

# THE DIAPASON

JULY, 2008



West Baptist Church  
Oswego, New York  
Cover feature on pages 30–31



# Clive Driskill-Smith

*concert organist*

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(*The Organ*, England)

"A master performer in a range of musical styles. His playing is immaculate."  
(*Organists' Review*, England)

"Possessed of a dazzling technique and a thorough musical understanding."  
(*AAM Journal*)

"Demonstrated musical intelligence far beyond his years and technical abilities to match...brilliantly executed."  
(*The Birmingham News*, AL)

"Wowed listeners with his virtuosic playing...brought down the house!"  
(*The American Organist*, 2005 convention review)

"Stunningly executed...intensely moving...truly breathtaking...captivated the audience completely...not only plays well, he has the ability to speak to the audience clearly, interestingly, and wittily, without either gush or condescension. He won his audience from the start."  
(*Organ Pleno*, journal of the Society of Organists, Melbourne, Australia)

"Blazing technique. Unbelievable virtuosity. Astonishing talent. The recital by Clive Driskill-Smith, the young English virtuoso (there's no getting around the use of that word here), invites a string of superlatives such as one does not often use."  
(Peter Beardsley, Chiff Chat newsletter of Springfield MA Chapter American Guild of Organists)



Photo: Tom Allwood

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# THE DIAPASON

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## Letters to the Editor

### Robert Town interview

I enjoyed very much reading Lorenz Maycher's interview with Robert Town in the May 2008 issue. This has been an excellent series and is especially interesting when someone like Mr. Town reveals that some of the giant personalities of our world sometimes had a wart or two.

I was amused to read that the Duruflés had warm and loving relationship. Mr. Town is probably quite correct on this for the most part, because he knew them and I didn't. But I remember a recital in Caruth Hall at Southern Methodist University, sometime before 1967. Monsieur was playing the Aeolian-Skinner and Madame was pulling stops at his left. But invariably, after she had finished a registration, he would look over, shake his head at her, and change the stops himself, never missing a beat or a note. She would then shake her head at him and change the stops back to her preference.

I found this to be quite entertaining, apparently visibly so, and was chided by a friend, seated behind me, for being so rude to the performers. I retorted that they probably cared only for the money they received for the performance and it was my privilege to laugh at them if I found them funny. Judging from Mr. Town's remarks, however, I now know

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**DAN SOLTIS**

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my comments were uncalled for. But they were funny!

Probably on the couple's same trip to Dallas I was invited to a private home where the Duruflés were staying for a little reception to meet them. Several of us invitees were ushered into a rather crowded sitting room where we stiffly awaited the appearance of the famous couple. Finally, after a considerable wait, someone asked when they would appear, and the hostess informed us that the Duruflés were eating their dinner privately in another room and would not appear that evening!

I look forward to Lorenz Maycher's next interview.

George Bozeman

I would like to thank you for publishing the fine article by Lorenz Maycher about Robert Town and his dedication to teaching and life at Wichita State and the superb organ there, for which he is responsible. Maycher has a knack for good reporting and including enough humor and stories to make for wonderful reading. Robert Town often appears, on first meeting, to be a serious person, but after knowing him a bit more you find this is not his only side. He has one of the best senses of humor ever awarded to anyone

and is great fun to be around. I'm glad the article put that in perspective!

Maycher did the same with the recent article on Albert Russell [THE DIAPASON, October 2007]. Both of these fine organists should be lauded for their achievements in the world of music and equally for their worth as first-rate fun-loving people, and in this Lorenz Maycher shines!

Richard F. Kline Jr.

That was a scintillating and informative conversation with Robert Town in the May issue of THE DIAPASON. More of us should write reminiscences about teachers and colleagues we've known. That is the way history is made. His stories of Eastman reminded me of the year of organ study I had with David Craighead while I was working on my Ph.D. in composition. That one year as his student has been invaluable to me in all the years since. (And I had no idea whether he wore organ shoes or not!) Interesting that Ann Labounsky's lesson followed mine: what great accomplishments our colleagues achieve!

Emma Lou Diemer

### In the wind . . .

John Bishop's column in the May issue ("How is it made?") sparked a few thoughts. The Industrial Revolution in Europe and in the U.S.A. made construction of large organs possible and reasonable. This was a turning point from organbuilders having small workshops to large factories, and what had been a centuries-old craft became a growing industry. One can only imagine what it was like to observe Cavaille-Coll's large organ factory, as those big Barker-lever monster organs were being cranked out year after year!

Unfortunately, photo documentation of large organ factories in the mid to late 1900s appears to be very scarce. Organ historian Barbara Owen has provided an excellent photo of the Hutchings factory steam engine in her book, *The History of the Organ in New England*. The Junchen-Kaufmann-Weiler theatre organ books contain some wonderful photos of U.S. organ factories in the early 20th century; the Wurlitzer factory in North Tonawanda is especially well shown.

The old Austin factory in Hartford was claimed to be the best and most modern organ building factory in the world, and was powered by steam until it was closed and the business moved in 1937. John Austin not only designed/invented unique forms of windchests and consoles, he also developed specialized machines to make their components quickly, easily and precisely. It would have been a fantastic experience to have seen that factory in full operation in its heyday.

Many brilliant minds have contributed numerous improvements to pipe organ manufacture over its long history. Robert Hope-Jones, Charles Barker, Henry Willis I, E. M. Skinner, Dirk Flentrop and others made developments that are now standard and incorporated in many organs built today. In recent years Robert Cornell, Jan Rowland, Allen Miller, Lyle Blackinton, David Harris, Richard Peterson, Richard Houghton and hundreds of others have greatly contributed their talents to this industry, with the results showing great improvements in organ mechanism reliability and their sound.

If John Austin were alive today, it is a sure bet he would have a computer-

controlled factory, with robots building organs!

Alan D. McNeely  
McNeely Organ Company  
Waterford, Connecticut

### Organs vs. "Organs"

As the owner of one of the many small organ companies mentioned in John Bishop's excellent piece "How is it Made?" ("In the wind . . ." May issue), I'd like to say "Thank You" to him for giving much-deserved credit to the organ parts manufacturers who supply us with so many quality organ components most of us could not do without. Thanks also for the excellent interview of Wichita's Robert Town by Lorenz Maycher. What an interesting life and career.

Raymond DiBona's letter (Organs vs. "Organs") however, left much to be desired. The author may have had some negative experiences with electronic organs or electronic organ salespersons once upon a time, but his letter was full of incorrect information regarding today's digital instruments, and especially organs which are combinations of pipes and digitally sampled ranks.

The life span of a digital organ is obviously shorter than that of a classic pipe organ; however, he fails to mention that even the best pipe organs need to be "re-built" every 25 or 30 years too. I cannot speak for all digital organ manufacturers, but as a Rodgers dealer, I can say that their solid-state components are designed and manufactured to last at least as long as those built by traditional pipe organ suppliers. The fact is that there are thousands of electronic organs out there still playing after 50 years or more. Anyone ever hear of something called a Hammond?

Mr. DiBona states that digital manufacturers make heavy use of unification. This was true once upon a time, but it's nothing that a lot of pipe organ builders have not done for customers with limited space or finances. Most people know that practically every electro-pneumatic or electro-mechanical pipe organ ever built contains one or more such stops.

DiBona remembers a time when some electronic organs were "installed in minutes." I can tell you that I've been working on installing a new pipe/digital instrument for over three months now right in my own home town, and every note of every digital voice has been individually voiced to blend well with the 12 ranks of 100-year-old Gottfried pipes that are the foundation of the instrument. Today some of the finest pipe organ builders are no longer embarrassed to use some digital stops selectively when necessity requires it (space, finances.)

Finally, it is true that many years ago most electronic/pipe combination instruments consisted of only a couple of ranks of pipes, or a stock "package" of pipes, and some of them weren't much to write home about. But many of them are still being played today and appreciated where space and finances still limit the choices. Our little company recently completed installation of a new Rodgers custom four-manual console that was the result of months of specification planning by organists and factory representatives working together. It now controls 50 pipe ranks of the pre-existing instrument, with digital stops serving only to augment the pipes with new colors and increased range of flexibility for registrations.

Michael J. Combs  
Combs Organ Specialists  
Newton, Kansas

## Here & There

**Friends of the Kotschmar Organ** continues its summer recital series in Merrill Auditorium at Portland City Hall, Portland, Maine:

July 1, Gereon Krahorst; 7/8, John Schwandt; 7/15, Thomas Heywood; 7/29, Tom Trenney, silent movie;

August 5, Ken Cowan; 8/12, Dave Wickerham; 8/19, Peter Conte; 8/26, James Vivian. For further information: [www.foko.org](http://www.foko.org).

**Methuen Memorial Music Hall**, Methuen, Massachusetts, continues its summer recital series: July 2, Kevin Birch; 7/9, Eric Plutz; 7/16, Carol Williams; 7/23, Brett Maguire; 7/30, Alan Morrison;

August 6, Gerhard Weinberger; 8/13, David Briggs; 8/20, Randall Mullin; 8/27, Joseph R. Olefirowicz; September 3, Frederick Hohman. For further information: 978/685-0693; [www.mmmh.org](http://www.mmmh.org).



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Joshua Reynolds

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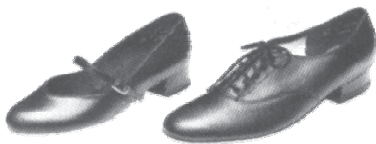
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**The 13th annual Lunchtime Organ Recital Series** continues in Appleton, Neenah, and Kaukauna, Wisconsin:

July 2, David Bohn, First United Methodist Church, Appleton; 7/4, Frank Rippl, All Saints Episcopal Church, Appleton; 7/9, Nick Voermans, First Congregational United Church of Christ, Appleton; 7/16, Mary Kay Easty, First Congregational United Church of Christ, Appleton; 7/23, Blake Doss, First Presbyterian Church, Neenah; 7/30, Mark Paisar, First Presbyterian Church, Neenah;

August 6, Paul Weber, First English Lutheran Church, Appleton; 8/13, John Skidmore, St. Joseph Catholic Church, Appleton; 8/20, Daniel Steinert, Zion Lutheran Church, Appleton; 8/27, Marilyn Freeman, St. Paul Lutheran Church, Neenah. For information: 920/734-3762; <fripl@athenet.net>.

**The Sinsinawa Dominicans** continue their summer recital series on Wednesdays at 7 pm at Queen of the Rosary Chapel, Sinsinawa Mound, Sinsinawa, Wisconsin:

July 2, Stephen Schnurr; 7/9, Bruce Bengtson; 7/16, Greg Peterson; 7/23, Kirstin Synnstedt; 7/30, Mark Baumann;

August 6, Aaron Miller; 8/13, Anita Eggert Werling; 8/20, Derek Nickels; 8/27, Steve Steely. For information: 608/748-4411 x 271; <edushek-manthe@sinsinawa.org>.

**The Basilica of the National Shrine of the Immaculate Conception**, Washington, DC, continues its summer organ recitals on Sundays at 6 pm:

July 6, Stephen Harouff; 7/13, Leo Abbott; 7/20, Roland Maria Stangier; 7/27, Jonathan Brannon;

August 3, Charles Miller; 8/10, Emanuele Cardì; 8/17, Richard Fitzgerald; 8/24, Richard Pilliner; 8/31, Andrew Mills. For information: <www.nationalshrine.com>.

**Christ Episcopal Church**, Roanoke, Virginia, has announced its revised schedule of summer recitals: July 8, Thomas Baugh, with soprano; 7/15, Neal Campbell; 7/22, Susan Foster; 7/29, Bruce Stevens. For information: 540/343-0159; <www.christchurchroanoke.org>.

**St. James United Church**, Montreal, Quebec, Canada, continues its summer recital series on Tuesdays at 12:30 pm: 7/8, Gereon & Monica Krahfors; 7/15, Paul Jessen; 7/22, Philippe Bournival; 7/29, Dominique Lupien;

August 5, Geoffrey Ward; 8/12, Giancarlo Scalia; 8/19, Nina De Sole; 8/26, Philip Crozier. For information: <www.stjamesunitedchurchmontreal.com>; 514/288-9245.

**Peterborough Cathedral** (UK) presents "Laudes Organi," organ festival 2008, July 18-20. The schedule includes choral evensong, concerts, recitals, a lecture, and festival Eucharist, with David Goode, Andrew Reid, Francesca Massey, John Scott, and the Peterborough Cathedral Choir. For further information: <www.peterborough-cathedral.org.uk>.

**Trinity Episcopal Church**, Santa Barbara, California, presents La Música Antigua de España, Old Spanish Days Fiesta Concert, on August 2 at 3 pm. The program features music of Old Spain, Mexico, and early California for voice, classical guitar, piano, and organ. For information: David A. Gell, 805/965-7419; <www.trinitysb.org>.

**The Royal School of Church Music** presents its international summer school and conference August 11-17 in Canterbury, England. The schedule includes daily services, workshops, seminars, concerts and recitals; presenters include Bob Chilcott, James MacMillan, David Ogden, and others. For information: <www.rscm.com>.

**The Jordan International Organ Competition** takes place September 19-26, 2009, at RiverCenter for the Performing Arts, Columbus, Georgia. First place winner receives \$30,000 and management by Karen McFarlane Artists, second place \$10,000, and third place \$5,000. Judges include Stefan Engels, Gillian Weir, and Joseph Golden. For the first round of competition, CD recordings must be received by August 1, 2008. Live selection rounds take place in February 2009 in Leipzig, Germany; Seoul, South Korea, and Philadelphia, Pennsylvania. For information: <www.music.colstate.edu>.

On Saturday, April 5, organists Richard Leasure, Marcia Newlin, Matthew Noonan (not pictured), and Patrick Pope participated in the annual **Richard and**



Richard Leasure, Janette Fishell, Marcia Newlin, and Patrick Pope

**Betty Peek Master Class**, taught by Janette Fishell, distinguished professor of music at East Carolina University. On Sunday, April 6, Dr. Fishell presented a recital entitled "April in Paris," featuring works by Marchand, Franck, Vierne, and Widor on the newly renovated Aeolian-Skinner organ. Both events took place at Covenant Presbyterian Church, Charlotte, North Carolina.

On May 18, the Cathedral Choir of the **Cathedral Church of St. John**, Albuquerque, New Mexico, gave the premiere of Anthony Piccolo's anthem, *O how amiable*, for choir and organ. The work was commissioned as part of the Cathedral Commissions program, established in 2005 as part of Friends of Cathedral Music. The work was commissioned by Pamela Green McClain and Harris McClain. The premiere was conducted by Iain Quinn (director of cathedral music and organist) and the organist was Maxine



The Philadelphia Orchestra (seen in 1919) returns to the Wanamaker Grand Court for a performance of the Jongen *Symphonie Concertante* that has been delayed 80 years. Peter Richard Conte is the soloist. The September 27 gala, a ticketed event, is part of Macy's 150th anniversary celebration.

On Saturday, September 27, **Macy's and the Friends of the Wanamaker Organ** will present "A Grand 150th Anniversary Concert," featuring Grand Court Organist Peter Richard Conte, with conductor Rossen Milanov and the Philadelphia Orchestra. The program will include the world premiere of Howard Shore's *Fanfare*, in addition to Joseph Jongen's *Symphonie concertante*, for organ and orchestra. The latter has historical significance. In 1924, John Wanamaker's son Rodman began a new project to increase the size of the Wanamaker Organ. Two years later, he commissioned Jongen's work to have its premiere in the store with the Philadelphia Orchestra to dedicate the completed project.

While Jongen's piece is well known, he often referred to it as "that unfortunate work," as delays in restoration and Wanamaker's unexpected death in March 1928 indefinitely postponed the performance at that location, and the world premiere instead took place that year in Brussels. As a result, this performance will mark the first time the work is performed by the Philadelphia Orchestra with the Wanamaker Organ, in the setting for which it was originally intended.

Rounding out the program are two other works by musicians closely associated with the organ: Marcel Dupré's *Cortege and Litany* and Bach's *Toccata*

and *Fugue in D minor*, transcribed for orchestra by Leopold Stokowski. Both Dupré and Stokowski performed now famous concerts at the console of the Wanamaker Organ and were instrumental in the project to enlarge it, which began in 1924 and was to be celebrated with Jongen's work.

Housed in the celebrated Wanamaker Building, the Wanamaker Organ, a National Historic Landmark, was dedicated in 1911 by President William H. Taft. Located in the Grand Court of the Wanamaker Building in Center City, and with 462 ranks and 28,482 pipes, the Wanamaker Organ is the largest playable instrument in the world. Since 1989, Peter Richard Conte has been Grand Court Organist, making him only the fourth person to hold the title since the instrument was first played in 1911.

Macy's, together with the Friends of the Wanamaker Organ, co-sponsor a monthly radio show, "The Wanamaker Organ Hour," which airs on the first Sunday of each month at 5 pm, and can be heard via the internet at <WRTI.org>. For information: <Wanamakerorgan.com>.

This concert is a fund-raising event for the Friends of the Wanamaker Organ. Individual tickets range from \$100 to \$5,000 and are available through Ticket Philadelphia by calling 215/893-1999 or online at <www.ticketphiladelphia.org>.

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**Maxine Thevenot, Iain Quinn, The Very Rev. Mark Goodman, Anthony Piccolo, Harris McClain, and Pamela Green McClain**

Thevenot (associate organist-choir director). Pictured are Maxine Thevenot, Iain Quinn, The Very Rev. Mark Goodman, Anthony Piccolo, Harris McClain, and Pamela Green McClain.

On May 20 a fire broke out in **Berlin's Philharmonie concert hall**; there was no apparent damage to pipe organ. Fire-

fighters battled a blaze below the roof of the Berlin Philharmonic's home and kept watch on the building overnight, quickly putting out two small blazes that flared up. Damage to the building was reported to be far less extensive than originally feared in the huge concert hall, which seats 2,400 people and is famed for its acoustics. Musicians, assisted by firefighters, were allowed into the building to remove instruments they had left in their lockers overnight following Monday's rehearsal. A senior orchestra member told reporters later that about 50 "priceless" instruments, most of them string instruments, were removed in total. Heavier instruments, such as concert pianos, were housed below the main concert hall, and not in immediate danger. No mention was made of the hall's pipe organ or any possible damage to it.

The Philharmonie, which was designed by architect Hans Scharoun and held its first concert in 1963, is a landmark in downtown Berlin, where its asymmetrical shape resembling a big-

top circus tent juts into the skyline beside the Potsdamer Platz complex. At its center is the main concert hall, with its pentagonally shaped orchestra pit and tiers of seats that radiate out from it so that the musicians sit in the center of the audience. The Philharmonic was once home to legendary conductor Herbert von Karajan and is led today by Simon Rattle. (Sources: *Berliner Zeitung*, Fox News, May 21, 2008)

The U.S. Conference of Catholic Bishops created a **Papal Visit Blog** to provide information about the recent journey of Pope Benedict XVI. Users can check out "Participant Profile: Behind the Music" <<http://uscbb.wordpress.com/2008/04/14/participant-profile-behind-the-music/>>. This entry features information on several of the composers and musicians whose work was sung during various liturgies, including Tracy McDonnell, Robert LeBlanc, John Foley, SJ, Leo Nestor, Jennifer Pascual, Jeffrey Honoré, Jaime Cortez, and Rufino Zaragoza, OFM.

**St. Martin's Episcopal Church**, Houston, Texas, has released a new CD, *Hope and Comfort*. The recording features the St. Martin's Choir, under the direction of George Mims, organist and director of music, and the church's "Gloria Dei Organ," built by Schoenstein (Opus 145, 2004, four manuals, 80 ranks). The program includes music by Cherubini, Duruflé, Farrant, Hampton, Clausen, Adams, Proulx, and others. For information: 713/621-2199; <[www.stmartinsepiscopal.org](http://www.stmartinsepiscopal.org)>.

