUGUST

Robert Bates; University of Houston Organ Hall, Houston, TX 7:30 pm

26 AUGUST

Steve Story; Union Sunday School, Clermont, IA 2:30 pm

Abendmusik; Trinity Episcopal, Santa Barbara, CA 3:30 pm

27 AUGUST

Carol Williams, Clark Sterling, & guests; Balboa Park, San Diego, CA 7:30 pm

## INTERNATIONAL

15 JULY

Guy Bovet; Abbaye, Romainmôtier, Switzerland 5 pm

Paul Jacobs; St. Albans Cathedral, St. Albans, UK 4 pm

Hartwig Barte-Hanssen; Westminster Abbey, London, UK 5:45 pm

Olivier Latry; Basilique Notre-Dame, Montreal, QC, Canada 7 pm

16 JULY

Sylvie Poirier & Philip Crozier; Christuskirche, Dresden, Germany 7:30 pm

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**Otto Kraemer;** All Souls, Langham Place, London, UK 7:30 pm

17 JULY  
**David Briggs;** St. Lawrence Jewry, London, UK 1 pm

**Simon Preston;** Westminster Abbey, London, UK 7 pm  
Les Petits Chanteurs de Monaco; St. James United Church, Montreal, QC, Canada 12:30 pm

18 JULY  
**Peter Planyavsky;** Collégiale, Neuchâtel, Switzerland 8 pm  
**Paul Stubbings;** St. Michael & All Angels, West Croydon, UK 1:10 pm  
**Andrew Henderson;** St. John's Anglican Church, Elora, ON, Canada 5 pm

19 JULY  
**Ann Elise Smoot;** St. Matthew's Westminster, London, UK 1:05 pm  
**István Ella, Hans-George Reinertz, Diego Cannizzaro, & Massimo Nosetti;** St. Margaret Lothbury, London, UK 1:10 pm

20 JULY  
**Paul Stubbings;** St. Peter's Limsfield, UK 7:30 pm  
**Paul Hale;** Plumtree Parish Church, Plumtree, UK 7:30 pm

21 JULY  
**Sylvie Poirier & Philip Crozier;** St. Nikolai Kirche, Flensburg, Germany 11 am  
**Richard Pilliner;** St. George's Cathedral Southwark, London, UK 1:05 pm  
**Ann Elise Smoot;** Beverley Minster, Beverley, UK 6 pm  
**Andrew Sampson;** St. John the Evangelist RC Church, Islington, UK 7:30 pm

22 JULY  
**Sylvie Poirier & Philip Crozier;** St. Marienkirche, Rachtig, Germany 5 pm  
**Joris Verdun;** Abbaye, Romainmôtier, Switzerland 5 pm  
**Christa Rakich;** Cappella di S. Marta e Chiesa di S. Giacomo, Campertogno, Italy 9 pm  
**Michael Bower;** Westminster Abbey, London, UK 5:45 pm  
**Jennifer Chou;** St. John's Cathedral, Brisbane, Australia 3 pm

23 JULY  
**Mario Duella,** with trumpet; Santuario Madonna delle Grazie della Novareia, Portula, Italy 5 pm

24 JULY  
**James O'Donnell;** Westminster Abbey, London, UK 7 pm  
**Régis Rousseau;** St. James United Church, Montreal, QC, Canada 12:30 pm

25 JULY  
**Kumi Shibusawa;** Minato Mirai Hall, Yokohama, Japan 12:10 pm  
**Guy Bovet;** Collégiale, Neuchâtel, Switzerland 8 pm  
**Mario Duella,** with soprano; Chiesa nuova, Oropa, Italy 9 pm  
**Benjamin Righetti;** Church of Saessolsheim, Saessolsheim (Alsace), France 7 pm  
**Samuel Bardsley;** Chingford Parish Church, Chingford, UK 1:10 pm

**Ian Harrison;** St. Michael & All Angels, West Croydon, UK 1:10 pm  
**Martin Baker;** Westminster Cathedral, London, UK 7:30 pm

26 JULY  
**Benjamin Righetti & Francis Jacob,** with percussion; Church of Saessolsheim, Saessolsheim (Alsace), France 7 pm  
**Paul Hale;** Wells Cathedral, Wells, UK 7:30 pm