**The University of Texas** School of Music received a gift of \$55 million from two Austin arts patrons in what is considered the largest single music school gift at a public university. The music school will be named for Dr. Ernest and Sarah Butler in honor of their donation. The money is designated for student, faculty and program support, with more than half of it targeting students' needs. The Butlers have created nine endowments in the music school since 1983. Their gift surpasses a \$44 million donation made

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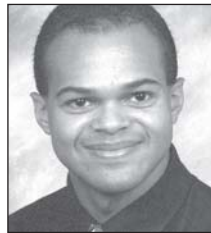
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Tannenberg windows

Old Salem Museums & Gardens, Winston-Salem, North Carolina, offers group tours of the historic 1800 David Tannenberg organ located in the Visitor Center auditorium. As part of Old Salem's commitment to education and enhancement of the visitor's experience, clear Lexan windows have been installed in the newly built interior case panels, allowing one to view inside the case. Taylor & Boody Organbuilders, Staunton, Virginia, restored the organ in 2004, and Robbie Lawson and Aaron Reichert of Taylor & Boody installed the windows. For more information, contact Old Salem's tour office at 336/721-7337.

## Appointments



Christopher Barrett Jennings

Christopher Barrett Jennings has been appointed associate organist-choirmaster and music associate for children and youth at St. James' Church Madison Avenue, New York City, where he will assist Dr. Davis Wortman in organ accompaniment, direction of the choirs for children ages 4-18 (RSCM model), and other aspects of the program. Previous posts include organist and choirmaster, St. James's Episcopal Church, West Hartford, Connecticut, and assistant organist, Trinity Episcopal Church on the Green, New Haven, Connecticut.

Jennings holds the Master of Music degree from Yale University School of Music and Institute of Sacred Music, where he graduated in 2004. At Yale he studied organ literature with Martin Jean and improvisation with William Porter. He was named the Robert Baker

Scholar and the Frank Bozyan Scholar in 2003, and in his final year of study he was awarded the Richard Paul DeLong prize in church music. He holds the Bachelor of Music degree from Indiana University, where he studied with Marilyn Keiser. While a student at IU, he received the Dean's Award and won first prize in several national organ competitions.

Jennings appears frequently as an organ recitalist, both in solo concerts and in duo concerts with his partner Brian Harlow. He has appeared on *Jeopardy!* as a "clue," playing the E. M. Skinner organ at Yale's Woolsey Hall, and was the featured artist at the Daughters of the American Revolution 2006 Continental Congress.

Messiaen's *L'Ascension*. Christoph Bull is university organist and organ professor at UCLA.



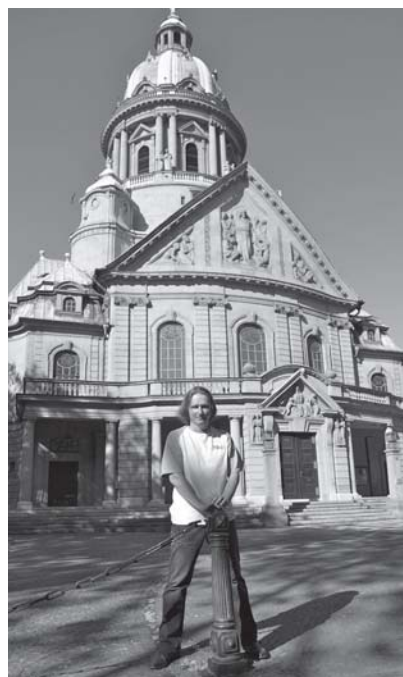
Faythe Freese

Faythe Freese commissioned and premiered Naji Hakim's *To Call My True Love to My Dance* at the University of Alabama Church Music Conference in January in a concert entitled "Messiaen Year: French Connections Festival Concert." The work, based on a Danish song, "Vil du danse med mig?" by author and composer Hanne Kurup, consists of a set of ten contrasting variations. The title, *To Call My True Love to My Dance*, is taken from the Christmas anthem, "Tomorrow Shall Be My Dancing Day." Lebanese musical characteristics are evident through the use of ornamentation or a tight ambitus, scales including one or two augmented seconds, and aksak rhythms such as 3+3+2. Freese recorded *To Call My True Love to My Dance* on the organ of La Trinité in Paris on the Aeolus label in June.

The first recipient of a new scholarship founded in honor of the pre-eminent Canadian organist, composer and teacher Barrie Cabena, is Christina Hutten, 23, a native of St. Mary's Ontario. Ms. Hutten, who completed her undergraduate studies in music history and organ at Wilfrid Laurier University in 2006, is currently pursuing a master's degree in organ performance at Arizona State University. One of 13 applicants for the award, she will be presented with the \$500 scholarship just prior to the opening of the Organ Festival on the Grand (July 13-16, <www.festivalotg.ca>). She hopes to use the funds to enter a major international organ

► page 8

## Here & There



Christoph Bull

Christoph Bull performed a recital at Christuskirche in his hometown of Mannheim, Germany, on May 10. He played the 1911 romantic-style four-manual Steinmeyer organ, the first organ he took lessons on. The organ includes a "Fernwerk" (remote division) in the cupola of the church. The program included original works, music by the cantor at Christuskirche, Johannes Michel, and an improvisation on themes from Olivier



Paul Weber, Richard Konzen, Agnes Armstrong, Timothy Pyper, Aaron Tan, Joe Arndt, Dongho Lee, and John Alexander

The Arthur Poister Competition in Organ was held April 12 at St. Paul's Cathedral, Syracuse, New York. First place winner was Timothy Pyper, a doctoral candidate at Cornell University; his teachers include John Tuttle, David Higgs, David Yearsley, and Annette Richards. Second place went to Aaron Tan, who holds the ARCCO and FRCCO certificates and has studied with John Tuttle and Marilyn Mason. Other

contestants include John Alexander, BA and MM from the University of North Carolina at Greensboro; Joe Arndt, master's candidate at the Juilliard School; and Dongho Lee, DMA candidate at Indiana University.

Judges for the finals were Agnes Armstrong, Richard Konzen, and Paul Weber. Judges for the recorded preliminaries were Bonnie Derby, Allison Henry, and Glenn Kime.



Students listen to a classmate play during Organ Week at the International Music Camp

Six teenagers have been awarded full scholarships by Rodgers Instruments to study organ at the International Music Camp (IMC) this summer. The scholarship winners are Christina Wolters, age 15, of Dickinson, North Dakota; Madison Grove, age 14, and Christopher Laue, age 16, both of East Grand Forks, Minnesota; Erin Kelso, age 15, of Henderson, Minnesota; Ethan Evans, age 15, of Albany, Georgia; and Katrina Brooks, age 16, of Winnipeg, Manitoba.

IMC's Organ Week, which began in 2004, introduces young keyboard and piano players to the "King of Instruments." From July 6-12, the students will reside at the scenic camp on the U.S.-Canada

border, following a daily schedule of private instruction, music history, music theory and practice time. By the end of the week, students are typically ready to give an organ recital for other students, and many are ready to return to their home churches and accompany congregational hymn singing.

Rodgers worked with the International Music Camp to create Organ Week as a way of helping to develop the next generation of organists. Each summer, Rodgers supplies instruments and faculty as well as scholarships for Organ Week. The scholarship competition is open to school-age musicians worldwide. For information: <www.rodgersinstruments.com>.

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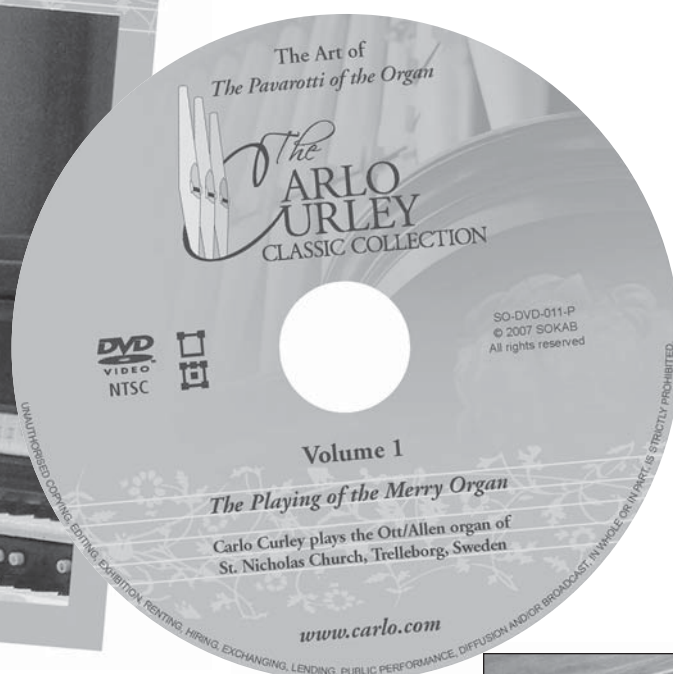
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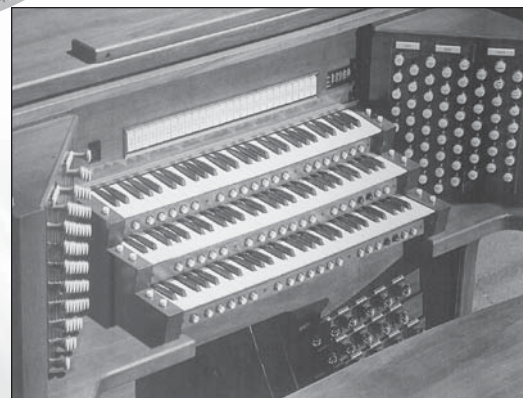
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Recorded in St. Nicholas Church, Trelleborg, Sweden, 2007.

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**Christina Hutten**

competition in Italy next year. On July 12, Ms. Hutten will play an 8 pm recital at St. John the Evangelist Anglican Church in Kitchener, where her former teacher, Martin Nagtegaal, is director of music.



**Boyd Jones**

**Boyd Jones** performed the organ-only version of *Requiem* by Maurice Duruflé five times within seven days with the Stetson University Concert Choir, Alan Raines, director. Performances took place at Christ Episcopal Church, Macon, Georgia (Fisk) on February 29; University of Oklahoma, Norman, on March 2; Boston Avenue United Methodist Church, Tulsa, Oklahoma (Möller) on March 3; the Cathedral of St. John the Baptist, Savannah, Georgia (Noack) on March 5; and the Episcopal Church of the Good Shepherd, Jacksonville, Florida (Skinner) on March 6. Earlier November 2007 performances had occurred at the Cathedral Church of St. Luke, Orlando, Florida (Tellers) and Stetson University, DeLand, Florida (Beckerath). Additionally, the ensemble has recorded the work for future release.

Jones's solo performances in February and March included organ recitals at Stetson University and St. Petersburg College, St. Petersburg, Florida (Heissler), and a harpsichord recital at Jacksonville, Florida's Friday Musicale Auditorium.

**The Vermont Organ Academy** announces the release of a new volume in its "The Aeolian-Skinner Legacy" series.



**Lorenz Maycher**

Volume 5 features the Aeolian-Skinner Opus 1498 (1968) at First-Trinity Presbyterian Church in Laurel, Mississippi, played by organists **A. G. Bowen** and **Lorenz Maycher**. This four-manual, 75-rank instrument was the final Aeolian-Skinner installation of noted collaborators J. C. Williams and Roy Perry. Opus 1498 contains all their trademarks, including abundant string tone, fiery reeds and mixtures, colorful flues, and a wide range of expression. Its versatility, as demonstrated by the wide variety of musical styles on the present recording, is a testament to these men who conceived its design and carried out its tonal finishing.

The first two tracks on the disc were recorded by A. G. Bowen, organist of the church from 1957 to 1973, on his final day in Laurel in 1973. All remaining tracks were recorded by Lorenz Maycher, organist of the church since 2007, on October 17, 2007. With a total playing time of over 73 minutes, the recording features music by Tournemire, Davies, Coke-Jephcott, Bach, Handel, Dubois, Dickinson, McAmis, Callahan, and Sowerby, and is offered at \$16.50 (postpaid); Vermont Organ Academy, P.O. Box 1826, Laurel, MS 39441; <www.vermontorganacademy.com>.



**Schuyler Robinson**

**Schuyler Robinson** is featured on a new recording, *A Kentucky Organ Tour: Nine Historic and Modern Pipe Organs of the Bluegrass*, featuring nine pipe or-

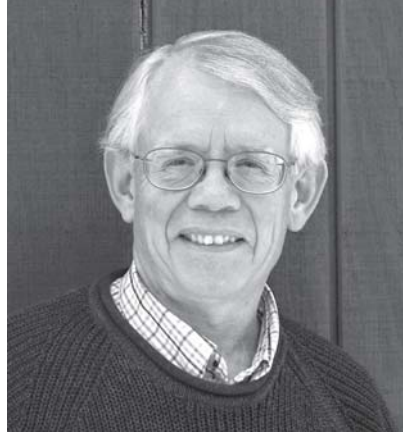
gans built 1897 to 2005 in a wide range of repertoire, on the Raven label (\$14.98 <www.RavenCD.com>). Robinson, professor of organ at the University of Kentucky since 1982 and assistant organist at Christ Church Cathedral (Episcopal) in Lexington since 1991, undertook the documentary recording project during a sabbatical leave in spring 2007, as funded by a competitive Research Grant Award from the University of Kentucky, a Rank I Research Institution.

The program includes works by Arnatt, Buxtehude, Bach, Boyce, Locklair, Schumann, Brahms, Shearing, Walther, Persichetti, Alain, Albright, and Guilman, played on organs by Reuter, Taylor & Boody, Jaeckel, Rieger, Kimball, Holtkamp, Flentrop, and Möller.



**Domenico Severin**

**Domenico Severin** is featured on a new recording, *La musique d'orgue italienne, Vol. XII, Bossi, Manari*, on the Sirius label (SYR 141395). Recorded on the five-manual Tamburini organ (1948) at the Cathedral of Messina, Sicily, Italy, the program includes *Fervore*, op. 140, no. 1, *Colloquio con le Rondini*, op. 140, no. 2, and *Beatitudine*, op. 140, no. 3, by Marco Enrico Bossi, and *Fantasia Siciliana, Leggenda, Studio da concerto*, and *Scherzo* by Raffaele Manari. For information: <www.ingrassiaartists.com>.



**Harold Stover**

**Harold Stover**, organist and director of music of Woodfords Congregational Church in Portland, Maine, was honored by the church on May 17 with a concert of his compositions in recognition of his 40th year as a professional composer, organist, and conductor. The program included works for organ solo, piano solo, chorus, and organ with instruments, performed by vocal soloists Rhee Michelle, Kathleen Grammer, and Barbara Sutcliffe, the Woodfords Chancel Choir and the Portland-based chamber chorus Renaissance Voices, the Woodfords Ringers Handbell Choir, John Schnell

and Nancy Smith (principal trumpet and percussion of the Portland Symphony Orchestra), and organist Catherine Marker. At a reception following the concert, Stover received several gifts from the congregation and the performers, and the Key to the City of Portland, presented by the mayor in recognition of his contributions to the musical life of the city. <www.haroldstover.com>.



**Maxine Thevenot and Garry Clarke**

In April **Maxine Thevenot** performed recitals on the 1993 Harrison & Harrison organ at Emmanuel Episcopal Church in Chestertown, Maryland, and on the historic 1938 Kimball organ at St. John's in the Wilderness, Denver, Colorado. Pictured here are Maxine Thevenot with Garry Clarke, organist and choirmaster of Emmanuel Church.



**Carol Williams**

**Carol Williams** recently played concerts in Europe. The first took place at the ancient town of Killaloe in Ireland, at St. Flannan's Cathedral in celebration of the renovation of the cathedral organ. The first notice of an organ in the cathedral was in 1782. The present organ was built by Nicholson and has recently been updated by Stephen Adams.

Williams next performed at St. Martin's Church in Dudelage, Luxembourg, to launch the CD *Carol Williams Plays*, which was recorded on the instrument. A representative from the U.S. Embassy attended the launch concert. She then traveled to the north of England for the Lancaster Organ Festival, held at Ashton Hall, which is part of Lancaster Town Hall and houses a Norman & Beard organ currently undergoing restoration. For information: <www.CarolWilliams-Now.com>. Dr. Williams is represented by Phillip Truckenbrod Concert Artists, USA, and PVA Management, UK.



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## Nunc Dimittis

**William Robert "Bob" Brittenham** died March 17 in New York City. He was 82. Born in Rock Island, Illinois, he graduated from Augustana College in Rock Island, and earned a master's degree in mathematics from the University of Wisconsin-Madison in 1952. He worked as a computer programmer in Milwaukee and later for IBM in Poughkeepsie, where he received numerous awards, including a corporate award for creating and designing the system programming language PL/S.

Mr. Brittenham began playing the organ at age 14, and held positions at Capitol Drive Lutheran Church in Milwaukee, Our Savior Lutheran Church in Fishkill, New York, and First Presbyterian Church in Poughkeepsie, New York, for which he compiled a ten-CD musical history, along with other organ and choral recordings. He served in the 33rd Seabee Battalion in the South Pacific during World War II, playing the organ for church services while on the island of Peleliu. He is survived by his wife Marjorie Lorraine, five children, nine grandchildren, brother Rex Rollins Brittenham, and nieces and nephews.

**Mary Sherman Caskey** died on March 20 at the age of 83, in Cornwall, New York. Born in Fremont, Ohio, she received a music degree from Oberlin College, and also attended Westminster Choir College in Princeton, New Jersey, where she studied organ with her friend and mentor Claire Coci.

Mrs. Caskey served as organist at Bantam Episcopal Church in Bantam, Connecticut, Moulton Memorial Baptist Church in Newburgh, New York, St. John's Episcopal Church in Cornwall, and at Grace Episcopal Church in Middletown, New York for 30 years, where she created the Festival Brass Group, with whom she presented a concert at St. Patrick's Cathedral in New York City. She was active in local organizations, including with Meals on Wheels and the local AGO chapter. Mary Caskey is survived by her son Jeremy Carroll, his wife Anne, and son Tyler.

**Bess Hieronymus**, 85 years old, died March 22 in San Antonio, Texas. Professor emerita in the University of Texas at San Antonio Department of Music, she had developed and spearheaded the organ studies program there.

Born in Temple, Texas, she began playing piano at age three and had her first organist position at age twelve. She earned a bachelor of music degree in piano from the University of Mary Hardin-Baylor, which awarded her an honorary doctorate in humanities in 1995, and a master's degree in music from Smith College, where she wrote her thesis under the direction of Alfred Einstein. She earned a DMA in organ performance and musicology from the University of Texas at Austin.

Dr. Hieronymus served on the faculty of Trinity University, San Antonio

College, and for over 30 years at the University of Texas at San Antonio, the first woman to be appointed full professor there. She built a nationally known organ department and supervised the installation of the 1982 Casavant organ, named the Bess Hieronymus Pipe Organ in 2004, in the school's Recital Hall. The Bess Hieronymus Scholarship Endowment in Organ and an eponymous faculty endowment were established in her honor. Dr. Hieronymus also organized the William Hall Pipe Organ Competition in San Antonio.

She concertized in many countries and served as organist-choir director at Madison Square Presbyterian Church in San Antonio, Alamo Heights Methodist Church, Temple Beth-El, and at the First Presbyterian Church, where she served for over 27 years and was named organist emerita. Her numerous awards include the Yellow Rose of Texas Education Award, and a resolution from the Texas House of Representatives for her musical contributions to the State of Texas. Bess Hieronymus was preceded in death by her parents and older brother.

**David Ramsey** died January 17 in Memphis, Tennessee. He was 68 years old. He made his debut as an organist at age nine, at Woodbine Cumberland Presbyterian Church in Nashville. He received a bachelor of music degree in 1961 from Southwestern at Memphis (now Rhodes College), and a master of sacred music degree from Union Theological Seminary in New York City, studying with Vernon deTar and Alec Wyton. He joined the faculty of Rhodes College as accompanist and associate conductor of the college choir, and was named Distinguished Service Professor of Music in 2001. He served as director of music-organist at Holy Communion (Episcopal), St. John's United Methodist, and First Presbyterian churches in Memphis.

A 50-year member of the AGO, he served as dean of the Memphis chapter five times. A skilled improviser, Mr. Ramsey also played for the local professional baseball team, often quoting hymns during his playing if he knew a church group was in attendance. David Ramsey is survived by his sister Gayla Sutton, brother-in-law Barry Sutton, nephew Eric, and aunt, Charlene Turner.

**Rev. Dr. Jaroslav J. Vajda**, composer, hymn writer, and musician, died on May 10. A Lutheran pastor, Rev. Vajda was named editor of Concordia Publishing House's *This Day* magazine in 1963, and served Concordia as book developer and editor from 1971 until his retirement in 1986. Vajda was the author of over 200 hymn texts, including "Now the Silence," "God of the Sparrow," "Christ Goes Before," "Go, My Children, with My Blessing," and "Now the Silence." He also made effective translations from Slavic languages. His hymns and translations can be found in nearly 50 hymnals of various Christian denominations worldwide. Pastor Vajda was named a Fellow of the Hymn Society in the United States and Canada. The complete collection of his hymns, *Sing Peace, Sing Gift of Peace*,



Jaroslav J. Vajda

was published in 2003. He is survived by his wife of 63 years, Louise, two daughters and two sons, and grandchildren and great-grandchildren.

## Here & There

**The American Guild of Organists** has released *Conversations and Lessons with David Craighead*. In this new CD, David Craighead shares his insights in an interview and in recordings of his lessons. Professor of organ and chair of the organ department at the Eastman School of Music from 1955 to 1992, he has been the recipient of many awards throughout his career. The CD contains an extensive interview led by Robert F. Troeger, who guides Craighead through a series of questions about his career as an organist and teacher. As Judith Hancock plays *The World Awaiting the Saviour* (Dupré) and *Jesus Christus unser Heiland* (Bach), Dr. Craighead's discussion touches on teaching methods, score preparation, touch, and other topics of interest for organists at different levels of proficiency. \$10; <www.ago.org>.

**Michael's Music Service** announces the publication of new restorations of organ sheet music. *Festival Prelude* introduces a choral theme from Palestrina by Dudley Buck. This piece was first published in 1896. "Victory," sung to "The Strife Is O'er," was known to Americans from *The Hymnal* (Episcopal), 1874. *Canto Popolare* by Edward Elgar is a transcription by Alfred Brewer of a song called "In Moonlight," an arrangement that Elgar made of a melody from his tone poem, "In the South."

*Coronation March* by Edward Elgar was also transcribed by Brewer. Before he was knighted by George V, Elgar wrote the *Coronation March* (organ and orchestra) for the coronation of George V in 1911. Brewer transcribed it for organ alone, including as much of the original as possible. For information (and to vote on future pieces to be restored): <http://michaelsmusicsservice.com>.

**Paraclete Press** announces the release of a new recording of Messiaen organ works in celebration of the 100th anniversary of the composer's birth. *Olivier Messiaen: The Mystical Colors of Christ* features works based on events from the life of Christ, including selections from *Meditations sur le Mystère de la Sainte-Trinité*, *L'Ascension*, *La Nativité du Seigneur*, and *Messe de la Pentecôte*, performed by organists David Chalmers, James E. Jordan, and SharonRose Pfeiffer, on the E. M. Skinner organ at the Church of the Transfiguration in Orleans, Massachusetts. For information: <www.paracletepress.com>.

**The St. Gregory Society** announces a new recording, *Solemn Mass of the Exaltation of the Holy Cross*, on the JAV label (R-309, \$20.00). The CD was recorded in thanksgiving for the pontificate of Pope Benedict XVI and the *motu proprio*, which went into effect on the Feast of the Holy Cross of this year. The Mass setting is Palestrina's seldom-recorded *Missa Sacerdos et Pontifex*, with two motets—*Nos autem gloriamur* and *O Sacrum Convivium*—by the same composer, and the Gregorian Mass Propers of the Feast of the Holy Cross. For further information: <www.pipeorgancds.com>.

**Foley-Baker, Inc.** has removed Aeolian-Skinner Opus 1389 for complete reconditioning at their Tolland, Connecticut shops. The organ's 24-rank specification is original and will remain unaltered. Work will take nine months. Fred Guzowsky is the interim director of music for St. John the Evangelist Church, Hingham, Massachusetts. For information: 800/621-2624; <www.foleybaker.com>.

**Allen Organ Company** of Macungie, Pennsylvania, provided instruments for the visit of Pope Benedict XVI to the United States in April. Allen provided a selection of large three and four-manual instruments for the three major public appearances by the pontiff: April 17, at the new Nationals Park in Washington, D.C.; April 19, on the grounds of St. Joseph's Seminary in Yonkers, New York; and April 20, at Yankee Stadium in New York City.

**Johannus Orgelbouw bv** announces a new website for its Monarke series, <www.monarke.org>. The site (whose content is also available in art book form) focuses on the Monarke instruments, including details on their features such as Real Time Sampling®, Multi Sampling®, and Long Loop Samples®.

Johannus also has produced a DVD, *Johannus in Concert Part II*, featuring works played by David Hart, Rolf Kunz, Klaas Jan Mulder, Joseph Nolan, and Pierre Pincemaille. Johannus's newest organ series is the Sweelinck and Rembrandt Platinum Edition, an instrument that comprises three basic organs (Romantic, Symphonic, and Baroque), each of which encompasses Classical, Solo, Hymn, and Trio intonations. For information: <inform@johannus.com>.

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## In the wind . . .

by John Bishop



John Bishop

### User Interface

In his book *Violin Dreams* (Houghton Mifflin Company, 2006), Arnold Steinhardt, first violinist of the Guarneri String Quartet, wrote about the special relationship a violinist has with his instrument:

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 my brain and my beating heart.

(Regular readers here will no doubt recognize this quote, as I cited it in the July 2007 edition of this column.)

This is a beautiful image of an artist inseparably entwined with his instrument. Any thoughtful and caring musician would wish to have that kind of relationship. But Mr. Steinhardt doesn't want to share his thrill. He continues,

Instruments that are played at arm's length—the piano, the bassoon, the timpani—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.*

As I pointed out last July, the bassoonist puts the instrument in his mouth. You don't get more personal than that. While at first read Mr. Steinhardt's affair with his instrument is beguiling, when I think about it a little, it takes on an elitist sense that is less attractive. I've never been a fan of claims that one instrument is more difficult to play than another, or that one is in any sense better than another. While it's okay for a musician to feel a little chauvinism, each instrument has its place in the rainbow of musical sound, and each has technical challenges for the player to overcome if there is to be true music-making, true art, unfettered by physical limitations.

A timpanist has just as personal a relationship with his instrument as the violinist. The orchestral timpanist caresses the skin of his instrument, puts his ear to it, fiddles with the screws that adjust the pressure of the head so the sound will be perfect when he raises its thunder at the behest of the conductor. A modern orchestral hall is likely to include a special work station for the timpanist with equipment for soaking and preparing the skins,

analogous to the "reed room" reserved for those who play and fiddle with the instruments with single and double reeds.

Besides the range of technical challenges facing musicians, there are also intellectual and spiritual challenges. We get used to an instrument, learning its strengths and weaknesses, learning how to make it project best to the listeners, learning how to mold it around the music we are playing. Organists must not only master the instrument, but also the relationship of the instrument to the room. The pipe organ is a spatial instrument, one that relies on its room for resonance and projection, as well as physical beauty. And the keyboards are the connection between the instrument and the player.

*User interface* is a phrase recently added to our lexicon. We never thought of the steering wheel of a car as a user interface, or the tiller of a boat, the handle of a shovel, or the knobs of a radio. But as soon as computers became everyday devices, user interfaces became ubiquitous.

Our keyboards and pedalboards are the user interfaces of the organ.

I've made thousands of service calls in 35 years of caring for organs, and I've learned to notice a lot about organ consoles—especially as they reflect the habits and preferences of the local organists. Many are obvious. In churches where I've cared for organs for many years, I know what kind of candy or cough drops the organist prefers. Some have remarkably consistent habits over decades, the sounds echoing endlessly over those hallowed (cherry) Halls. The organist who is particular about his fingernails keeps a nail clipper next to the keyboards. Some organists are paper clip junkies—the hymnals are loaded with them, and the floor under the pedalboard is littered with them. When such an organist calls to report that two adjacent keys are sticking, I know instantly that there's a paper clip caught between them. One organist I knew actively hated paper clips and was abusive in his comments about people who rely on them. "They make such a mess of the hymnal."

I know which organists put sugar in their coffee—it's unmistakable in the spills on the pedal keys, spills that are often the cause of dead notes in the pedals as the sugar retains dust that fouls the contacts.

But some of the local organists' habits and preferences are subtler. I notice that many organists have what I call a "home key." When sitting down to try a new instrument, they play five-note scales up and down or chords in their home key. If that organist has played on the same instrument for many years, you can see signs of the home key in the way the console is worn. That home key is usually C major. But one organist I know is focused on G, a fact made obvious by the wear of the pedal keys.

It happens that many of my favorite pieces are in E-flat and B-flat major and in F minor. Does that mean that the tonic, dominant, and sub-dominant notes of those keys are more worn on instruments I play frequently? Notice the notes that are common between those keys. I suppose I'm inclined to play the tonic and dominant notes with

more élan—and I suppose that end-of-the-piece flourish wears the notes more than an everyday scale.

It's only the most sophisticated and innovative organists who wear the top eight notes of the pedalboard as much as the bottom eight.

The Organ Clearing House is working on the relocation of a 90-year-old Casavant organ, and yesterday I took the manual keyboards to the workshop of a colleague who specializes in renovating and restoring keyboards. He produces much of the cow bone that is used in keyboards around the world, obtaining animal "quarters" from slaughterhouses, boiling and bleaching the bones, and milling them into eighth-inch-thick blanks to be turned into key surfaces. He sells some of the finished bone to those who make keyboards, and uses the rest of it in his own restoration projects. His workmanship is much sought after. Keyboards are pretty much all he does. There are keyboards everywhere in his shop, and the ambient smell is reminiscent of the dentist drilling out a cavity in your tooth.

So we talked about keyboards. He made interesting comments about how keyboards wear, mentioning as an example that the accompaniment manual on a theatre organ is likely to be especially worn in the tenor octave. We talked about pitfalls of keyboard construction—where a sharp edge or corner is liable to injure a player's fingers. (Once playing on a new organ, I cut a finger seriously enough that I had to leave the console to find a bandage in the middle of a service.) We talked about how different materials used for the playing surfaces absorb moisture more easily. An organist with naturally oily skin will be less comfortable playing on plastic keys than on bone or ivory. And the keyboards played by an organist with naturally oily skin get dirtier faster. This is not a criticism, just an observation.

There is huge variety in the design, size, style, and feel of pipe organ keyboards. As a student at Oberlin, I often practiced on a tiny three-stop "practice machine" built by John Brombaugh. The keyboards were smaller than what I was otherwise used to. The distance between the front of the naturals and the front of the sharps seemed impossibly tiny. The edges and corners of both naturals and sharps were keen—not so as to be dangerous, but so as to be obviously different from other styles. The tracker action was precise—you might say horribly precise—the "pluck" of the keys was both distinct and delicate. While intellectually I know that "pluck" is caused by resistance of the wind pressure against the pallet with the unmistakable little "whoosh" you feel when the air rushes around the released pallet and essentially blows it open, as I play I feel it as a physical click. These characteristics of that practice organ provided a terrific pedagogic medium. The keyboards demanded exact accuracy. If you were in the least way unintentional, the notes came in clusters instead of chords and scales. If you could play a passage musically and accurately (are the two separable?) on that instrument, you could play it anywhere. Reminds me of the legend

of Abraham Lincoln practicing oration with pebbles in mouth.

That's a wonderful way for a keyboard to feel, and wildly different from the keyboards of an elegant electro-pneumatic instrument. Organs built by Ernest Skinner have terrific keyboards. They have large, even gracious playing surfaces. Sharp keys are tapered front to back, allowing plenty of space for piston buttons without having the distance between the keyboards be too great. There is a carefully constructed and regulated "pluck" known affectionately as "tracker touch." This is created by a spring that toggles as the key travels down and up, producing an accurate and subtle "click" in the motion of the key.

In the Skinner keyboard, the pluck is mechanically unrelated to the making of the contact—the function that actually makes the organ note play—but it's essential that the keyboard be adjusted and regulated so that the relationship between the pluck and the action point is consistent from note to note. If it's not, your carefully issued scale cannot possibly be even.

Keyboards can be decorated with lines scored in the surfaces or polished to smooth perfection. They can have light-colored naturals and dark-colored sharps, or the reverse. The playing surfaces are typically made of exotic materials—cow bone, ivory, ebony, boxwood, fruit wood (pear is especially nice)—because of the qualities of hardness and stability that is consistent with tight and close grain. It's amazing to think that the amount of friction that can develop between human fingers and a hard surface like ivory or ebony can cause wear, but anyone who has played on an organ that's been used frequently over 30 or 40 years is familiar with the "dips" worn in the keys. It's especially common in the "hymnal" range of an organ keyboard, c<sup>2</sup>-c<sup>2</sup>. In my experience, organs in seminary chapels are the most heavily used—it would be usual for there to be two or three services each day—and there I've seen holes worn right through the ivory key covering. And once you've worn through the ivory, you tear through the wood very quickly and the edges of the ivory around the hole are as sharp as knives.

Keyboards are typically made of soft, straight-grained wood—spruce and basswood are favorites. Boards are glued together to make a "blank," a solid panel the width of the keyboard. The boards should be chosen as "slab" grain—when you look at the ends of the boards, you see that the wood is cut so the lines of the growth rings are parallel with the tops of the keys, not the sides. As wood warps away from the center of the tree, keys made with slab grain wood can only warp up and down, not side to side. Such warping affects the regulation of keyboard springs and contacts, but makes it impossible for the keys to warp into one another and bind. This matters.

The keyboard frame comprises two "key cheeks" (the side rails of the frame that protrude to form the ends of the keyboards), and usually a front guide rail and a balance rail. The keyboard blank is fitted to the frame. The layout of the keys

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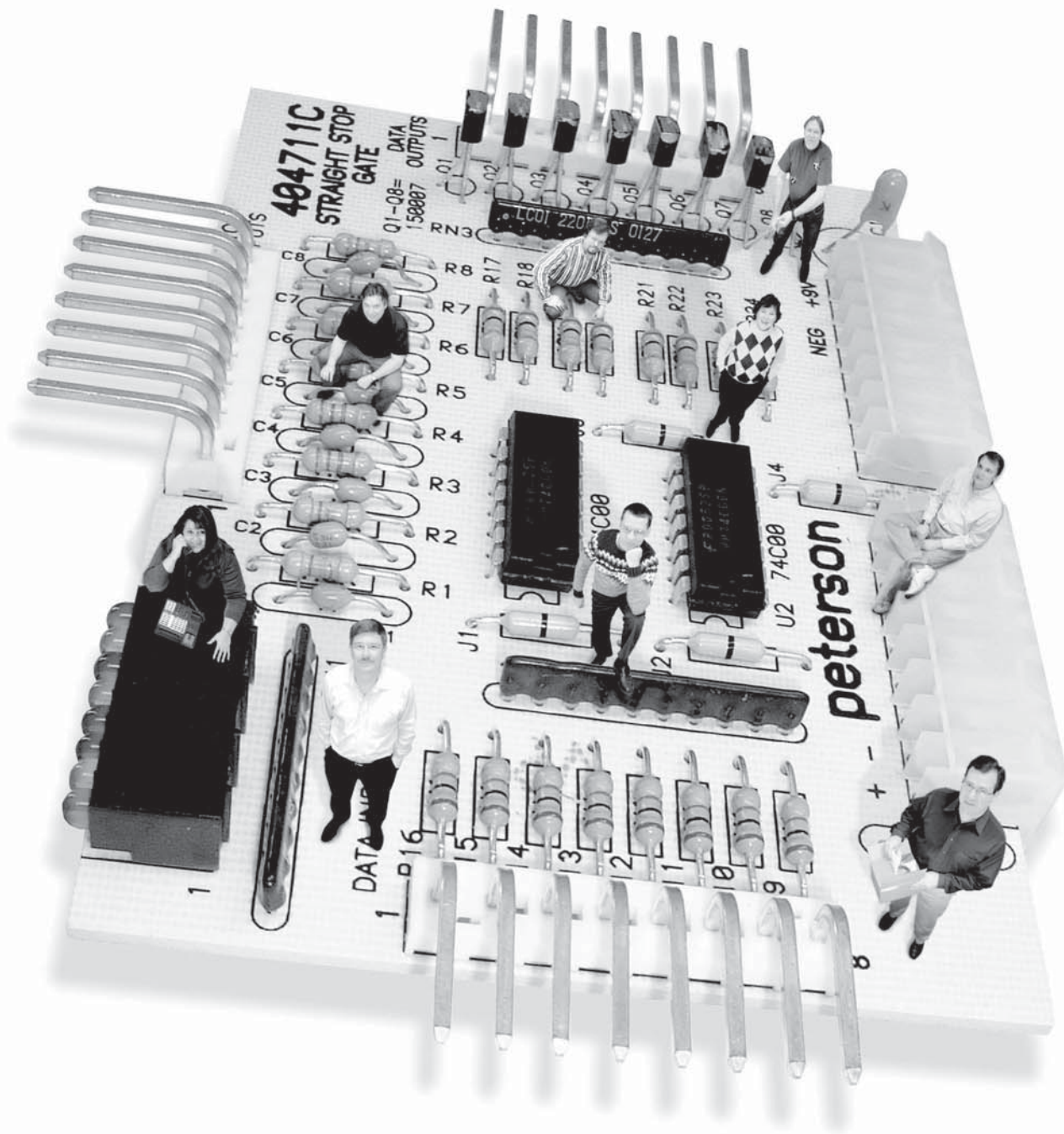
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is drawn on the board, and the positions for guide and balance pins are marked. The holes for the pins are drilled through both blank and frame. Some craftsmen drill the balance pin holes through the top of the keyboard blank and into the frame, then drill the guide pin holes through the bottom of the frame into the bottom of the keyboard blank. This keeps the guide pin holes from going through the top of the key where you would most likely be able to see a hint of them through the keyboard covering. The surfaces of the naturals are glued on the blanks, sanded flat and given a round of polishing, the keys are cut apart, the sharps are glued on, and everything is polished. Sounds simple? Trying putting wet glue between an ebony sharp and a basswood key body and then tightening a clamp to help the glue set. The glue acts as a lubricant and the ebony sharp slides sideways. Many hours of filing, fitting, buffing, regulating, and adjusting complete the picture.

A well-made keyboard is a work of art, a vehicle for the relationship between the player and the instrument. It should feel familiar and welcoming under one's hands, and should provide smooth, accurate, and flawless response whether the instrument has mechanical or electric keyboard action.

Take care of your keyboards. When I tune your organ I can tell how serious you are by how you keep the console. Is your console a combination between desk and boudoir, loaded with personal googahs and enough office supplies to run a university? Or is it the musician's beloved seat where the intimacy of the relationship with your instrument is fostered and nurtured? Don't bring food and drink to the organ console. Spills will seriously affect the responsiveness of your keyboards. Crumbs will attract critters—and critters will set up house in the console making their nests from felt stolen from keyboard bushings. It is absolutely common for the organ technician to find dirty little trails left by generations of mice running across the keyboards inside the console. One pictures Daddy Mouse saying to Mommy Mouse, "If he plays that Widor one more time . . ."

Clean your keyboards—not just the top surfaces, but the sides of the keys as well. Use a paper towel or soft cloth rag, moisten it, put a tiny bit of mild soap on it, wring it out with all the force you can muster, and wipe the keys clean. Use a second rag, slightly moist, to remove any soap film, but remember that excessive moisture may spoil the glue that holds on the ivories. You'll feel refreshed the next time you play.

Aeolus was a mythical Greek deity who was cited by Homer in *The Odyssey* for giving Odysseus a bag of captured wind to help him sail back across the Ionian Sea to Ithaca. The keyboard puts the captured wind at the player's fingertips. We may not be placing our instrument between our brains and our beating hearts and lovingly stretching our arms around its neck (does Mr. Steinhardt ever feel like strangling his beloved?). Instead, we are doing nothing less than conjuring the very wind by wiggling our fingers. Nice work. ■

## On Teaching

by Gavin Black



### The metronome—pros and cons

For the sweltering summer months of July and August, I have decided to write about somewhat simpler, more circumscribed topics—almost "light summer fare"—that I hope will nonetheless be interesting. Next month's column will be a potpourri of brief ideas, anecdotes, and questions modeled in part on my long-ago experience as a student in the organ pedagogy class at Westminster Choir College. This month I offer a few thoughts about something that for some people is almost a symbol of music or of being a music student, namely, the metronome.