27 JULY  
**Przemyslaw Kapitula;** Cathedral, Lausanne, Switzerland 8 pm  
**Luciano Zecca;** Chiesa di Santa Maria Vergine Assunta, Viverone, Italy 9 pm  
**Freddy Eichelberger,** harpsichord; Church of Saessolsheim, Saessolsheim (Alsace), France 7 pm

28 JULY  
**Nigel Potts;** Klagenfurt Cathedral, Klagenfurt, Austria 7 pm  
**Francis Jacob;** St-Thomas Church, Strasbourg, France 9 pm  
**Matteo Galli;** Chiesa di S. Anna al Montrigone, Borgosesia, Italy 9 pm  
**Philip Rushworth;** Bridlington Priory, Bridlington, UK 6 pm  
**Sylvie Poirier & Philip Crozier;** Hallgrímskirkja, Reykjavik, Iceland 12 noon

29 JULY  
**Luigi Ferdinando Tagliavini;** Abbaye, Romainmôtier, Switzerland 5 pm  
**Mario Duella;** Chiesa di S. Lorenzo, Sostegno, Italy 9 pm  
**Ian Wicks;** Westminster Abbey, London, UK 5:45 pm  
**Sylvie Poirier & Philip Crozier;** Hallgrímskirkja, Reykjavik, Iceland 8 pm

30 JULY  
**Johan Hermans;** Lincoln Cathedral, Lincoln, UK 7 pm  
• **Ken Cowan;** Francis Winspear Centre for Music, Edmonton, AB, Canada 8 pm

31 JULY  
**Robert Quinney;** Westminster Abbey, London, UK 7 pm

1 AUGUST  
**Simone Gheller;** Chiesa di S. Bartolomeo, Scopa, Italy 9 pm  
**Michael Emerson;** Chingford Parish Church, Chingford, UK 1:10 pm

2 AUGUST  
**Giulio Mercati;** Chiesa dei SS. Giovanni e Giuseppe, Mollia, Italy 9 pm  
• **Olivier Latory;** Francis Winspear Centre for Music, Edmonton, AB, Canada 8 pm

3 AUGUST  
**Erik Suter;** Cathédrale de Lausanne, Lausanne, Switzerland 8 pm  
**Hervé Desarbres;** Chiesa della Beata Vergine Assunta, Scopello, Italy 9 pm  
**Faye Adamson;** SS. Peter and Paul, Godalming, UK 1 pm

4 AUGUST  
**Hervé Desarbres;** Chiesa di S. Giovanni Battista, Alagna, Italy 9 pm

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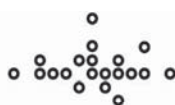
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**Sylvie Poirier & Philip Crozier**; Evangelische Stadtkirche, Hilchenbach, Germany 5 pm  
**Manuel Tomadin**; Chiesa di S. Maria delle Grazie, Varallo, Italy 9 pm  
**Jérôme Faucheur**; Farnborough Abbey, Farnborough, Hampshire, UK 3 pm

6 AUGUST  
**Carlo Tunesi**; Chiesa di S. Antonio Abate, Cravagliana, Italy 9 pm

7 AUGUST  
**Elisa Teglia**; Chiesa di S. Margherita, Balmuccia, Italy 9 pm  
**Ashley Grote**; Westminster Abbey, London, UK 7 pm  
**David Carle**; St. James United Church, Montreal, QC, Canada 12:30 pm

8 AUGUST  
**Michel Colin**; Chiesa di Maria Vergine Assunta, Grignasco, Italy 9 pm  
**Tom Primrose**; Chingford Parish Church, Chingford, UK 1:10 pm