I've always had a sort of love/hate relationship with metronomes. I tend to like mechanical things, especially old ones: clocks, telescopes, some kinds of pens, some kinds of umbrellas—come to think of it, even harpsichords and organs fall into this category! I like metronomes for this sort of reason—that is, old-fashioned, wooden, pendulum-driven metronomes. Back when they were still common, I would often feel tempted by one when I happened to be in the kind of music store that had a display of them. This is chapter 1 of the "love" part of the story.

On the other hand, I grew up in music hating metronomes because of what they do. Early on, I thought the problem was that I just found the noise distracting if I was trying to read or play music. In fact, I think that what I really had trouble with was the inexorability of the beat. It didn't let me get away with taking those extra hundredths of a second to remember my fingering or successfully read what the next note was supposed to be. (This discipline, of course, is what some people like about metronomes!) A bit later on, I disliked metronomes because I disliked playing that was "metronomic." In the latter part of my student days, I was afraid that if I ever used a metronome, I would be in danger of permanently losing my ability to be flexible as to rhythm, that I would develop the instincts of a metronome rather than those of a musician. Early on in my work as a teacher, I had the same exaggerated fear about my

students, and I strongly discouraged any metronome use.

The second part of the "love" is more recent. Over the last eight or ten years, I have begun to discover ways in which metronomes can be used in practicing and learning that are very fruitful and helpful. In particular, these uses of the metronome do not have any tendency to lead to "metronomic" playing. They also avoid various other pitfalls of metronome use—ways in which metronomes can actually undermine basic rhythmic steadiness.

There are a couple of points about the history of the metronome that I think are interesting. First of all, when the metronome was invented and marketed in the early nineteenth century, it was considered to be primarily a device for conveying, across space or time, what the tempo of a piece should be. That is, it was not at first considered to be an aid in practicing a piece or in learning how to play. That came later. The need to convey tempos to someone—an anonymous someone—outside of the composer's musical community was correlated with the spread of publishing and also with a generalized increase in world travel and trade. This was the same need that gave rise—at about the same time—to a general increase in printed performance instructions: more detailed tempo markings, phrasing and articulation marks, dynamics where appropriate, and, in organ music in particular, printed registrations. All of these things had existed before the early to mid-nineteenth century, but they proliferated then.

I had always assumed that the reason that the metronome wasn't invented until the early nineteenth century was that the technology of earlier ages was not sufficiently advanced—the same reason that we would give for the failure of the eighteenth century to invent cars or computers. Technological change is—we assume—progress, and of course as soon as something can be invented it will be. I later realized, however, that with the metronome (if not necessarily with the car or the computer) the causality may well have been in large part the other way around. There were ideas put forth by inventors at least as early as the late seventeenth century for metronomes, but they (in the words of the *New Grove*) "did not attract much attention."

Quite possibly the technologies that permitted the creation of accurate clocks several hundred years earlier still could have led to the development of a metronome. That this did not happen was probably largely because of what I suggested above, that spelling out performance details on paper is only important to the extent that the music is going to be sent out into the world, away from the composer's milieu. It may also reflect, at least in the area of keyboard music, the then still strong link between the composing of keyboard repertoire and improvisation. It could be assumed—more strongly the farther back you go in the Baroque era—that anyone playing a piece of keyboard music was also, or even primarily, an improviser of keyboard music and thus had an inner understanding of the com-

positional process. Such a player, it could be assumed, needed little in the way of performance suggestions or aids.

The main pitfall for players who want to keep a metronome going during practice is this: if the metronome beat is too slow or represents a note too far away from the fastest prevailing notes (for example, quarter-notes in a passage with many eighth- and sixteenth-notes), then there is a significant danger that the player will place many or all of the notes incorrectly as to timing, and actually play less steadily with a metronome than he or she would without it. The most common form that this takes is that someone will play with the metronome on a given beat, then play all of the notes prior to the next beat a bit too soon or too quickly in order to focus on listening for that next beat. Then the player will (probably) successfully play with the next metronome beat, rush the subsequent notes, wait up again, and so on. This can be a slight or subtle effect, but, to the extent that a player cannot just shake it off when the metronome is turned off, it is training the player to play unsteadily and also to ignore the rhythmic shape of the notes that don't happen to be "on the beat." Those notes, of course, are just as important as—and usually more numerous than—the notes that are on the beat.

Another form it takes is that of waiting for a tiny fraction of a second after each metronome beat before playing the notes which should be on that beat, in order to make sure that those notes are not early: that is, playing the notes once you have heard the metronome rather than mentally preparing them infinitesimally in advance and playing them exactly when the metronome is (so to speak) playing its note.

Both of these problems come about when the metronome beat is slow enough that it is difficult for the player to feel it internally or to follow it without subdividing. One solution—assuming that there is any reason to use a metronome in these circumstances at all (see below)—is to let the metronome subdivide the beat. We are all brought up to believe that it is usually better—more "musical"—to hear only larger beats and to let the smaller rhythmic units have as little weight as possible. Often it is said, for example, in a rehearsal or a lesson or coaching session, that a passage should be felt in 2 or even in 1 rather than in 4 or (especially!) in 8. This often makes a lot of sense as a matter of performance, helping a performance to flow. However, at a stage at which a piece is being played through with a metronome, the immediate goal cannot be a rhythmically persuasive or flowing performance (that is, not at that very moment: of course the goal is to make such a performance possible later on). The goal is for practice to be as accurate as possible rhythmically, and for it to feel easy to achieve this, with no sense of having to struggle or to pay undue attention to anything other than the notes and fingerings. For most people, metronome beats between about 90 and about 140 are easy to follow. In using a metronome to play through a

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piece or passage that is already essentially learned (i.e., comfortable as to notes and fingerings), the metronome should usually be set somewhere between those numbers, and then allowed to represent a note value for which that beat speed makes sense.

There is still a question as to why, at a stage when a piece is fundamentally learned and comfortable, it should be necessary or a good idea to play it with a metronome. I don't see that it ever is, unless the reason for doing so is external. If, however, any player—student or otherwise—finds it useful or satisfying to do so, that is certainly OK as long as the concerns of the last few paragraphs are addressed, along with one further major pitfall. It is extremely important that you not assume that you need the metronome in order to develop an accurate inner sense of rhythm, and in so assuming, ignore that fact that you already have such a sense. This is common, especially for students, and most especially for students who have been told that they need a metronome. Whatever help a metro-

nome may sometimes give, the message, given by a teacher to a student, that the student actually can't hear accurate rhythm and needs an outside aid to do so is usually destructive.

(I believe that anyone who has ever spent any time walking, chewing, drumming fingers on the table, or listening to almost any kind of music, or who breathes, or who has a heartbeat, can learn to project accurate rhythm and timing on organ and harpsichord without using any external cues whatsoever. I will devote at least one future column explicitly to this.)

There are several external reasons why using a metronome might be a good idea. One of these is that it can stand in for a conductor when you are practicing a piece that will later on be conducted. Of necessity, the metronome beat cannot be any less steady (or even inflexible) than the conductor's beat will be, and it can get the player accustomed to flattening out any rubato or other inner-derived flexibility. It cannot, of course, imitate any rhythmic shaping that a conductor might

do: that must be worked out in rehearsal.

Another reason for using a metronome is to discover where you are speeding up or slowing down. A metronome will reveal this in a kind of mirror-image way. If you feel, with the metronome, that you are going too fast in a passage, then you were probably slowing that passage down beforehand; if you feel that you are going too slow, you were probably previously speeding up. It is important to remember that the speeding up and slowing down is not necessarily bad. The metronome can reveal it, but your ears and your aesthetic sense can evaluate it. The assumption that what the metronome suggests is correct musically—just because the technology of the metronome happens to exist—is the source of “metronomic” playing. That is, the metronome is not the source of metronomic playing, but the attitude that we sometimes bring to it is.

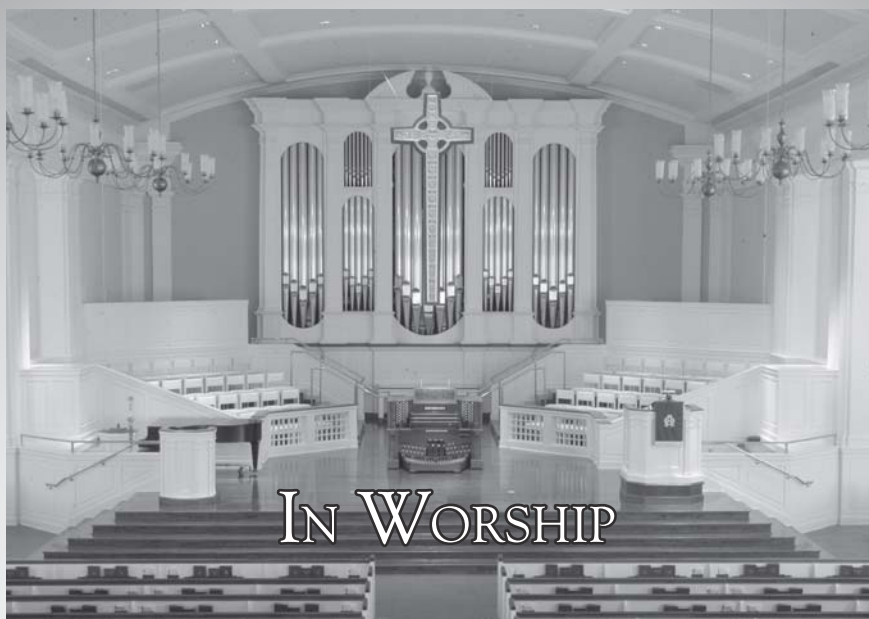
There is a stage of learning a piece at which a certain kind of metronome use can be extremely helpful and important. That is well prior to the time at which

a piece is basically learned, but rather when it is still appropriate to be practicing very slowly. If someone is working on a piece that is tricky enough that it should be practiced at a “molasses” tempo—and I have a strong bias in favor of doing that with nearly all pieces—then the metronome can be used to make that process easier. The protocol for that is something like this:

1) For the piece that you are practicing—or the passage or the component of the piece, such as one hand or the feet or a contrapuntal voice—figure out a tempo that is so abundantly slow that playing the piece (passage, etc.) feels extraordinarily easy. At this stage overkill (too slow) is good, inadequacy (not slow enough) is very bad.

2) Find a metronome speed that is well within the range that you yourself find it easy to follow (again, this will probably be between 90 and 140, and within reason, faster is better) and that corresponds to some note value at your chosen practice tempo. If the metronome beat corresponds to a very small note value, that

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is good. For example, if you are practicing a passage that is primarily in eighth notes, and your chosen practice tempo is eighth note=65, then set the metronome to 130, and let each metronome beat be a sixteenth note. Thus you will listen to two beats for each eighth note. (If for this same passage at this tempo you were to set the metronome to 65 and let each metronome beat serve as an eighth note, then you might well fall into some of the pitfalls described above.) If your passage is primarily in notes that, at your practice tempo, should go at 90, then you should probably set the metronome to 90, and let each beat correspond to one of your notes, though setting the metronome to 180 and hearing two beats per prevailing note would also be worth trying. The two main points are that the metronome beat should be fast enough to be truly easy to follow, and that, all else being equal, it is better to have two metronome beats per shortest commonly occurring note than only one.

3) After you have played the passage (piece, voice, etc.) enough times that it feels truly easy—essentially automatic—then turn the metronome up by the smallest possible increment, and play at that speed until it again feels easy.

4) Repeat step three until you have got the passage up to or slightly above the performance tempo that you want.

5) Then, stop using the metronome. This procedure is the essence of effective practicing. The role of the metronome here is optional but important. It both helps the process of speeding up actually to be systematic and gradual and, perhaps even more important, reassures the student that this is the case. I will discuss this approach to practicing—though with less emphasis on the role of the metronome in it!—at greater length in a later column. ■

Gavin Black is director of the Princeton Early Keyboard Center in Princeton, New Jersey. He welcomes feedback by e-mail at <gavinblack@mail.com>. Expanded versions of these columns with references and links can be found at <http://www.pekc.org>.

## Music for Voices and organ

by James McCray

### Hymn tune settings

God, teach me to see You, and reveal Yourself to me when I seek You,  
For I cannot seek You unless You first teach me,  
nor find You unless You first reveal Yourself to me.  
Let me seek You in longing, and long for You in seeking.  
Let me find You in love, and love You in finding.  
—Ambrose of Milan (339–397)

There is an old Scandinavian proverb that says: “Go often to the house of thy friend, for the weeds soon choke the unused path.” The same may be said about hymns. A church choir that never uses a familiar hymn tune as a yearly anthem is, in effect, choking itself. Congregations want and expect to hear music that they know; most are not interested in expanding their knowledge and repertoire of hymns—they are happily satisfied singing the ones they already know. Still, there is also the need to bring new hymns to a congregation. This is not an easy task, but choir directors who make an effort in careful planning will lead their congregations to new vistas of text and music. With the changing populations of churches, directors should remember that what may seem to be a familiar hymn may, in fact, be new to some of the congregation.

Church choir directors are caught in the dilemma of wanting to expand a congregation's hymn repertoire, yet they know that it is a laborious task. The issue is further compounded by the lack of effective congregational singing. In many churches, hymn singing has lost its fervor.

Dwindling church attendance is only part of the problem; hymn singing is simply not as popular as it was in past years. While it is not guaranteed that a congregation will embrace a new hymn with the

same zeal as one they have known for years, there are many that have become staples in hymn repertoire. Dan Schutte's “Here I Am, Lord” is only about 25 years old, yet it has become an enthusiastic addition to many hymnals. So the question is: “What is the best way to bring new hymns into a congregation?” Certainly repetition is a method of learning. For example, singing a new hymn for several weeks in a row ultimately will bring it into a more familiar focus. Instead of the pedantic process of merely having it sung as a straight hymn, a better way may be to use it in combinations. Using a hymn tune arrangement that features the choir with the assembly will ease the congregation into the music more effectively. Consider finding different versions of a new hymn tune. Perhaps it could be heard as a choral anthem one week, then sung as a hymn by the congregation the next week with one verse assigned to the women or men. Later in the month, choir and congregation can share the anthem slot in a performance of the new hymn with parts of the choir and congregation singing the melody in unison while the soprano section joyfully floats above them on a descant. Through divergent types of repetition, it is possible to add hymns to the congregation's repertoire.

Some churches have workshops where new hymns are introduced to the congregation. Alice Parker, one of America's composing/arranging treasures, has brought new repertoire to congregations through her workshops and church visits. When a new hymnal is adopted by a congregation, it usually contains new hymns that merit the church's attention. With the movement toward the contemporary style of music in worship, many churches use supplemental music books that are somewhat similar to a lead sheet in a jazz ad-lib collection—though the music and texts often are not of the same quality. That has become an issue for church music in the twenty-first century.

Choral hymn arrangements generally fall into three basic classifications:

1. Melody and text are primarily the same as the simple hymn, but are in a choral setting.
2. Text is used with new music, not the familiar tune.
3. New text and new music become a hymn after first being a “song” or a choral piece.

These settings have accompaniments ranging from a simple keyboard part to an elaborate orchestral version. The use of handbells, additional solo instruments, brass choir, and other combinations are common features. So, the suggestions listed earlier are given to encourage the development of fresh hymns for a congregation. Some churches use a consistent formula such as singing two very familiar and one less familiar hymn in a service; of course, the choices need to be appropriate to the liturgy. The reviews this month feature hymn arrangements from all three categories given above. Most are familiar tunes or texts. An important first step in hymn singing is to involve the congrega-

tion, and that works best by having them hear and sing familiar hymns as a special part of the service. After they are very comfortable with singing with the choir on familiar hymns, then introducing the unfamiliar will be easier. Whether new or old hymns are used, clearly the importance of congregational singing cannot be underestimated.

Although the psalmist said in Psalm 95 “O come let us sing unto the Lord,” churches need to also remember the next Psalm (96) that says “O sing to the Lord a new song.”

**Seven Hymn Settings for Small Parish Choirs**, arr. Edward H. Meyer. SAB and keyboard, Concordia Publishing House, 97-6965, \$1.75 (M-).

All settings are unaccompanied, so that if keyboard is used it merely doubles the choir parts. Each setting is about one page in length with three or four verses; one verse could be sung in unison, with the keyboard playing the parts. The hymns are for various seasons of the church year, with a mixture of common and less familiar tunes. Ranges are comfortable with primarily syllabic settings for all parts. Easy, practical music.

**Concertato on “Holy, Holy, Holy! Lord God Almighty,”** Larry Visser. SATB, congregation, and organ, Wayne Leupold Editions Inc., WL 100047, \$1.70 (M).

In his arrangement of the well-known hymn tune *Nicaea*, Visser has provided a comfortable setting in which the congregation sings in unison with the choir on the first and last verses. The second verse begins with the men, then the women join; the third verse is in four parts, which are doubled in the organ. There are short organ interludes printed on three staves.

**Amazing Grace**, arr. Evelyn Simpson-Curenton. SATB and piano, GIA Publications, G-5694, \$1.30 (M).

This setting is in GIA's African American Church Music Series. The first two verses are preceded by humming; all three use the same music in a four-part setting, although it might be possible to have the choir hum the melody in unison. The accompaniment for these sections is very simple, but in the third verse the choir sings in a more soulful unison above a soloistic and elaborate keyboard part with a gospel character, which continues to build in that spirit for the fourth verse. This is sure to be a favorite with the accompanist and choir.

**Blessed Assurance, Jesus Is Mine**, arr. Cindy Berry. SATB and keyboard, Hope Publishing Co., C5512, \$1.80 (M-).

This setting of the popular Fanny Crosby text follows the well-known melody throughout the verses. There is an optional descant at the end as the music moves into a dramatic coda. The choral parts are on two staves and move syllabically in the same rhythms. Choirs and congregations will enjoy singing this famous hymn.

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**O God, Our Help in Ages Past**, Anna Laura Page. SATB, organ, optional brass quartet, and optional handbells (3, 4, or 5 octaves), Choristers Guild, CGA 976, \$1.60 (M).

Page uses the text but not the hymn tune in her arrangement. This choral score does not indicate the optional brass and is for organ; the full score (CGA 975) is available from the publishers, as are the reproducible instrumental parts (CGRP9). The choral parts are on two staves, and the music has a bravura quality as it moves through several key changes.

**All Creatures of Our God and King**, Carl Schalk. SATB, organ, and optional strings, Augsburg Fortress, 0-9006-7792-7, \$1.75 (M).

Strings are listed as *ad lib*, but the accompaniment consists of four separate lines, so it is easy to imagine that they either accompany the entire piece or can combine with the organ on some of it. The hymn tune is not used, only the translation of the Francis of Assisi text. The music has a flowing character with long, chant-like vocal lines. This is an attractive setting, with repeated material. The choral parts are on two staves.

**Christ Is Made the Sure Foundation**, arr. Joel Raney. SATB and piano with optional organ, handbells, trumpet and percussion, Hope Publishing Co., C-5500, \$1.80 (M+).

This exciting setting of the John Goss hymn opens with an extended introduction, with alleluias and other additional material in a triumphal setting. This dissolves into a more tranquil accompaniment as background for the unison setting of the hymn tune. There is a section for an optional children's choir. The last verse is again a unison statement of the tune over bold and dramatic keyboard chords. The music ends with loud alleluias from the introduction. This will be a sure winner. The instrumental packet, which includes a conductor's score, is C 5500P (\$30.00).

**As the Grains of Wheat**, arr. David Haas. SATB, congregation, keyboard, guitar and C instrument, GIA Publications, Inc., G-6453, \$1.50 (E).

This text is not set to the tune by Marty Haugen. There is a reproducible melodic page included on the back cover for use by the congregation. Two verses are set in limited harmony with a C instrument part. Easy music with verses that expand the hymn's intent from offertory to communion use.

**Come, Ye Thankful People**, arr. Allen Pote. SATB, treble choir, organ, with optional handbells or brass quartet, timpani, and congregation, Harold Flammer Music (Shawnee Press), A7583, \$1.75 (M).

This setting incorporates the tune *St. George's Windsor* and expands Henry Alford's recognized text so that Psalm 67 becomes an additional part of the music. The choral music includes separate parts at the end for the handbell choir and for duplication in the bulletin for congregational singing. The choral parts are on two staves; the treble choir has two pages of unison singing. Brass/timpani parts are available from the publishers (LB5697). Although most often used in November Thanksgiving services, this setting will be appropriate for other times of the year and is highly recommended.

**When in Our Music God Is Glorified**, arr. Mark Hayes. SATB, keyboard with optional horns, trumpets, trombones, tuba, and percussion, Beckenhorst Press, Inc., BP 1750, \$1.75 (full score and parts, BP 1750A, \$25.00) (M).

Fred Pratt Green's text and Stanford's music are preserved in this exciting arrangement, which opens with bravura alleluias. Then, at a faster tempo, the famous hymn tune is stated in unison for choir and congregation. One verse has sections of unaccompanied choral singing. The last verse brings in the congregation and has a more elaborate accompaniment. This setting is not difficult but remains inspiring and is certain to be a hit with the choir and the congregation.

## Book Reviews

John Henderson, editor, *A Directory of Composers for Organ, 3rd Revised and Enlarged Edition*, John Henderson (Publishing) Ltd., \$110.00; <[www.rscm.u-net.com](http://www.rscm.u-net.com)>; also available from the Organ Historical Society, <[www.ohscatalog.com](http://www.ohscatalog.com)>.

One could hardly overstate the importance of this revised and enlarged work, and of its utility in so many ways for performers, writers, researchers, and amateurs. John Henderson, Hon. Librarian to the Royal School of Church Music in Dorking, England, published the initial edition in 1996 and its successor in 2000. The third edition expands that work in several ways. It now includes composers known to have written but not necessarily published music for organ, and its biographical sketches are more complete regarding dates of birth and death and country of origin. These increments alone account for an increase to 17,000 listings from 10,000 in the second edition. A select bibliography of references for further reading supplements many entries.

To have composed for the organ or for the organ and other instruments is the sole criterion for being listed here: performances, and performers who have not composed, lie outside the scope of this work.

Twelve appendices adorn this monumental compendium, some entirely pertinent to the main collection of information, some delightfully idiosyncratic, and all useful. Approximately 1,600 publishers are noted in Appendix A and the list of their addresses runs to 50 pages in Appendix B. Having acronyms for 1,600 publishers saves a lot of ink in the body of the work, but it means one will have to refer to the appendices regularly.

New in the third edition is Appendix C, an evaluation of the sources from which information about composers and publishers was gleaned, including libraries, the Internet, and program notes from recordings. Also new is Appendix G, a listing of 147 pertinent journals and serials published from 1847 to the present. The term *journals and serials* comprises not only journals with commentary, such as *THE DIAPASON* and *The American Organist*, but also serial publications of musical compositions such as the famous *Archives des Maîtres de l'Orgue*. In addition to suggested bibliographical references listed with individual entries, Appendix E contains a bibliography of 67 books organized into three categories: Books about Repertoire, Books in Foreign Languages, and General Reference Books and Dictionaries. Items in these categories are organized by date of publication. Appendix H lists sources for early European organ literature from 1320 to 1650, and for English keyboard

music from approximately 1500 to 1900.

Three shorter appendices present information in the form of tables. Appendix I identifies thirteen editions (with brief commentary) of the works of J. S. Bach and locates items in those editions by BWV number. Appendix J is a short table extracting the names of 870 female composers, while Appendix K succinctly tabulates the number of composers born in each of 107 countries.

Appendix F, formerly available only on the website, lists names and tenures of *organistes titulaires, suppléants, and maîtres de chapelle* at 98 Parisian churches and one synagogue (Jehan Alain played there). *Bien sûr*, the legendary Leonin and Perotin head the list at Notre Dame, although the first organist whose dates are noted is Renaud de Reims, who served from 1392 to 1415.

Of particular note is a lengthy essay by Henderson himself (Appendix D), the result of an examination of 17,000 recital programs performed in Britain in the fifty years between 1880 and 1930. (He confides that this material was gathered for a dissertation.) The public hall as concert venue is a British innovation, and the development of the organ recital in non-ecclesiastical settings is thoroughly treated here, no less than the church recital. (Noon-hour programs peaked in popularity in London in the 1920s.) One finds listed the names of composers who rated more than one hundred perfor-

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mances of their works. Henderson has analyzed the repertoire chosen from the works of prominent composers, such as Bach, Guillemant, Mendelssohn, Handel, Lemare, Wolstenholme, Hollins, Best, Elgar and Faulkes.

This one-volume amazing masterpiece is heartily recommended. For additions and corrections, and to find information about ordering a copy, one may go to the website: <<http://www.rscm.u-net.com>>.

—Gale Kramer  
Ann Arbor, Michigan

## New Recordings

**Olivier Messiaen, *The Organ Works—Volume 1*. Gillian Weir, organist. Priory Records, PRCD 921, <[www.priory.org.uk](http://www.priory.org.uk)>. Available from the Organ Historical Society, \$16.98, <[www.ohscatalog.org](http://www.ohscatalog.org)>.**

Olivier Messiaen, *Apparition de l'Eglise Eternelle, La Nativité du Seigneur* (complete), *Le Banquet Céleste*.

Dame Gillian Weir's wide-ranging concert repertoire encompasses the early Renaissance to the new premieres of contemporary music scores. She has made numerous organ recordings chronicling her adventuresome journey with this repertoire. The music of Olivier Messiaen, however, helped launch Weir's career as an international concert artist. Her acquaintance with his music began in her college days at the Royal College of Music in London, where, still a relative newcomer to the organ herself, she performed Messiaen's *Combat de la Mort et de la Vie* from *Les Corps Glorieux* as a competitor in the St. Albans International Organ Festival in 1964. The international jury and audience members were transfixed, the jury awarded Weir first prize, and her career as an international organ concert artist soon followed.

Many other organists and concert audiences found Messiaen's music difficult to comprehend, however. The immediate connection that Weir felt to his music and her friendship with Messiaen has blessed her with personal insights into his music, which she has in turn shared with audiences throughout the world in concert, lecture, and masterclass. Weir recorded what was then the complete Messiaen organ works in 1979 on the M. P. Möller organ at the National Shrine of the Immaculate Conception, which was, incidentally, one of Messiaen's favorite organs. In 1988, Messiaen encouraged Weir to re-record his complete works on CD, which included the recently composed *Livre du Saint Sacre-*

*ment*, premiered at the American Guild of Organists 1986 convention in Detroit. Weir recorded Messiaen's organ music on compact disc in 1994, which was released on the Collins Classics label and garnered many prizes, awards, and compliments from organists and musicians the world over. Though the Collins label disappeared and the recordings went out of print, Weir's complete Messiaen cycle was reissued on the Priory label in 2002. This recording, Volume 1, features three early organ works of Messiaen, which were composed in late 1920s and 1930s: *Apparition de l'Eglise Eternelle, La Nativité du Seigneur* (complete), and *Le Banquet Céleste*.

Weir's choice of organ for her Messiaen cycle is interesting and provocative. Her copious and engaging liner notes remind the listener that although Messiaen presided over the 1858 Cavaillé-Coll organ at l'Eglise de la Sainte-Trinité in Paris for over sixty years, and that most of his organ music was created on this particular organ, "he was by no means wedded to the sound of this one organ." Theophil M. Otto's fascinating article "Messiaen and the Baroque Organ," which was published in the September 1978 issue of *Music/The AGO-RCCO Magazine*, confirms this and relates Almut Rößler's experiences with Messiaen on the 1954 Rudolf von Beckerath organ at the Johanniskirche in Düsseldorf, Germany.

In the liner notes, Weir describes the primary characteristics that Messiaen deemed necessary for an organ to effectively portray his organ music. The first of these is power (the organ should be able to overwhelm the listener), clarity, color (exhibited by a variety of mutation stops), and finally, in Weir's words, "the ringing French reeds, bursting forth from a Swell box or, in the Pedal, magnificently underpinning the whole structure." Weir's search for an organ that possessed these qualities ended surprisingly not in France, but in Denmark, at the Domkirche in Århus, which possesses an organ built by the Danish company Th. Frobenius and Sons (Lyngby) in 1928, with further expansion and selective revoicing carried out by this same builder three different times. The organ currently comprises 89 stops and was the largest organ in Denmark for many years until 1995, when the large Marcussen organ at the Domkirche in Copenhagen unseated it. The Århus organ will become the third largest organ in Denmark in 2008, when a new 91-stop J. L. van den Heuvel Orgelbouw is installed in a 2,000-seat concert hall that will be found in the new DR-BYEN (Danish Radio and TV) complex in Copenhagen.

One might find Weir's choice of a Frobenius organ slightly surprising, but a

few minutes' listening allays any fears of a mismatch between organ and music. All of the requirements for a Messiaen organ are met. The organ has plenty of power, all of the reed stops were imported from France; mutations are plentiful (in this organ they are available on all divisions), creating a diverse variety of color. Clarity is also evident on the recording, whether due to microphone placement, acoustics, or both, but the recording has instilled within this reviewer a strong desire to hear this organ in person.

*Apparition de l'Eglise Eternelle* serves as a very effective work with which to open this recording. Its subtle, yet intense beginning, achieved with the full Svelleværk division with the expression pedal closed, builds as the swell box gradually opens, manuals are changed, and stops are added as a magnificent vision of a church gradually comes to view. The climax, which symbolizes the listener's beholding of the church in magnificent splendor in full view, is absolutely riveting. This reviewer was awestruck by the sheer power and grandeur of the Pedal 32' Kontrafagot, which, full of fundamental and visceral force, delivers thundering hammer-like blows on octave low-C notes that remind the listener of the sheer force it takes to symbolically build the church in the piece. The work ends as effectively as it began, with the church ever so slowly disappearing from view, and before the listener knows it, the vision has all but disappeared, as the foundation stops of the Svelleværk fade into oblivion. Weir's performance of this work, coupled with this organ, is by itself worth the price of this recording.

Weir then traverses the entire *La Nativité du Seigneur* cycle with authority and grace—the work receives a positively superb reading. Weir exploits virtually every possible color of the Frobenius organ to fine effect. Each of these nine movements portrays a variety of moods and emotions—from the meditative celestes and flutes of *Desseins Eternels* to the folklike charm of *Les Bergers* to the blaze of color and glory of *Dieu parmi nous*, which is both scintillating and hair-raising. Weir not only succeeds in playing each work with musicality and admirable technical prowess, but effectively weds the music to its religious context. The album closes with Messiaen's first published work, *Le Banquet Céleste*, as Weir delicately traverses the timeless harmonies and water drops with the utmost sensitivity.

The liner notes that accompany the recording are simply stunning—so complete and informative. Weir is as gifted a writer as she is an organist and gives detailed and knowledgeable information about each of the works on the record-

ing. In addition to the notes about this recording, the CD offers several bonus materials in the notes. A fantastic reprint of Weir's article "En Souvenir . . . Olivier Messiaen 1908–1992" that she wrote for *The Organists' Review* is also included, detailing Weir's many interactions with and information about Messiaen himself. Weir's article on the Frobenius organ used for the recording is also interesting, and Jean-Louis Coignet, *Expert-organier* of the City of Paris and *Technicien-conseil* for historic organs at the French Ministry of Culture, provides an interesting history of the Cavaillé-Coll organ in l'Eglise de la Sainte-Trinité in Paris. A most helpful catalogue of Messiaen's organ works follows, which is followed by an even more detailed record of significant dates in Messiaen's life. Vincent Walsh's article on synaesthesia is a masterpiece. This is a masterful recording in every way. Do purchase it.

—David Pickering  
Graceland University

**Johann Sebastian Bach, *Orgelbüchlein*. Ullrich Böhme an der Bach-Orgel in der Thomaskirche zu Leipzig. 76:53 minutes, Querstand VKJK0603, €18.00. <<http://www.vkjk.de/>>.**

The *Orgelbüchlein*, a collection of 45 chorale prelude gems written phrase by phrase without interludes, delivers brief musical vignettes on the text. The performer must have an edition such as Bärenreiter's, with the chorale texts translated. Understanding the title and knowing the text is an essential theological-musicological tool for interpreting these encapsulated pieces.

For example, in 1975 a famous organist in Paris insisted on students playing "Christ lag in Todesbanden" *lentissimo* with Voix Celeste and 32' Bourdon in the pedal. When told this approach was all wrong because the German title clearly indicates Easter, not Good Friday, in using the past tense "Christ lag" (Christ lay, not is lying) and by ending in an "Alleluia," the "aha" clicked. After a performance with *organo pleno* and 16' reed in the pedal, the teacher then said, "From now on I will play it this way."

The diminutive "Büchlein" should not lead one to confuse "little" with "easy," because, aside from the technical challenges, neophytes who tread these waters learn quickly the difference between notation and symbol. True, notation is a series of symbols that represent the composer's intention to be reflected in a performer's perception, but here one confronts Bach's world of ideas in a language of symbol motives—and for those to be realized one must enter his belief system within and beyond the notation. Some ideas are quite immediate, such as the ascending and descending of angels (or the

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fluttering of wings) in "Vom Himmel kam der Engel Schar" or the descending diminished seventh in "Durch Adams Fall." Others require analysis and reflection.

It is lamentable that Bach only finished 45 of an intended 161 chorales, with the project never fully realized for whatever reason. The fine notes by Andreas Glöckner indicate Bach probably composed these works in Weimar between Advent 1712 and 1717, using an album of 92 pages with only one page for each prelude. Choices were perhaps based on a 1675 Thuringian chorale book by beginning with the church year, then those for the liturgy and Catechism, and finally newer chorales. In fact, he set only most of the preludes through the Passion, with the remainder incomplete.

Ulrich Böhme has been Thomasorganist, Leipzig since 1985 and professor at the local Hochschule für Musik und Theater since 1994. He was instrumental in the building of the "Bach Organ" by Woehl at St. Thomas as well as restoring the Sauer organ, serves as consultant for historic organ restorations, and performs as a recitalist throughout Europe and recently appearing more regularly in the United States.

Böhme's approach to interpreting these chorales presents sensible theological statements with a clear understanding of historical precedent that is more direct than sentimental, but not without sensitivity. A comparison might be made with Anton Heiller's 1963 recording, regarded as a touchstone for decades. Heiller was given to a spiritually introspective interpretation that often yielded intensely moving performances. Here, there is some distance from Vienna, but not a disparity, because Böhme is not a literalist, but an empathetic and intuitive player, as reflected in "Jesu, meine Freude" or "Ich ruf' zu dir," and yet joyfully emotive as in "In dir ist Freude."

Specifications and complete registrations are provided, reflecting Böhme's imaginative use of the whole range of possibilities and no doubt taking his cue from Carl Philipp Emanuel's description of Bach's approach: "Sometimes, when he wanted to play their organs, the organists got a fright at seeing how he pulled the stops. They couldn't believe that he could thus get a good sound. Yet when they heard the effect, they were surprised." (Letter to Forkel, 1774?)

So Böhme is not shy in exploring the full options of the Bach organ, whether simple or complex. Sometimes just a 4' flute, as in "Puer natus," or the glorious plenum in "Heut' triumphieret Gottes Sohn" are gratifying, but also listen for the Vox Humana added to a Principal with tremulant, multiple stops of the same pitch, the coupling of manuals, gaps in pitches, and the inclusion of the Tierce and reeds in plenums. There are lessons to be learned. Usually the recorded sound is excellent, but sometimes plenums could be clearer.

This is the second in a series of three recordings. The first, "Der junge Bach," which displayed a mastery of *stylus phantasticus*, was reviewed here in November 2006. Volume three will focus on mature works.

—Joel H. Kuznik  
New York City

**A Windsor Collection: Organ Music from St. George's Chapel, Windsor. Timothy Byram-Wigfield, organist. Regent Records compact disc REGCD 200, <www.regent-records.co.uk>.**

*Coronation March*, Tchaikovsky, arr. Bennett; *Prelude and Fugue in G* (BWV 541), J. S. Bach; *Chorale Prelude "Vater unser im Himmelreich"*, Böhm; *Scherzo from "A Midsummer Night's Dream"*, Mendelssohn, arr. Nevin; *Prelude, Fugue and Variation*, Franck; *Scherzo*, op. 2, Duruflé; *Tu es Petra*, Mulet; *Toccatina from "The Organ"*, Alcock; *Psalm Prelude, Set 1, No. 1*, Howells; *Popular Song from "Façade"*, Walton, arr. Gower; *Chorale-Fantasia "Hallelujah, Gott zu loben"*, Reger.

St. George's Chapel, Windsor, is located inside Windsor Castle and is both a Royal Peculiar (that is, a chapel di-

rectly under the control of the Queen rather than part of a normal Church of England diocese) and also the Chapel of the Knights of the Order of the Garter. The lovely fan-vaulted building is built in the English Perpendicular style and like the somewhat similar King's College Chapel in Cambridge has excellent acoustics. Its long succession of organists has included such names as Richard Farrant, John Merbecke, James Nares, Sir George Elvey, Sir Walter Parratt, Sir Henry Walford Davies, and Sir William Harris. Although the oldest pipes in the organ date back to the seventeenth century, the instrument in its present incarnation is a fine example of the British equivalent of what in North America would be called the "American Classic" style, built to the design of then organist Sidney Campbell by Harrison & Harrison of Durham in 1965. It has 72 stops arranged over four manuals and pedals. Although it is by no means the best-known instrument of the period, there is a case to be made that this is the finest large organ built in United Kingdom in the third quarter of the twentieth century. It is exceptionally versatile in being able to adapt itself successfully to almost any style of organ music, as the very eclectic program on this compact disc ably demonstrates. The performer on this recording, Timothy Byram-Wigfield, took over as director of music at St. George's Chapel in 2003. (See

"Cambridge Chats #1: Timothy Byram-Wigfield," by Gordon and Barbara Betenbaugh, *THE DIAPASON*, December 2003, pp. 16–19.)

The recording begins with a spirited performance of Tchaikovsky's *Coronation March*, commissioned for the coronation of Czar Alexander III in 1883, and here transcribed for organ from Richard Rodney Bennett's version for piano duet. The organ proves very successful at handling the symphonic repertoire, and is particularly effective in the spacious acoustic of St. George's Chapel, where the big pedal reeds reverberate around the building in a most impressive manner.


The next two tracks could hardly be more of a contrast, since the familiar Bach *Prelude and Fugue in G major* (BWV 541) is here played on a clear and brilliant-sounding chorus such as one might expect to find on a baroque or classical organ—there are few organs that could accommodate themselves as well as this one to both classical and symphonic works. After this, Georg Böhm's *Chorale Prelude on "Vater unser in Himmelreich"* shows how admirably some of the softer flutes and solo registrations can perform the German baroque repertoire.

The *Wedding March* is too often the only work from Mendelssohn's incidental music to *A Midsummer Night's Dream* that gets played on the organ. Since 1858, when it was played at the wedding of Princess Victoria and Crown

Prince Frederick of Prussia, the *Wedding March* has been a victim of its own popularity. It is indeed quite a fine piece in its original version as transcribed by W. T. Best and others. Today, alas, it is mostly heard in the hideously bowdlerized versions that are to be found in many wedding anthologies. I long for a good compact disc including the whole of the incidental music from *A Midsummer Night's Dream* played on the organ in a good transcription. Here in the meantime we have a very fine performance of the playful *Scherzo* as transcribed by Gordon Balch Nevin.


Following this, César Franck's *Prelude, Fugue and Variation* gives an opportunity for some of the gentler sounds of the Harrison organ to echo around St. George's Chapel. Then comes another *Scherzo* of very different character from the one from *A Midsummer Night's Dream*—the one comprising Maurice Duruflé's opus 2. We hear again some of the softer flutes and also the warmth of the diapasons and strings of the Harrison organ. These compare very favorably with the more sterile sound of the 8-foot Principal on a typical Aeolian-Skinner organ of the period, and in this respect the Windsor organ is a lot nearer to what is being built in North America today than to what was being built here in the 1960s. We then have a virtuoso performance of a well-known work by an elder contemporary of Duruflé, Henri Mulet's

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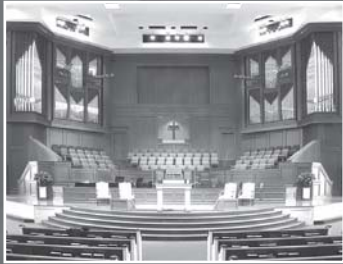
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2009




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2007



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2007



Church of Santo Volto  
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toccata "Tu es Petra" from the *Esquisses Byzantines*. Here again the big pedal notes reverberate around the building in a most impressive way. The 32-foot Double Trombone stop is very effective in French music, though it would be a little overpowering for Bach.