9 AUGUST  
**Giuseppe Ricardi**; Chiesa di S. Stefano, Piode, Italy 9 pm

10 AUGUST  
**Giovanni Galfetti**, with ciaramella; Chiesa di Santa Croce, Rassa, Italy 9 pm

11 AUGUST  
**Silvio Celeghin**, with horn; Chiesa di S. Michele Arcangelo, Rastiglione, Italy 9 pm

12 AUGUST  
**Johannes Geffert**; St. Joseph, Bonn-Beuel, Germany 7 pm  
**Silvio Celeghin**, with horn; Chiesa di S. Sebastiano, Trivero/Bulliana, Italy 9 pm  
**Hector Olivera**; Notre Dame Cathedral, Paris, France  
**Ben Saul**; All Saints Church Blackheath, UK 5:30 pm  
**Maxine Thevenot**; Westminster Abbey, London, UK 5:45 pm

13 AUGUST  
**Roland Muhr**; Chiesa di S. Antonio, Borgosesia, Italy 9 pm

14 AUGUST  
**Mark Steinbach**; Chiesa di S. Lorenzo, Crevola, Italy 9 pm  
**Alexander Fiseisky**; Westminster Abbey, London, UK 7 pm  
**Dany Wiseman**; St. James United Church, Montreal, QC, Canada 12:30 pm

15 AUGUST  
**Maxine Thevenot**; Salisbury Cathedral, Salisbury, UK 7:30 pm  
**Rory Thorndyke**; Chingford Parish Church, Chingford, UK 1:10 pm

16 AUGUST  
**Carolyn Shuster Fournier**; Viborg Cathedral, Viborg, Denmark 7:30 pm  
**Andrew Sampson**; St. Matthew's Westminster, London, UK 1:05 pm

17 AUGUST  
**Carolyn Shuster Fournier**; Haderslev Cathedral, Haderslev, Denmark 7:30 pm

19 AUGUST  
**Michael Fulcher**; St. John's Cathedral, Brisbane, Australia 3 pm  
**Mark Steinbach**; Chiesa Parrocchiale Gries, Bolzano, Italy 9 pm  
**Philip Crozier**; Chalmers Wesley United Church, Quebec City, QC, Canada 6 pm

21 AUGUST  
**Denis Gagné**; St. James United Church, Montreal, QC, Canada 12:30 pm

22 AUGUST  
**Miki Asai**; Minato Mirai Hall, Yokohama, Japan 7 pm  
**Jonathan Marten**; Chingford Parish Church, Chingford, UK 1:10 pm

25 AUGUST  
**Charles Wooler**; All Saints Parish Church, High Wycombe, UK 12 noon  
**Marcus Huxley**; Bridlington Priory, Bridlington, UK 6 pm

27 AUGUST  
**Thomas Corns**; Bromley Parish Church, Bromley, UK 11:30 am  
**Alan Spedding**; Beverley Minster, Beverley, UK 6 pm  
**Colin Walsh**; Lincoln Cathedral, Lincoln, UK 7 pm

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

29 AUGUST  
**John Rippin**; Chingford Parish Church, Chingford, UK 1:10 pm  
**Gillian Weir**; Westminster Cathedral, London, UK 7:30 pm

## Organ Recitals

GARY BEARD, with Ryan Anthony, trumpet, Church of the Holy Spirit, Lake Forest, IL, March 18: *The Opening Fanfare and March, Concerto Saint-Marc*, Albinoni; *Après un rêve*, Fauré; *Grand Russian Fantasy*, Levy; *Great Is Thy Faithfulness*, arr. Miller; *Amazing Grace*, arr. Anthony/Beard; *Concerto in A-flat*, Vivaldi; *Dreams of Karen*, Milligan; *Der Hölle Rache kocht in meinen Herzen (Die Zauberflöte)*, Mozart, transcr. Anthony/Beard; *Someone to Watch Over Me*, Gershwin, arr. Turrin; *Carnival of Venice*, Clarke.

MICHEL BOUVARD, Church of St. Ignatius Loyola, New York, NY, March 14: *Crucifixus (Mass in b, BWV 232)*, Bach, transcr. Bouvard; *Variations on Weinen, Klagen, Sorgen, Zagen, and the Crucifixus of the B-minor Mass*, Liszt; *Prelude and Fugue in e, op. 35, no. 1*, Mendelssohn, transcr. Bouvard; *Variations sérieuses, op. 54*, Mendelssohn, transcr. Smits; *Récit de Tierce en taille, Basse de Trompette ou de Cromorne, Fugue à 5, Dialogue sur les grands jeux*, de Grigny; *Variations sur un vieux Noël français*, Bouvard; *Trois Danses*, Langlais.