After this we hear one of the little-known gems of the English romantic organ repertoire, the scherzo-like *Toccatina* from the organ tutor written by Sir Walter Galpin Alcock (1861–1947), for many years the organist of Salisbury Cathedral. This must surely be one of the best pedagogic pieces around. From the same period also comes Herbert Howells's *Psalms Prelude, Set 1, No. 1*, where again we hear the majestic sounds of the full organ, as well as the warmth of some of its softer voices. Of very different character, though from much the same period also, is Sir William Walton's *Popular Song* ("Lily O'Grady") from *Façade*, a musical work inspired by the poems by Dame Edith Sitwell. It is here heard in Christopher Gower's organ transcription.

The last and most monumental piece on Timothy Byram-Wigfield's compact disc is Max Reger's *Chorale Fantasia on "Hallelujah, Gott zu loben, bleibe meine Seelenfreud!"* (op. 52, no. 3), perhaps Reger's finest composition. I am glad to say that after a long period of neglect this seems recently to have become one of Reger's most recorded compositions. This work puts both organist and organ through their paces, and the results on this recording are quite breathtaking. I heartily recommend this disc. The organ, quality of playing, and music are all quite glorious.

—John L. Speller  
St. Louis, Missouri

**Sevenfold Gifts.** Margaret Martin Kvamme, organist, at the Felgemaker Organ at Holy Cross Church, Santa Cruz, California; Albany recordings TROY940, <[www.albanyrecords.com](http://www.albanyrecords.com)>; available from the Organ Historical Society (\$15.98 plus shipping), <[www.ohscatalog.com](http://www.ohscatalog.com)>.

*The Gifts of the Spirit* (*Veni Creator Spiritus*), Theodore Morrison; *Introduction and Variations on "Lift High the Cross,"* Margaret Vardell Sandresky; *Puer Natus* ("What Star Is This with Beams So Bright" from *Seasonal Psalms*), Emma Lou Diemer; *Sonata*, op. 65, no. 6, Felix Mendelssohn; *Passacaglia*, BWV 582, Johann Sebastian Bach; "Flutes for San Francisco" (from *Home Suite Home*), Pamela Decker; *Variations on a Folk Tune* ("Peter, Go Ring Dem Bells"), Florence Beatrice Price.

For many organists who spend their lives playing smaller instruments, hearing a recording like this on a really fine small instrument played beautifully by a sensitive and creative artist is a true delight. First, a few words about the instrument. The organ at Holy Cross Church began its life as Opus 1889 of the Felgemaker company, based in Erie, Pennsylvania, and a builder of instruments in the late 19th and early 20th century (they ceased operation in 1918). This 18-stop instrument was built for a church in Columbus, Ohio and was relocated by the Organ Clearing House and Alan Laufman and rebuilt by Stuart Goodwin in 1987–1988 as that company's Opus 10. (An interesting history and visual transformation of the organ from Ohio to California can be seen at <[www.goodwinorgans.com](http://www.goodwinorgans.com)>.) While so many churches are wondering what to do when they need an instrument, it reminds this reviewer that a truly fine small, colorful, well-built instrument provides a great variety of color, flexibility and musical nuance, all well displayed by this recording that takes its inspiration from presenting the variation form in all its permutations.

Composers have delighted for centuries in writing sets of variations on pre-existing tunes, either for the edification of congregants who would have known these tunes and would have enjoyed hearing the different arrangements of melodies that they would have known, or as a way of expressing their compositional prowess and skill in pouring their musical ideas into the "partita paradigm," as

a management consultant might say! The "sevenfold gifts" of this recording are the seven individual sets of variations on pre-composed tunes; although two of the seven are extremely well known and are available in many different recordings, it is probably fair to say that others indeed have probably have received their first presentation in this Albany recording.

The recording opens with an exploration of the various combinations and sounds of this excellent organ in Theodore Morrison's variations on the Gregorian sequence *Veni Creator Spiritus*, entitled *The Gifts of the Spirit*. Here again is another fine organ work that was commissioned by Marilyn Mason during her long and distinguished career at the University of Michigan, and the work begins and ends gently, capturing the symbolic nature of this ancient melody. We often assume that an organ recording will begin with a showpiece that lets the organ burst out of your speakers at the first chord. How refreshing to hear a more introspective work that evolves more slowly and gently to begin a recording, as if this recording were detaching the listener from the secular into the world of a sacred space.

Five variations follow in the next two works: Margaret Sandresky's *Introduction and Variations on "Lift High the Cross,"* a work written for a much larger Austin organ, and Emma Lou Diemer's *Puer Natus* (from a set called *Seasonal Psalms*). Sandresky's treatment begins with a different mood or treatment of this well-known tune after a rather dark and moody introduction, while Diemer's approach is more light-hearted and spirited and again shows the beautiful clarity of sound and singing quality of the organ. It is a pleasure to hear such beautiful voicing of individual stops.

Speaking of families of organ sounds, Pamela Decker's *Home Suite Home* (notice if you will the pun in the title) is another set of five variations, which introduces the various families of organ tone: principals, flutes, strings and reeds. Only one variation is included on this recording, and the composer herself explained that the San Francisco variation refers to a type of jazz associated with that city, and at the same time bears a very subtle resemblance to a rather post-Duruffé kind of language.

The set of variations by Florence Beatrice Price, an African-American woman who gained recognition for her work (in 1933 the Chicago Symphony Orchestra played her *Symphony in E Minor*), is a real catalog of various styles. Everything is here, from a simple chorale-like setting, to a theatre-styled variation, to a short character piece to a French-styled Widor/Vierne symphonic French toccata!

The two well-known works on this recording are Bach's monumental *Passacaglia*, BWV 582, and Felix Mendelssohn's expansive set of variations from his *Six Sonatas*, op. 65, based on the Lutheran hymn tune setting of the Lord's Prayer, *Vater Unser in Himmelreich*. Again, this reminds this reviewer of just how flexible an instrument of 18 stops can be to bring these masterworks alive under the hands of an artist such as Ms. Kvamme.

My only quibble about this recording is the placement of the pieces; it might have been interesting to open the recording with the Mendelssohn work and complete the project with the largest and undoubtedly most famous set of variations in the music of Bach. Those two masterworks on this recording appear fourth and fifth in this list of seven varia-

tions; this reviewer would place them first and last respectively.

What an inspiring recording of excellent playing on a fine instrument by a sensitive and musical artist. Give yourself a gift by getting these sevenfold gifts from this recording by Margaret Martin Kvamme.

—David Wagner  
Madonna University  
Livonia, Michigan

**The Organ at Worship, Scott Lamlein. Wesley United Methodist Church, Worcester, Massachusetts, 1927 E. M. Skinner organ, Opus 615, 4M/73R. North Forty Road Music Prod., NFR 102; available from the Organ Historical Society (\$17.98 plus shipping), <[www.ohscatalog.com](http://www.ohscatalog.com)>.**

*Organoedia ad missam lectam*, Kodály; *We All Believe in One God*, Bach; *Lo, How a Rose, Ah, Holy Jesus*, Brahms; *I Know That My Redeemer Lives, Jerusalem, My Happy Home*, Shearing; *Variations on Veni Creator Spiritus*, Duruffé; *The Old Rugged Cross*, Innes.

This CD provides an opportunity to hear Kodály's *Organoedia ad missam lectam*, which is the original form of what most of us know as the choral *Missa Brevis*; it is equally beautiful with its elements of Hungarian folk music and chant. The rich sounds of this Skinner organ fit the music exactly, as Lamlein demonstrates, using the entire available volume range. Here one feels the performer is not preoccupied with demonstrating his own virtuosity, as is so often the case, but rather performing in a manner that permits the music to speak.

Bach's *We All Believe in One True God* shows how effectively the Master can sound on a Skinner, although I would prefer a very slightly slower tempo for this stately music. Likewise, two imaginative settings by George Shearing, *I Know That My Redeemer Lives* and *Jerusalem, My Happy Home* are rhythmic, colorful and harmonically innovative and excellently performed by Lamlein.

Following the Duruffé, this otherwise estimable disc concludes with a three-minute variation on "The Old Rugged Cross" in a less than effective arrangement. Buy this for the first 17 tracks and skip the eighteenth.

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It is not practical to review recordings of over thirty separate organs with as many performers, but this series of extremely interesting and informative discs gives wonderful overall glimpses of what is available in various areas of the country. There is usually an advertisement in the back pages of this journal for recordings made in the different locations of the OHS national conventions. Check it out!

—Charles Huddleston Heaton  
Pittsburgh, Pennsylvania  
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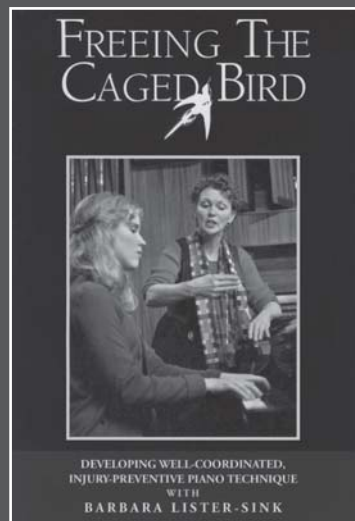
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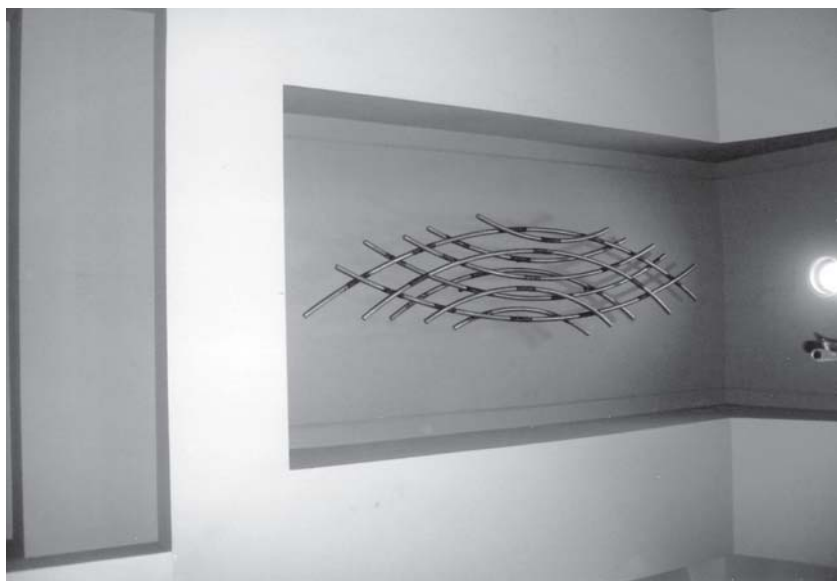




Robert Triplett, Craig Cramer, Larry Smith, Delbert Disselhorst, William Kuhlman, John Ditto, John Chappell Stowe



Delbert Disselhorst with former students at Saturday banquet



Wall sculpture in Krapf Organ Studio



Han Mi Kang, Julia Howell, Matt Palisch, Michael Davidson

## Alumni and friends recognize "Consummate" Disselhorst

After thirty-eight years of teaching at the University of Iowa, "That Professor from Iowa"<sup>1</sup> decided that 2008 was the year to retire. To help Delbert Disselhorst celebrate this occasion, over 130 of his current students, alumni, colleagues and friends gathered in Iowa City on February 29 and March 1 for a weekend of festivities including a series of recitals that actually began on the preceding Wednesday, February 27, with a noontime recital given by current students. Han Mi Kang, Julia Howell, Matt Palisch, and Michael Davidson presented the music of Bach, Widor, Schumann, and Messiaen on the new Casavant Opus 3867 (II/29) at the Congregational United Church of Christ. On Friday evening, February 29, Dr. Disselhorst performed an all-Bach program (from memory) for a large and enthusiastic crowd of over 500 people. A reception followed in the lobby of Clapp Recital Hall.

The retirement activities continued on Saturday with two recitals on the Clapp Recital Hall Casavant Opus 3105 (1971, designed by Lawrence Phelps). The first recital was given by alumni including Ruth Hurlburt, Gregory Peterson, John Sebolt, Roy Carroll, Christiaan Teeuwesen, Shelly Moorman-Stahlman, Mary Sebolt, Rudy Zuiderveld, David Henning, Gerhild Krapf (whose father, Gerhard, hired Disselhorst in 1970), and Brett Wolgast. Brett Wolgast had the honor of playing the world premiere of *Fantasia on Sine Nomine* by Craig Phillips, commissioned for this occasion by Delbert's many friends, alumni, and colleagues. The recital concluded with everyone singing the

hymn "For All the Saints" that the commissioned piece was based on, accompanied by some remarkable hymn playing by graduate student Chad Fothergill.

The second recital of the afternoon was given by colleagues of Disselhorst, including Robert Triplett, Craig Cramer, Larry Smith, William Kuhlmann, John Ditto, and John Chappell Stowe. University of Iowa colleague Mark Weiger (oboe) also performed, collaborating with Larry Smith on a piece by Iowa composer Alice Jordan. A very special gift in honor of Disselhorst's retirement was a wall sculpture for the Krapf Organ Studio, which was unveiled on Saturday afternoon between the alumni and colleague recitals. This sculpture, given by an anonymous benefactor, was created by Iowa artist Dale Merrill.

The weekend concluded with a gala reception and banquet held in the Levitt Center on the University of Iowa campus. The entire weekend was a huge success, thanks in large part to the current organ students who were actively involved with the planning and execution of all the events. The retirement planning committee included alumnus and colleague Brett Wolgast, alumna Ruth Hurlburt, graduate student Chad Fothergill, and friend Bill Dickinson.

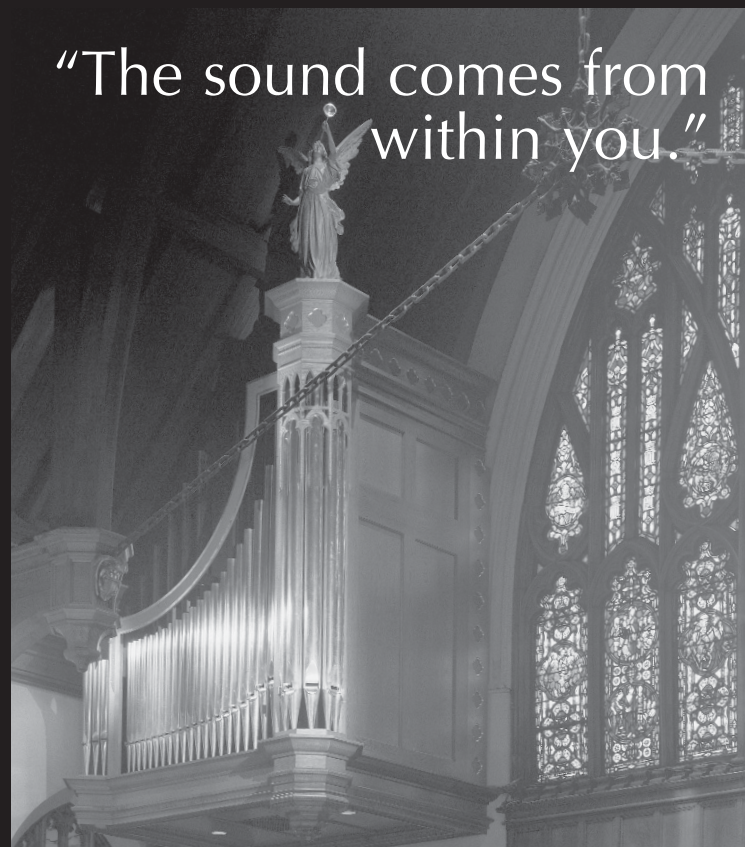
—William Dickinson

### Note

1. A phrase coined by Michael Barone on a *Pipedreams*® program (#0633, <pipedreams.publicradio.org> featuring Delbert Disselhorst.

William Dickinson is a board member and past dean of the River Valley AGO chapter. He has written a number of articles for *THE DIAPASON* and *The American Organist*.

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# From the Dickinson Collection: Reminiscences by Clarence Dickinson, Part 1: 1873–1898

Compiled by Lorenz Maycher

## Introduction

The reputation of organist, composer, and educator Clarence Dickinson (1873–1969) has suffered undeserved neglect among American church musicians since the 1950s. By the time he retired as organist-choirmaster of the Brick Church in New York City, changes in taste and style had radically altered what was considered acceptable in church music and organ design. Following Dr. Dickinson's retirement in 1960, the magnificent Skinner organ he played for over forty years was discarded, and his music gradually fell out of favor. Today his music lies largely forgotten. A recent search of a leading used music catalog produced 25 full pages of anthem titles by Clarence Dickinson that had been discarded by church music libraries throughout the country.

As we all know, styles are constantly changing, with one period of music, style of composition, or set of performance practices replaced by the next. Dr. Dickinson himself put the case well in his 1962 speech to the American Choral Directors' Association:

I suppose it is always a little rash to make any predictions about the future, because we seem always to be like the little boy who asked his mother whether the preacher was right when he said that we are dust, and will return to dust. When she said, "Yes," little Johnny asked, "Is that pile of dust under my bed coming or going?"

When I was a student in Berlin, Strauss was writing the latest of his tone poems. Heinrich Reimann, my organ teacher, played the first Berlin performance of the Brahms *Chorale Preludes*. When I got to Paris, Debussy was just beginning to be known. I prepared the chorus for a performance of the Beethoven *Ninth Symphony* and *Choral Fantasy* for Mahler in New York, at a time when Mahler's music was considered very advanced. There have been many significant changes since that time.

Our relationship to the repertory of the past will change. Thirty or forty years ago, who would have predicted the fashion for the baroque which seems now to be sweeping this country? I think it is likely that within a generation, only relatively little of this music will be used in churches. By that time, someone will have come up with some new period which captivates the attention of scholars and choirmasters, and then, who knows; we might even develop a mania for Barnby and Buck! I understand that the editor-in-chief of an important German reference work has said that the period which needs most research is the nineteenth—that's right—the nineteenth century. When musicologists start work there, and doctoral dissertations are written about Stainer and his continental counterparts, how the picture of church music will have changed!

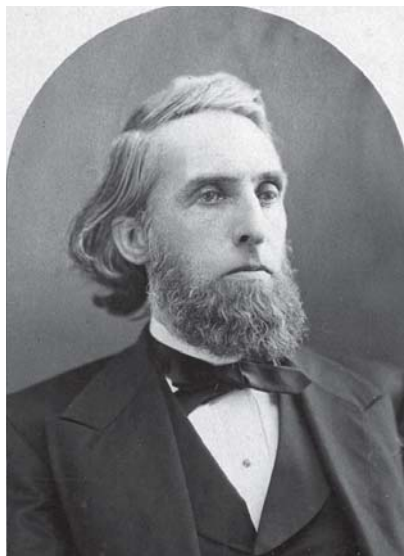
Recent trends suggest that the romantic style of music making has returned in full force: new church and concert organs are being built in the romantic tradition, with string divisions, abundant color reeds, and double expression, and the inclusion of romantic transcriptions has become acceptable even on degree recital programs in the major universities. Perhaps now is the time to reconsider Clarence Dickinson, surely one of the most influential figures in American church music in the first half of the twentieth century. This pioneering musician, composer, arranger, author, educator, historian, and concert organist set the standard for generations of church musicians and organists. He served as organist-choirmaster at Brick Presbyterian Church in New York City for over fifty years and was founding director of the School of Sacred Music at Union Theological Seminary and a founding member of the American Guild of Organists. As a composer, Dickinson was a master of form, counterpoint, and heart-felt melody. Working with his equally famous wife and partner, Helen A. Dickinson, he produced an important body of



Clarence Dickinson at the Skinner console, The Brick Presbyterian Church, New York City



Clarence Dickinson as a child



Rev. William Cowper Dickinson, D.D., Clarence Dickinson's father, at the time of his pastorate in Lafayette, Indiana



Clarence Dickinson, age 10

musical research, including hundreds of lectures on church music and music history, and published countless original anthems and historic editions. As his extant recordings reveal, he was also one of the great concert organists, with a dazzling technique and profound sense of color, drama, and musicianship.