KEN COWAN, St. Martin's Episcopal Church, Houston, TX, March 18: *Toccata in E, BWV 566*, Bach; *Harmonies du Soir, op. 72, no. 1, Valse Mignonne, op. 142, no. 2*, Karg-Elert; *Sonata on the 94th Psalm*, Reubke; *Pastorale*, Roger-Ducasse; *Salamanca*, Bove; *Farewell to the Evening Star (Tannhäuser)*, *Prelude to Die Meistersinger*, Wagner, arr. Lemare.

ROBERT DELCAMP, with David Landon, narrator, All Saints' Chapel, University of the South, Sewanee, TN, March 8: *Le Chemin de la Croix, op. 29*, Dupré.

RONALD EBRECHT, Sant Kazimiero Basilica, Vilnius, Lithuania, March 18: *Sonata III, op. 25*, van Eyken; *Cod Piece (Fish Music)*, Albright; *Prelude Religieux*, Jenkins; *Passacaglia*, BWV 582, Bach.

JULIE VIDRICK EVANS, St. Thomas Church Fifth Avenue, New York, NY, March 4: *Prelude and Fugue in C, BWV 547*, Bach; *Sonata I in f, Mendelssohn*; *My Lord What a Morning*, Haan; *Final (Symphonie No. 1)*, Vierne.

DAVID GELL, First United Methodist Church, Santa Barbara, CA, March 28: *Da Jesus an dem Kreuze stund*, Scheidt; *Prelude and Fugue in e, Bruhns*; *When I Survey the*

*Wondrous Cross, Faith of Our Fathers*, McKinley; *Chorale Prelude on Herzliebster Jesu*, Gell; *Trumpet Tune in F*, Rohlrig; *Sonata II in c, Mendelssohn*.

SARAH MAHLER HUGHES, Ripon College, Ripon, WI, March 4: *Ciaccona in e*, Bux WV 160; *Fugue in G*, Bux WV 174; *Buxtehude; Bergamasca*, Frescobaldi; *Basse de trompette, Chromhone sur la taille, Dialogue sur les grands jeux (Messe pour les Couvents)*, Couperin; *Num komm, der Heiden Heiland*, BWV 659; *An Wasserflüssen Babylon*, BWV 653, Bach; *Concerto del Sigr Meck*, Walther; *Passacaglia, Variations on Amazing Grace*, Hughes; *Celebration of Tranquility, Celebration for Song and Dance*, Pinkham; *Toccata alla rumba*, Strejc.


PAUL JACOBS, Rollins College, Winter Park, FL, March 3: *Sonata No. 1 in f, op. 65*, Mendelssohn; *Trio Sonata in G, BWV 530*, Bach; *Fantasia and Fugue on BACH, op. 46*, Reger; *Prelude and Fugue in a, BWV 543*, Bach; *Sonata on the 94th Psalm*, Reubke.


BOYD JONES, University of Notre Dame, South Bend, IN, March 25: *Praeludium in e, Bruhns*; *Praeambulum in d, Praeambulum in d, Jesus Christus, unser Heiland*, Scheidemann; *Prelude and Fugue in d, BWV 539, O Lamm Gottes, unschuldig (3 versus)*, BWV 656, Bach; *Three settings of O Traurigkeit, o Herzeleid*, Pepping; *Chorale Prelude and Fugue on O Traurigkeit, o Herzeleid*, Brahms; *Praeludium in F Major, BuxWV 144, Mit Fried und Freud, BuxWV 76, Passacaglia in d, BuxWV 161, Praeludium in a, BuxWV 163*, Buxtehude.


CHRISTOPHER MARKS, Wichita State University, Wichita, KS, February 6: *Fantasia super Komm, heiliger Geist*, BWV 651, Bach; *Nun freut euch, lieben Christen g'mein*, BuxWV 210, Buxtehude; *Veni Creator Spiritus*, Ahrens; *Fugue à la Gigue*, Johnson; *Roulade (Baroques, op. 9, no. 3)*, *Variation Studies, op. 54*, Bingham.

CARLENE NEIHART and DAVID DIEBOLD, with Jesse Henkensiefker, cello, Tom Atkin, piano, and New Reform Temple Choir, Country Club Christian Church, Kansas City, MO, March 19: *Mo Tovu*, Lewandowski; *Esa Eynai*, Janowski; *Shalom Rav*, Steinberg; *Avinu Malkeynu*, Janowski; *Kol Nidrei*, Bruch, arr. Janowski; *Prelude for Rosh Hashana*, Lewandowski; *Shabuoth, Nigun*, Berlinski; *Allegro assai vivace (Sonata I)*, Mendelssohn; *No. 5, Meditation (Six Liturgical Pieces)*, Freed; *Six Preludes for Organ*, Bloch; *Sim Shalom*, Janowski; *Grant Peace, We Pray*, Mendelssohn; *Psalm 150*, Lewandowski.

BRUCE NESWICK, Covenant Presbyterian Church, Charlotte, NC, March 18: *Improvisation on a submitted theme; Praeludium und Fuge in E-Moll*, Bach; *Organ Sonata I*, Howells; *Variations on Ora labora*, Hancock; *Two Chorale-Preludes on O Welt, ich muss dich lassen*, Brahms; *Prélude et Fugue in La Bémol Majeur*, Dupré; *Improvisation on a submitted theme*.

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DEREK E. NICKELS, First Presbyterian Church, Arlington Heights, IL, March 21: *Präludium in g*, BuxWV 149, *Ein feste Burg ist unser Gott*, Bux WV 184, Buxtehude; *Fantasia à gusto italiano*, *Ach Herr mich armen Sünder*, Krebs; *Fugue in g*, BWV 578, *Von Gott will ich nicht lassen*, BWV 658, Bach; *Sinfonia from Cantata 29*, Bach, arr. Guilmannt.

KAREL PAUKERT, with Margi Griebing-Haigh, oboe and English horn, and Robert Walters, English horn, St. Paul's Episcopal Church, Cleveland Heights, OH, March 11: *Epigrams*, Kodály; *Crebus*, Houghton; *Pohádka léta*, Suk; *Adagio*, Postludium (*Glaolithic Mass*), Janáček; *Odes for English Horn and Organ*, Pinkham; *Duets*, Bartók, arr. Griebing-Haigh; *With*, Baker; *Cortège d'antan*, Griebing-Haigh.

CHRISTA RAKICH, with Wendy Rolfe, flute, Cathedral of St. Joseph, Hartford, CT, March 9: *Te Deum Laudamus*, BuxWV 218, Buxtehude; improvisation on the tune *Salzburg*; *Basilica Triptych*, Woodman; improvisation on the tune *Llangloffan*; improvisation on the tune *Two Fishermen*; *Concertino in D*, op. 107, Chaminade, transcr. Rakich.

STEPHEN SCHNURR, St. Andrew Episcopal Church, Valparaiso, IN, March 9: *Fantasia super Komm*, *Heiliger Geist*, BWV 651, Bach; *Preludes Founded on Welsh Hymn Tunes*, Vaughan Williams; *Prelude and Fugue in a*, Eddy; Con moto maestoso, Andante tranquillo (*Sonata II in A*, op. 65, no. 3), Mendelssohn; Andante cantabile (*Symphonie IV*, op. 13, no. 4), Widor; Carillon de Westminster (*Pièces de Fantaisie*, op. 54, no. 6), Vierne.

ANDREW SHENTON, Pakachoag Church, Auburn, MA, March 4: *Alleluys*, Preston; *Sonata No. 4 in e*, op. 98, Rhein-

berger; Aquarius-Cancer (*Tierkreis*, op. 41½), Stockhausen; *My Lord! What a Morning*, *Were You There?*, *Somebody's Knockin' at Your Door*, Utterback; *The Cuckoo*, Daquin; *The Swan*, Saint-Saëns; *Penguins' Playtime*, Ogden; *Praeludium C-Dur*, BWV 545a, Largo (*Trio Sonata V*, BWV 529), *Fuga C-Dur*, BWV 545b, Bach.