*Reminiscences*, which is compiled from autobiographical sketches and speeches by Dr. Dickinson, is the first installment in a projected series of articles featuring items from Clarence Dickinson's personal library, housed at William Carey University in Hattiesburg, Mississippi. We are very grateful to Patricia Furr and Dr. Gene Winters, of William Carey University, for so generously providing access to this collection and granting permission to publish these important historical documents, preserving the legacy of Clarence and Helen A. Dickinson.

—Lorenz Maycher  
Laurel, Mississippi

This matter of age is a queer thing: for a goodly number of years, if you start early, people keep saying "Is it not wonderful that such a young lad can handle a great organ?" Then, through the middle years, when you are working your hardest, they just take it for granted that you do your job. After you hear yourself for the first time referred to as an octogenarian (an awful shock), people say, "Isn't it wonderful that the old boy can handle that great organ at his age?" I thought you might be interested to know how I got started on this road.

Clarence Dickinson

Clarence Dickinson autograph

The height was wonderful for  
to grow up in the latter  
part of the 19th century, you  
must go to the 9th St. Hill & follow  
westward you were in the  
country. The woods contained many  
nut trees, hickory, black walnut  
& butternut and you gathered  
bags of nuts for the winter.  
There were small caves in the  
hills through which you could  
crawl adventurously. In the  
winter of your school you  
could coast down the city's hills  
you could coast down home on  
your sled or skates you there  
was much snow & ice. They  
of course you had to be careful  
to stop before you reached the  
railroad track that wound around  
the city at the foot of the hills.  
My older brother Richard, a  
close friend of 3 boys who  
came down to the 9th St. Hill on  
his sled as such had one day

Clarence Dickinson handwritten autobiographical sketch, page 1

carried off its stone piers it would swing around alongside the shore and be salvaged. They knocked out a great number of the boards at the sides of the bridge and allowed the water to race through over its floor so that it did not offer much resistance to the raging current. It was not swept away, but it certainly was an exciting sight for a small lad!

We lived in the large Presbyterian brick manse on Columbia Street, which was, in my young judgment, most admirably situated, as all processions passed by the house every summer; the circus parade and the marches at election time, in which men carried swinging gasoline torches, their great wicks giving off light and smoke.

When I was about seven years old I made my first and only business venture. My allowance was 5 cents a week for carrying in kindling wood, and one of my classmates informed me how I could double my income by going down to the *Courier* office in the late afternoon and buying two copies of the paper for a nickel and then selling them for 5 cents apiece. I did this one day all on my own, and was much surprised when my family was not enthusiastic over the venture. It was probably just as well, as the nervous strain of wondering whether I would really recover my initial investment proved rather great for such a young man.

I began piano study with my two older sisters, Martha (Mattie) and Sarah, in those early days. My father, The Rev. William Cowper Dickinson, D.D., was the pastor of the Second Presbyterian Church, and my earliest memory of that church is of the great golden organ pipes standing so imposingly in front of me at my sister's wedding. I suppose my future was settled right then. When I was ten years old, my father accepted a call from the College Hill Presbyterian Church in Cincinnati. It was like going home to him, because he had spent his boyhood in Walnut Hills, Cincinnati. My grandfather, Baxter Dickinson, had moved to Lane Seminary to be associate director of the seminary with Lyman Beecher, so that my father had as playmates Henry Ward Beecher and Harriet Beecher (later Stowe), who wrote *Uncle Tom's Cabin*. Baxter Dickinson had been a professor at Auburn Theological Seminary, where he wrote a very famous paper called the "Auburn Declaration," which separated the church into the old school and new school, the conservative and the advanced. He lived to see the two churches unite on that same basis—the old church had caught up with the new. When I





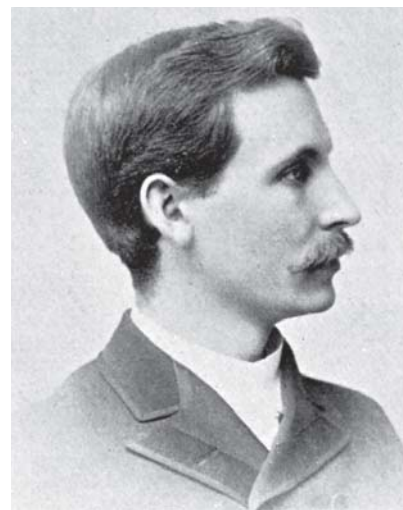
Rev. Baxter Dickinson, Clarence Dickinson's grandfather



Clarence Dickinson, age 15



Clarence Dickinson, October 1891



Harrison M. Wild

## Ye Little Old Folkes' Concerte!

WHEN A GOODLIE COMPANIE OF BOYS AND GIRLS WILL  
MAKE GOODE MUSICK FOR YE PLEASURE OF YE  
TOWNE FOLKES, WH THE SAME WILL BE  
HELD IN YE ASSEMBLIE ROOM OF

### \*Ye Sanitarium Hall, College Hill.\*

MUSICK Will first tune up wh the Towne Clocke strikes 8 (if ye  
Piggons be not on ye Hands) on Fifth Day Evening, wh the same  
is Friday, ye 3rd Month, March, in ye year of our Lord  
MDCCLXXXVI. Ye price to enter will be 5 and 30 Pence, to be  
paid to ye tithing man, Aaron Josephus Billing, who will be at ye door  
and admit all who present the chink.

Ye entrance doors shall be open at earlie candle lyte, and cer-  
tainye good-lookinge yongue mene will showe ye patrons to comfort-  
able sittings.

Ye patrons have no neede to fetch candles, as a bargaine has  
been made to supply ye needed lyte.

Ye Men and Women will be suffered to sit together; but it is  
ye Timer's particular requeste that ye yongue mene and maidens do  
not ente Peanuts or Maple Wax Sugar during ye singinge of ye tunes.

*Nota Bene.*—At ye close of ye singinge, ye yongue mene will  
have ye opportunite to take ye yongue woman, suche as ye want to  
have company home with, wh is a proffer.

### Ye Little Old Folkes' Concerte, 1886

came to the Brick Church and sat down at the piano in the room that served as social room and chapel. I looked up at a picture over my head, and there was my grandfather standing on the steps of the old Church of the Covenant, which later became a part of the Brick Church, at the assembly which brought the two churches together.

In the summer of 1883, our church in College Hill was just putting in a new organ, and since the manse was next to the church, I was kept busy watching the erection of the organ. I spent all my time watching this, and learned much about the organ. I "helped" in various ways, occasionally pumping the wind into it for tuning, and part of the time holding the keys down for the tuning. When the men were away, I would pump the organ full of wind and race around to the front and play till the wind gave. I had a terrible time trying to decide whether to play for a couple of minutes on the softest stop or whether to have a great burst of glory with full organ for a few seconds. When the day came for the dedication of the new organ, a famous organist came up from Cincinnati and found this lad performing this act. He very kindly went around to the rear of the organ and pumped for me, so for the first time I could finish my piece. It was a very kind and wonderful thing for a great artist to do, and I doubt whether, in all my life, I have ever had a more exciting experience.

Soon after, I was allowed to play some of the Christian Endeavor services on the small organ in the chapel, and came to know the hymn book very well, as my father was rather strict, allowing no secular music to be played on Sunday. I was studying piano, and enjoyed the Mozart and Clementi sonatinas, but I gloried especially in a little book of operatic transcriptions my older sister had left behind when she married, enjoying immensely the showy arpeggios and splashy effects, in *Martha*, for instance. When I was twelve, I made my debut as a pianist and conductor in the Town Hall wearing little old folks' concert dress. There I sat with my ruffled shirt, blue velvet coat, and white curly wig, conducting a chorus of children and the "orchestra," which consisted of a piano and one violin.

When I was fourteen, in June 1887, my

father retired, and we all went to California to live in Pasadena for ten months, where I grew 10 inches in 10 months, a good advertisement for the California climate. It happened that we took our dinners at the same boarding house as the quartet of the First Presbyterian Church, a church which has remained famous for its music ever since. By this time I had learned to play the piano well, and when the quartet, which included the beautiful soprano soloist, Mae Staats, was asked to sing after dinner, I was the only one who could play for them. This was a wonderful opportunity for me to learn all the well-known solos, duets, and quartets. (Years later, when Mrs. Dickinson and I were holding music conferences in the three universities—University of Los Angeles, University of California, LA, and Occidental College—notices of the conferences were in all the papers. I received a letter from Mae Staats in Northern California asking, "Were you the little boy who used to play for me so many years ago?")

But it happened that my best friend was going to Miami University in Oxford, Ohio, and he persuaded me to join him there in the preparatory school, which had just reopened after being closed from the Civil War to that year. Here I had the good fortune of being appointed University Organist at age fifteen, gaining my first experience in playing major services and accompanying anthems. This was an exciting winter because my friend and I occupied the room General Harrison had occupied when he was there, and this was the fall in which he was elected President of the United States.

The president of the college, President Warfield, started athletics that year, and we all had to play. I played on the scrub football team against the real

team, on which the faculty played. One chilly afternoon, with players swarming the field, President Warfield, who was six feet, four inches tall, broke through the line, knocking men right and left, till I was the only one between him and the goal! I can still hear the spares yelling, "Hold him, Dickie! Hold him!"—but he knocked me sprawling. My friend unfortunately gave the mathematics professor a black eye during one game, and he was flunked owing to that black eye. I barely passed with the lowest successful mark possible.

When the year was over I joined my family in Evanston, Illinois, and entered Northwestern University in the fall of 1890 as the youngest member of a class of 125. When I showed my bad mark to the professor of mathematics at Northwestern, I was told I should have to take that course again. This was disheartening, as it was the one course in which I had no interest. Nevertheless, I attended the first meeting of the class. The professor finished with an amusing story, which he thought very, very funny. Naturally we all laughed uproariously, and while he was almost choking with laughter at his own joke, I shoved my application under his hand, and he signed it without putting on his glasses. You have all seen the play "How to Succeed in Business without Really Trying." This shows you how to enter college with one bad mark!

I had started a classical course, in line with what most of my ancestors and relatives had done, with the idea of becoming a professor of Greek and Latin. But I was still interested in music, so right away I got an appointment as organist of a small church in Evanston—the South Presbyterian—and began the study of organ in earnest with Professor Cutler,

organist of the First Methodist Church, of which I became the organist quite a number of years later for a short time, following Peter Lutkin. With the experience I had, it did not take me long to eat up the instruction book which Prof. Cutler gave me, and when I asked, "What next?" he replied, "You should have some Bach." I said, "What shall I get?" He said, "Oh, get Volume I of Bach's works in the Peters edition." Bach's Volume I contains the six organ sonatas which he wrote to complete the education of his son, Friedemann Bach. It was like being thrown into deep water and being told to swim. But I was always thankful, because when later I came to study the big preludes and fugues, they all seemed comparatively simple and easy.

At the Methodist church in Evanston, I not only practiced and years later became organist and choirmaster, but made my debut as a concert organist after only three months of study—a great occasion, naturally, for a young lad, but why it called for the purchase of my first stiff Derby hat, I do not know, as I could not wear it at the console. My number came in the middle of the program, so I sat in the front pew, and, when the time came for me to play, I left my new Derby, the pride of my heart, on the seat to keep my place. The audience was kind, and I returned to my seat during generous applause, feeling quite elated, but lost all consciousness of the pleasant sound when, to my horror, I saw what seemed to me the largest woman I had ever seen sitting in my place. "But where is my hat?" I cried. "I ain't seen no 'at," was the reply. I finally persuaded her to rise, and there it was, my precious Derby, crushed flat as a pancake, never to rise again! A lesson for life: you may have as many as three successes in a row,

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**Fourteenth  
Organ Concert**

presented by

**Clarence  
Dickinson**

at the  
**Church of the Messiah**  
Michigan Ave., Cor. Twenty-Third St.

**Tuesday Evening, March 17 '96**


**Artists' Assisting**  
MRS. PROCTOR SMITH, Soprano  
MR. HENRY BOOTH BYERS, Barytone  
MR. DAVID WILLIAMS, Cello  
MISS SYBLA RAMUS, Accompanist

Program cover, March 17, 1896

**Programme**

- 1 Tocatta and Fugue in D minor . . . . . *Bach*
- 2 Israfel . . . . . *Oliver King*  
MR. BYERS
- 3 Sonata Op. 1, Two Movements . . . . . *Mallly*  
Andante. Allegro. Con brio
- 4 { a "Have you got a brook in your little heart?"  
b "Flower in the crannied wall"  
c "Summer Shower" } . . . . . *Dickinson*  
MRS. SMITH
- 5 { a Nocturne Op. 9, No. 2 . . . . . *Chopin*  
b Vesper Bells . . . . . *Spinney*  
c Second Berceuse . . . . . }
- 6 Concerto Op. 15 . . . . . *Alfred Pester*  
Andante. Tarantella  
MR. WILLIAMS
- 7 { a Gothic March . . . . . *Salome*  
b Allegretto . . . . . *Volkmann*  
c Offertoire . . . . . *Batiste*
- 8 DUETT—"O, that we two were maying" . . . . . *Henschel*  
MRS. SMITH AND MR. BYERS
- 9 Military Polonaise . . . . . *Chopin*

Have you got a brook in your little heart,  
Where bashful flowers blow,  
And blushing birds go down to drink,  
And shadows tremble so?  
And nobody knows, so still it flows,  
That any brook is there;  
And yet your little draught of life  
Is daily drunken there.  
Then look out for the little brook in March,  
When the rivers overflow,  
And the snows come hurrying from the hills,  
And the bridges often go.  
And later, in August it may be,  
When the meadows parching lie,  
Beware, lest this little brook of life  
Some burning noon go dry.  
—Emily Dickinson.



Flower in the crannied wall,  
I pluck you out of the crannies;—  
Hold you here, root and all, in my hand,  
Little flower—but if I could understand  
What you are, root and all, and all in all,  
I should know what God and man is.  
—Tennyson.

Program for March 17, 1896 recital at Church of the Messiah, Chicago, including Mrs. Proctor Smith's performance of three Clarence Dickinson songs



Clarence Dickinson, 1895

but then comes the inevitable "bump" to bring you down to earth again.

Organ study was quite expensive, because I not only had to pay \$1.50 for a lesson, but I had to pay \$.10 an hour to a pumper. My pumper was what we called a "Bib," that is, a student at Garrett Biblical Institute of Northwestern University. He was a solemn young man, and would pump with his right hand and read a book held in his left. If I pulled out too many stops, he would quit pumping and come to the front of the organ, gazing at me very reproachfully over his glasses, so I would have to withdraw the larger stops.

The organ pumper was a very important being in those days. Dr. Isaac Woodbury, of Boston, the writer of some of our well-known hymns, used to speak of his pumper as a very skillful inflator of the bellows. If he did not pump steadily, he could spoil your playing by letting the wind run down, then pump fast and furiously to fill the bellows again, thus shaking the tone. When I was growing up in College Hill, we were fortunate to have the village blacksmith as our pumper. He was used to blowing up the bellows with one hand and then striking the red-hot horseshoe on the anvil, which made it very easy for him to pump steadily.

I remember substituting in a Baptist church one summer when vacationing from my own church. The morning service was quite exciting because they had baptisms. The leader of the choir would take hold of my coat tails, and as the victim stepped into the water, he would pull my coat tail very gently, gradually harder and harder, until he gave a sharp pull and I would come out with full organ to hide the splash.

This was summer, and the evening service was very quiet. After the sermon, I gave the signal to the blower for the concluding hymn, but there was no response, even after a second vigorous bump on the board which a certain stop struck. So I had to get off the bench, go back and wake up the young lad. He came to, saying, "I was just sneaking a little snooze."

The best blower I have ever known was in Dublin. I naturally was anxious to see the organ that Handel played when he gave the first performance of the *Messiah*, so I went to that church. It was locked, but I found a reluctant sexton who opened the door. When I asked to see the organ, he said, "We never show the organ." I told him I had come all the way from America just to see the organ that Handel had played. So he finally unlocked the organ console and said, "Of course, no one is allowed to play this organ except the organist of this church." I sat down and put my hands on the keys, while he objected. I said, "I only want to see how hard the action is in this old tracker organ." Then I pulled out a few stops, saying, "I just want to see how far one has to pull them. Sometimes they are very long in these old organs." Suddenly the organ gave forth sound. He looked as though he had seen a ghost and dashed around to the rear of the organ. There

was Mrs. Dickinson, pumping away. So he finally relented and said, "What's the use of fighting these Americans." He took over the pump handle so that I could play some of the *Messiah* and one of the concertos of Handel which I hoped might have been the one Handel played between the parts of the oratorio. When we came away, I gave him an extravagant tip and we parted good friends.

In my first position, at South Presbyterian Church of Evanston, where I was organist from 1890 to 1892, I received what was to me a fine salary; \$100 for the first year. The second year they raised it to \$10.00 a month.

In 1892, I saw an advertisement in a newspaper, "Organist Wanted," for a big church in Chicago, Church of the Messiah, where they had just installed a beautiful Roosevelt organ, the most up-to-date in the city, with an electric blower, making it possible to play as long as one wanted. I applied for the job and got it. There I met a lady, Mrs. Proctor Smith, who immediately took an interest in me. She insisted that I must devote myself to music, and worked on me for hours, trying to convince me that I had enough natural ability to devote my life to it. She also later secured a \$3,000 loan for my study abroad, and practically forced me to try my hand at writing music. So the Greek professorship went out the window. Mrs. Smith knew a great deal about art, poetry, and music, and put an interest in it all in me. She possessed a beautiful soprano voice, and studied in London, and later in Boston with the great singer and conductor, George Henschel, conductor of the London Philharmonic, and later, for one year, to get it started, the Boston Symphony. With such teaching, and her own natural feeling for the text, as well as the music, she was a wonderful interpreter, and so was the great inspiration of my young life. I dedicated my first set of songs, set to poems by my cousin, Emily Dickinson, to Mrs. Proctor Smith. These were written when the discovery and publication of Emily Dickinson's poems was still creating much excitement and discussion.

It was at Church of the Messiah, where I was organist from 1892 to 1897, that I gave what was the first entire organ recital from memory, an innovation that called for much comment for and against. Clarence Eddy, internationally known as the leading organist of America, had brought up a pupil, Harrison M. Wild, to be a rival in Chicago. Although I substituted occasionally for Mr. Eddy, I was attracted more by Wild's playing, and so studied with him. He gave a series of Sunday afternoon concerts to large audiences, and occasionally asked me to play a group of pieces.

When a young German organist, Wilhelm Middelschulte, arrived in Chicago, friendless and moneyless, he came to Wild for help. Wild secured for him a good position as organist of a leading Catholic church, and invited him to play a group of numbers on his recital series. Middelschulte played these from memory! Wild then said to me, "This will become the

custom, I am sure. Get busy and play your first recital from memory." I did.

Clarence Eddy attended the first half of the recital. He left at intermission, and the *Tribune* critic came in. The *Tribune* critic gave me a very enthusiastic review, insisting I played much more freely and better, not being hampered by notes. The next Sunday paper published a letter from Clarence Eddy, saying that my playing from memory had been a mistake—that there were so many things to attend to on an organ that I was nervous, and I would have played much better if I had had a score before me. All very true, and his presence did not help! But, by the time he left, and the critic entered, my nervousness had disappeared. Other leading organists wrote to the *Tribune*, and the discussion was carried on in the New York Sunday papers, all this to explain why I was the youngest organist asked to be one of the founding members of the AGO. It was at this time that John Hyatt (High Hat) Brewer, a very fine and quite pompous organist, came out from New York to organize the Chicago Chapter of the Guild.

Church of the Messiah closed for two months every summer. By great good luck I became the substitute organist for the summer months at the services of First Church of Christ, Scientist, substituting for Frederick Root, who, with his father, wrote many of the songs of the Civil War. The church held its meetings in the Chicago Auditorium, with its great five-manual Roosevelt organ, giving the young college boy a chance to amuse himself with what you would call "romantic registration." This organ had the first crescendo pedal, which was an enormous barrel with projecting metal tabs which struck other tabs as it revolved and drew the stops in succession. This was really comparable to a music box on a tremendous scale.

It is interesting to see how inventions develop: when I was a student in Berlin, young Josef Hofmann, the brilliant pianist, was much interested in inventions, and asked me over to see his latest. Foolishly, I did not go. You all know one: he made a device for orchestral players to turn their music, controlled by the foot. The Boston Symphony adopted it for one season, but Hofmann made a great deal of money by later turning it into the windshield wiper for automobiles.