ROGER STANLEY, St. Chrysostom's Church, Chicago, IL, March 4: *Praeludium und Fuga in G*, Buxtehude; *What Wondrous Love Is This*, Coe; *Fantasia et Fuga in c*, Bach; *Psalms-Prelude* (Set One, no. 3), Howells; *Ubi caritas*, Biery; *O Traurigkeit, o Herzeleid*, Schroeder, Held, Brahms; *O Gott du frommer Gott*, Bach.

SUE WALBY, First Presbyterian Church, La Crosse, WI, March 4: *Prelude and Fugue in g*, Buxtehude; *Sinfonia from Wir danken dir*, Gott, BWV 29, Bach, arr. Wolff; *Jesu, meine Freude*, Walther; *At the Lamb's High Feast*, Manz; *I Know That My Redeemer Lives*, Ore; *Land of Rest*, Near; Sarabande and Chorale (*Music for Sunday Morning*), Held; *Song of Peace*, Langlais; *Everyone Dance*, Hampton.

GEOFFREY WARD, St. Thomas Church Fifth Avenue, New York, NY, March 18: *Praeludium in g*, BuxWV 149, Buxtehude; *Vater unser im Himmelreich*, Böhm; *Prelude and Fugue in G*, BWV 541, Bach; *Hymne d'action de grâce "Te Deum"*, Langlais; *Variations sur un thème de Clement Jannequin*, AWW 99, Alain; *Prelude et fugue sur le nom d'Alain*, op. 7, Durufé.

MARK WILLIAMS, St. Thomas Church Fifth Avenue, New York, NY, February 18: *Prelude & Fugue in a*, BWV 543, Bach; *Pavan and Galliard "The Earl of Salisbury"*, *My Lady Nevell's Ground*, Byrd; *Processional*, Mathias; *Naiades* (*Pièces de Fantaisie*, op. 55), Vierne; *Choral I in E Major*, Franck.

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# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found on page 33.

## PUBLICATIONS/ RECORDINGS

**Jesse Crawford** arranged Gershwin's *Rhapsody in Blue* in 1928, and it's now available again! We have restored it, added biographical and musical notes, photos, and more. Crawford's arrangement for theatre organ (full page of his stops and combinations) was designed for a two-manual organ. Challenge yourself to play the *Rhapsody*! [www.michaelsmusicsservice.com](http://www.michaelsmusicsservice.com); 704/567-1066.

The **OHS Catalog** is online at [www.ohscatalog.org](http://www.ohscatalog.org). More than 4,000 organ and theatre organ CDs, books, sheet music, DVDs and VHS videos are listed for browsing and easy ordering. Use a link for adding your address to the OHS Catalog mailing list. Organ Historical Society, Box 26811, Richmond, VA 23261 E-mail: [catalog@organsociety.org](mailto:catalog@organsociety.org).

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

**Ageing of Organ Leather** by Harley Piltingsrud tells how to test and select organ leathers for longevity of 60 years or more. Treats other aspects of leather production and the history of testing for longevity. New 48-page edition in 1994, \$9.95 + \$4 shipping for entire order (within USA). Order online at [www.ohscatalog.org](http://www.ohscatalog.org).

## PUBLICATIONS/ RECORDINGS

**Historic Organ Surveys on CD:** recorded during national conventions of the Organ Historical Society. Each set includes photographs, stoplists, and histories. As many organists as organs and repertoire from the usual to the unknown, Arne to Zundel, often in exceptional performances on beautiful organs. Each set includes many hymns sung by 200-400 musicians. Historic Organs of Louisville (western Kentucky/eastern Indiana) 32 organs on 4 CDs, \$29.95. Historic Organs of Maine 39 organs on 4 CDs, \$29.95. Historic Organs of Baltimore 30 organs on 4 CDs, \$29.95. Historic Organs of Milwaukee 25 organs in Wisconsin on 2 CDs, \$19.98. Historic Organs of New Orleans 17 organs in the Bayous to Natchez on 2 CDs, \$19.98. Historic Organs of San Francisco 20 organs on 2 CDs, \$19.98. Add \$2.50 shipping in U.S. per entire order from OHS, Box 26811, Richmond, VA 23261, by telephone with Visa or MasterCard 804/353-9226; FAX 804/353-9266.

New classified advertising rates went into effect January 1, 2007. See page 33 for information.

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## PUBLICATIONS/ RECORDINGS

**Harpichord Technique: A Guide to Expressivity**, 2nd edition with CDs, by Nancy Metzger. Still available and still the practical hands-on choice! [www.rcip.com/musicadulce](http://www.rcip.com/musicadulce).

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**Bedient "Lincoln" practice organ,** Opus 62, 1999. Manual I: Rohrflute 8, Manual II: Gedackt 8, Pedal: pull-down from II. Mechanical action. Fits under 8' ceiling. White oak case. Located near New Haven, CT. \$35,000 (purchaser to pay relocation costs). [jack.grebb@bms.com](mailto:jack.grebb@bms.com); 203/481-8139.

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**Home organ for hobby builder**—console 3-manual/Pedal; 12 ranks; Bourdon 16/8'; Gemshorn 8'; Rohrflute 4'; Voix Celeste 4'; Piccolo 2'; Tierce; Nazard; Larigot; Vox 8'; Oboe 8'; Cor Anglais 8'; 75% complete, 9' ceiling. Also blowers, reservoirs, relay board, power supply, pine frame; many other parts—pipes, chests, valves, etc. Location: SW Quebec, Canada. Buyer to remove and transport. Must sell due to illness. Terms: cash \$2000CAN, OBE. E-mail [taylor@rocler.qc.ca](mailto:taylor@rocler.qc.ca) or telephone 450/829-3153. Welcome to visit.

**1969 Aeolian-Skinner Opus 1511** at Cathedral of Christ the King, Kalamazoo, Michigan; 3-manual, 49 ranks, new combination action. Available July 22; may be played until then. Must be removed by September 1. Two ranks—8' French Horn and Harp (not part of this organ)—will be sold separately. Specification and pictures may be seen at <http://aeolian-skinner.110mb.com/>. Questions and bids may be directed to Dr. Janet Hill, [hillparadocs@aol.com](mailto:hillparadocs@aol.com).



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Classified Advertising Rates  
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## PIPE ORGANS FOR SALE

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**Two manual and pedal 8-rank Wangerin** pipe organ for sale. In good condition in the Detroit metro area. Currently located in a private residence but originally from a small rural church. Asking \$5,000. Buyer to remove. Please call before 10 pm Eastern Standard Time. 248/356-0896; [mcclungave@comcast.net](mailto:mcclungave@comcast.net).

## ELECTRONIC ORGANS FOR SALE

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## REED ORGANS FOR SALE

**Mason and Hamlin reed organ**, 10 stops plus forte stop and octave coupler, with bench. Excellent condition. Best offer. Nelson, 847/367-5102 or 312/304-5287.

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**Atlantic City Pipe Organ Co.**—72-rank, 4-manual and 3-manual drawknob consoles organ for sale. Encompasses a 1973 and 1940s Moller with many upgrades and additions by OSI. Trivo reeds installed in mid 1980s with Peterson combination action. In playable condition—can be split into two organs. Visit <http://mywebpages.comcast.net/acorgan>. E-mail: [acorgan@comcast.net](mailto:acorgan@comcast.net). Phone 609/641-9422.

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**THE DIAPASON 2007 Resource Directory** was mailed to all subscribers with the January 2007 issue. Additional copies are available at a cost of \$5.00 postpaid. Contact the editor, Jerome Butera, at 847/391-1045, [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com).

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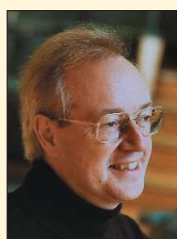
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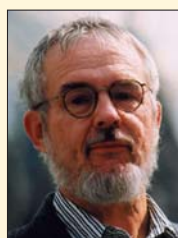
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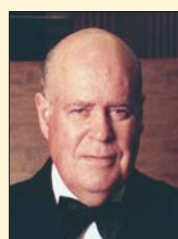
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