After five years at the Church of the Messiah, in June 1897, I moved over to St. James Episcopal Church—now Cathedral—for one year as organist. Then my friends insisted that I must go abroad to study. One of the older vocal teachers had been kind to me in Chicago, and having learned of my proposed trip, took me to supper at Theodore Thomas's home after the Saturday night orchestra concert. Mr. Thomas, the conductor, very kindly gave me some important introductions to great musicians. He was in a good mood and reminisced with a number of amusing stories. The one I remember particularly was the one about the trombonist and the tympanist. The trombonist had

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**Clarence Dickinson**

The poems by  
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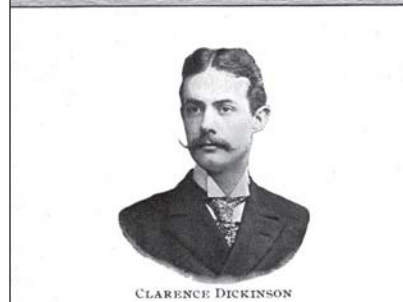
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243 Wabash Avenue Chicago

Cover of Clarence Dickinson's *Six Songs*, poems by Emily Dickinson, dedicated to Mrs. Proctor Smith, published in 1897

The Chicago Musical Times  
December 30, 1896

Mr. Clarence Dickinson has been elected a founder member of the American Guild of Organists, an organization including only the foremost organists of this country and corresponding closely to the Royal College of Organists of England. In addition to his regular church positions at the Church of Messiah and the Synagogue of Anshe Mayriv. Mr. Dickinson is concert organist for several of the leading choral societies of Chicago, besides filling many outside engagements. He is a member of the Chicago Manuscript Society and director of the organ department of the American Conservatory of Music.

Kimball Hall  
243 Wabash Avenue  
Chicago



A publicity brochure from 1896

borrowed \$10.00 from the tympanist and had been very slow in returning it. The tympanist importuned him very strongly, and the trombonist said, "I'll pay you Saturday night." Just before the tympanist was to play a very long roll, the trombonist turned around and began tossing pennies across the drums which, of course, bounced high in the air and made a continuous shower, to the amusement of the audience as well as the orchestra. It must have been a great sight. ■

**To be continued**

Lorenz Maycher is organist-choirmaster at First-Trinity Presbyterian Church in Laurel, Mississippi. His interviews with William Teague, Thomas Richner, Nora Williams, Albert Russell, and Robert Town have appeared in THE DIAPASON.



# A History of the Organ in Estonia

Alexander Fiseisky

## 1. Historical Sketch

Until the 13th century, the indigenous people of the territories of modern Estonia suffered numerous invasions from the West, the South, and the East. Nevertheless, they were able to keep their independence, and the Estonian language emerged in the sixth century. During the 13th and 14th centuries the Estonians were Christianized, in the course of which the southern parts of Estonia were divided in 1224 between the German *Schwertbrüderorden* (a military-religious order) and the bishops of Dorpat and Ösel. The northern part of the country, together with the city of Reval (Tallinn) founded by German merchants in 1230, was under Danish rule from 1238 to 1346.

The country was ruled by the Teutonic Knights and local bishops, who were supported by the merchants of the towns and the landed gentry. This ruling class was almost entirely ethnic German, and the native Estonian farmers fell by degrees into bondage. The church, showing no interest in the Estonian language, had only limited influence on the local people until the Reformation, when, during the 1520s, the Estonian people began to take a more active part in church life.

As a result of the Livonian war (1558–83), the Order of the Teutonic Knights collapsed. The northern part of Estonia was occupied by Sweden, the southern part brought under Polish–Lithuanian rule, while the island of Saaremaa remained Danish. From 1645, all Estonian territory was under Swedish jurisdiction. After the Swedish defeat in the Great Northern War (1700–21), which was accompanied by a devastating plague, Estonia fell under Russian rule, remaining a part of the Russian Empire until 1917.

Under these circumstances, Estonian culture always developed under the influence of the ruling nations, that of the Germans being particularly strong. The Baltic German aristocracy, the clergy, and the merchants of the Hanseatic League maintained their privileged position in Estonian society, even when the Baltic territories were controlled by Poland, Sweden, or Russia. The church's administration in Lutheran Estonia from the 16th century until Estonia's declaration of independence in 1918 was, for instance, always headed by Germans.

## 2. Organs in Estonia from the 13th to the 16th century

Early Estonian music developed in monasteries and church schools, founded even during the subjugation of the Estonian tribes by foreign invaders. Twelfth-century unison church hymns written in neume notation can be found in liturgy books preserved in the Tallinn City Archives. In 13th-century sources, the main churches of Tallinn are mentioned for the first time: the Cathedral of St. Mary (1219); St. Nicholas' Church (1230); and St. Olai's Church (1267). It is evident that organs began to spread in parallel with the growing influence of the church in Estonia. However, the first documented reference to organs in Estonian territories dates only from 1329: in Paistu and Helme (northern Livonia) organs were destroyed by enemy action.<sup>1</sup> Some years later (1341), an organist working for a church in Tallinn is mentioned.<sup>2</sup>

After the great fire, which almost completely destroyed Tallinn on 11 May 1433, a new organ was built in St. Nicholas' Church (Niguliste) by the organ builder “*Orgelmaker*” **Albrecht**; it was later rebuilt in 1489 by **Hermann Stüwe** from Wismar and six assistants. Most of the organ builders working in Estonia during this period came from the Hanseatic cities of North Germany. Around 1500, the church of St. Nicholas, the largest and wealthiest church in



August Terkmann organ, 1914, Tallinn, St. Johannis Church

the influential Hanseatic city of Tallinn, boasted a total of three organs<sup>3</sup>: the first on the west wall; the second in St. Antonius' chapel; and the third in the chancel, built in 1502 by the local organ builder and Dominican monk **Peter Schmidt**.<sup>4</sup> Tradition hands down the name of one more local “Maker of Organs”: **Yllies**. His name is mentioned in the report of the treasurer of St. Olai's Church (Oleviste) in 1540.<sup>5</sup>

A new organ in St. Nicholas' Church was built in 1547 by a certain “*Meister Hans*.” In 1584 this organ was enlarged by the organ builder **Bartolt** (Bartold) **Fiehoff** (Viehoff, Fehoff)<sup>6</sup> and fitted with a Rückpositiv.<sup>7</sup> Between 1588 and 1590 the same builder built an organ of 38 stops for St. Olai's Church.

During the 15th and 16th centuries, positive organs became fashionable among the wealthier nobility, citizens, and town officials. For instance, in 1499 the “*Domherr*” and “*Stadtschreiber*” (Town Clerk) Magister Christianus Czernekow bequeathed his positive organ to the organist Matthias: “. . . Item domino Mathie, organiste in summo, positivum stantem in camera mea . . .”<sup>8</sup> The above-mentioned Bartolt Fiehoff also built a positive organ in 1585–86 for the church of St. Johannis in Tartu (Dorpat).

With the spread of Protestantism, church music in Estonia acquired new significance. Lutheran hymns, accompanied by the organ, became the musical basis of the liturgy. Following the guidelines of Martin Luther and Philipp Melancthon about education, the Latin school at St. Olai's Church in Tallinn was reorganized in 1528 as a Lutheran town school (Stadtschule). Its curriculum included basic studies of Protestant music. Choral singing was practiced under the direction of the *Kantor*—a special teacher who also became responsible for the musical accompaniment of the church services. Gradually the Kantors became the main figures in the cities' music life. The first Protestant Kantor in Tallinn whose name has come down to us was **Petrus Mellin** (1531–2).

After the Reformation, the Tallinn churches of St. Nicholas and St. Olai became the focus of cultural life. In the second half of the 16th century, the choir of St. Nicholas' Church, consisting of about 50 members, performed vocal

music from handwritten *Kantionalien* (liturgical books) by Lukas Lossius, Jacob Meiland, Melchior Vulpius, Hieronymus Praetorius, and others.

## 3. Culture, religion and musical life in the 17th and 18th centuries

In 1630, the Swedish King Gustavus Adolfus II established a *Gymnasium* in Tartu for the purpose of strengthening Protestantism. Two years later this Gymnasium was transformed into a university (Academia Gustaviana) and became the most important center of cultural life in Estonia. In Tartu, for the first time in the history of the country, the music of an Estonian folk song was printed (Friedrich Menius, *Syntagma de origine livonorum*, Dorpat 1635). Another important publication appeared in Tartu in 1640, the *Oratio de musica* of **Jacob Lotichius**, who later became the Kantor of the Cathedral School in Riga (Latvia). Concerts and theatrical performances regularly took place in the University of Tartu.

The churches continued to be centers of musical life, the concerts that regularly took place there being contributed by choir, organ, solo singers, and the musicians in the service of the town. It should be noted that organists in Estonia maintained a privileged position compared with town musicians. While the latter received a payment of 20 *Taler* per year (with three tons of rye and other food in addition), the organists of the Tallinn churches of St. Nicholas and St. Olai in the middle of the 17th century received 100 *Taler* a year (as well as accommodation and other benefits).<sup>9</sup>

Much attention was paid to church music; for instance, St. Johannis, the main church in Tartu, employed two organists in the 1680s—one of them, the *cantor figuralis*, being responsible for the choir; the other, the *cantor choralis*, for hymn singing.

Use of the Estonian language had also grown. The first attempts at translating Lutheran hymns into Estonian had already been made in the 16th century, while the earliest surviving historical source in the Estonian language is Pastor Henrico Stahl's anthology of religious hymns, *Hand- und Haußbuch Für die Pfarherren und Haußväter Esthnischen Fürstenthumbs* (*Handbook and Domestic Book for the Clergy and Nobility in*

*Estonia*, 1632–38). The first collection of music was published in Estonia (in 1637) by Tallinn's Gymnasium (founded in 1631 by Gustavus Adolfus II). From the end of the 17th century, lessons at schools were increasingly held in the mother tongue. The New Testament was translated into Estonian in 1686, followed by the entire Bible in 1739.

Country parish churches established the post of sacristan (*Küster* in German, *kõster* in Estonian), whose duties included instructing young people in reading and writing, prayers, and singing hymns. In 1684 **Bengt Gottfried Forselius** founded a seminary near Tartu to train young people for such posts, and from the 19th century the *kõster* was also the village schoolmaster and organist.

A tendency towards secular influences is noticeable in the art and religious life of that time. The decorative depiction of saints on organ cases was replaced by allegories from non-religious art. The organ gallery in the chancel of St. Nicholas' Church in Tallinn, finished in 1639, was decorated with seven wooden sculptures. The “*Allegory of Music*” was placed in the middle between six other female figures. Together they portrayed the seven fine arts (*septem artes liberales*).

Important among organ builders working in Estonia at this time were **Johannes Pauli** (Pawels, Paulus) from Riga, who built and repaired several organs in Tallinn and Kuressaare (Arensburg) between 1611 and 1644, the Swede **Andres Bruse** (mid-17th century), and above all **Christopher Meinecke** (Christoff Mencke) from Lübeck, who, working first with Bruse, was active in Tartu until 1645, and from 1660 in Tallinn (St. Nicholas, III/P/30<sup>10</sup>, 1668).

**Tallinn, St. Nicholas' Church**  
**Christopher Meinecke (Christoff Mencke), 1668 (does not exist)**

### HAUPTWERK (upper manual)

- 16' Principal
- 16' Quinta-Thön
- 8' Octava
- 8' Rohrflöte (4<sup>2</sup>)
- 4' Super-Octava
- 2' Rausch-Pfeife
- Mixtur IV–V
- 16' Trommet
- 8' Trommet

### RÜCKPOSITIV (lower manual)

- 8' Principal
- 8' Gedackt
- 4' Octava
- 4' Gedackt
- Tertian II
- Scharf III
- 8' Krumborn
- 8' Dulcian

### BRUSTWERK (played from the upper manual)

- 8' Quinta-Thön
- 4' Gedackt
- 2' Octava
- Sesquialtera II
- 8' Regal

### PEDAL

- 16' Untersatz
- 8' Octava
- 8' Gedackt
- 4' Gedackt
- 16' Posaupe
- 16' Fagotto
- 8' Trommet
- 4' Cornet
- Tremolo
- Koppel

Sources:  
Leonid Rojman, *Organnaja kul'tura Ėstonii* [The Organ Culture of Estonia], Moscow: Gosudarstvennoe muzykal'noe izdatel'stvo [State Musical Publishing House] 1960, p. 84.

Hugo Lepnurm, *Istorija organa i organnoj muzyki*, Kazan' 1999, p. 74 (translation of the Estonian original “*Oreli ja orelimuusika ajaloo*,” Tallinn 1971 [“On the History of the Organ and Organ Music”]).



During the Great Northern War (1700–21), almost all organs in the Estonian territories were destroyed. There is a reference to only one organ preserved in a small church in Mänspä on the island of Hiiumaa (Dagö), built by an unknown organ builder at the beginning of the 18th century. After the war and until the end of the century, most of the existing organs were in poor condition because of the country's extraordinary poverty. Only a few installations or renovations of organs are known; **Gottfried Kloos** (Clossen, Klossen, Kloss, died 1740), an organ builder from Danzig, installed a Vox humana stop and a Zimbelstern in the main organ of St. Nicholas' Church in Tallinn (1720–21).

In the 1780s, the organ builder **Johann Friedrich Gräbner** from Bremen, who later became a citizen of Tallinn, began working in Estonia. He also built harpsichords, clavichords, lutes, harps and fortepianos. In April 1789, he visited St. Petersburg and handed over plans for two organs with 45 and 60 stops to Prince Grigory Alexandrovich Potjomkin (1739–91). Shortly before that, he had finished an organ for the Cathedral of St. Mary in Tallinn and brought a report about his work to St. Petersburg:

We, the undersigned members of the council of the church "de la Noblesse" and the Cathedral, certify by this document that Johann Friedrich Gräbner, an organ builder, designed and built a wonderful and majestic organ [...], which gained the endorsement of all experts.<sup>11</sup>

The most famous organ builder in the Baltics in the 18th century was **Heinrich Andreas Contius** (1708–92). Between 1764 and 1771, he built a new organ in St. Olai, Tallinn (III/P/60)<sup>12</sup> (*Die Musik in Geschichte und Gegenwart* gives the starting date as 1767<sup>13</sup>). Abbé Georg Joseph Vogler played this organ on his way from Stockholm to Moscow in 1787; according to his report he "never encountered a better organ."<sup>14</sup>

Contius's son-in-law, **Johann Andreas Stein** (1752–1821), born in Karlsruhe, established his own workshop in Pärnu (Pernau) at the end of the century. In 1805, he installed an organ in the church of Kihelkonna on the island Saaremaa. This instrument, with a case in the late rococo style, is the oldest church organ in Estonia still preserved.

**The Church of Kihelkonna**  
**Johann Andreas Stein, I/P/14 (Pärnu), 1805**  
**Friedrich Weissenborn, II. Manual**  
**(Jekabpils [Jacobstadt], Latvia), 1890**

#### I. MANUAL (C–F<sup>3</sup>)

16' Bourdon  
8' Principal  
8' Gedackt  
8' Gamba  
4' Octave  
4' Flöte  
2½' Quint  
2' Octave  
Mixture II–III  
8' Trompete

#### II. MANUAL (C–F<sup>3</sup>)

8' Geigenprincipal  
8' Hohlflöte  
8' Piano  
4' Geigenprincipal

#### PEDAL (C–c<sup>1</sup>)

16' Subbass  
8' Principalbass  
4' Octave  
8' Posaune

II/I, I/Ped.

II. Manual in Swell Box

Sources:

Leonid Rojman, *Organnaja kultura Eestoni* [The Organ Culture of Estonia], Moscow: Gosudarstvennoe muzykal'noe izdatel'stvo [State Musical Publishing House] 1960, p. 85.  
Andreas Uibo and Jüri Kuuskemaa, *Historical Organs in Estonia*, Lilienthal/Bremen (Eres Edition 2408) 1994, p. 72.

Among the foremost musicians in 17th-century Estonia was **Johann Valentin Meder** (1649–1719). Born in Wassungen on the Werra, he worked as a Kantor in the Tallinn Gymnasium (1674–83), and was a prolific composer. The first performance of his Singspiel *Die beständige Argenia* took place in Tallinn in 1680.



Johann Andreas Stein organ, 1805, the Church of Kihelkonna

Notable contributions to the development of the art of the organ in Estonia were also made by **Erasmus Pogatz** (organist at St. Nicholas' Church in Tallinn 1583–1630), **Christopher Asmes** (organist at St. Olai's Church in the first half of the 17th century), and representatives of the Busbetzky musical dynasty. The most important of the latter was **Ludwig Busbetzky**, a pupil of Dietrich Buxtehude and from 1687 to 1699 organist at the German church in Narva.

Playing the organ became widespread in private homes from the middle of the 17th century. Organists were evidently invited to play at weddings there, for in 1665 a special decree was issued by the Tallinn Magistracy emphasizing that: "... at weddings of housemaids only two musicians and an organist should play, and each of them should receive two Taler for his work." In 1777, August Wilhelm Hupel, a member of the Independent Economics Society founded in St. Petersburg in 1765, wrote about organists coming from rural families: "... our farmers are not completely without a musical ear: nobles have sent them to study and now they can satisfactorily accompany dances."<sup>15</sup>

Musical life became more active in the second half of the 18th century, when it became fashionable to take music lessons and to give concerts in private homes. One instrument that was probably played on such occasions, a positive organ built by **Johann Karl Thal** from Antsla (I/2, 1795), is now exhibited in the Theatre and Music Museum in Tallinn.

Established by Carl Christian Aghte, the *Hündelberger Theater-Kompanie* (1776–82) performed the first Singspiels under his direction. In 1784, August von Kotzebue founded the *Tallinn Liebhaber-Theater*, known from 1809 as the *Ständiges* ("Permanent") Theatre, where such works as Mozart's operas *Die Zauberflöte* (1795?) and *Don Giovanni* (1797) were performed.

#### 4. Estonia in the 19th century and the beginning of the 20th century

The 19th century brought momentous changes to Estonia. The abolition of serfdom between 1816 and 1819 by Tsar Alexander I (reigned 1801–25) was the decisive step towards liberating the Estonian peasants from the grip of their Baltic German landlords; however, it took several decades before the peasants came into the possession of their farms. In the course of agrarian reform and development of the education system,

national self-awareness began to awaken. It was during Alexander II's reign (1855–81) that the Estonian national movement came into being. Its leaders saw it as their main task to develop Estonia culturally, but step by step the movement became increasingly more political. During the Russian Revolution of 1905, the Estonians demanded cultural and political autonomy, but the Tsarist government refused any concession. It took the collapse of the Russian Empire to create the conditions for the emergence of an independent Estonia, proclaimed on February 24, 1918.

Against this background, concert-giving activity in Estonia steadily expanded. In Tallinn, compositions of the Viennese classical period were performed, among them Mozart's *Requiem* (1814) and Haydn's *Creation* (1817). In 1819 and 1821, compositions by **Peter Andreas Johann Steinsberg** using folk melodies and folk dances were performed in the Estonian language for the first time: *Häbbi sellel, kes petta tahhab* ("Shame on One Who Wants to Cheat") and *Krappi kaie willetsus, ehk: Kes palju lobbiseb, peab palju wastama* ("Krappi Kais' Need, or: Who Chatters Much Has Much to Answer").

Many famous musicians performed in Estonia, among them Clara Schumann, Franz Liszt, Sigismund Thalberg, and Anton Rubinstein, while the conductor Arthur Nikisch brought the Leipzig Gewandhaus Orchestra to Tallinn in 1899.

Among composers particularly active in Estonia in the first half of the 19th century was **Johann Friedrich de La Trobe** (1769–1845), who came from Chelsea near London. From 1829 he worked as a music teacher in Tartu; in 1834 he conducted Handel's *Alexander's Feast* in St. Johannis Church there with more than a hundred singers, and in 1835 he founded the Tartu Choral Society, to promote the development of choral music in the town. De La Trobe's works included mainly sacred vocal compositions, as well as piano and chamber music. His son-in-law **Woldemar von Bock** (1816–1903) studied law in Tartu before living in Riga (1857–66) and afterwards in Quedlinburg. His collection, *Chorale Studies for the Organ*, was published in Erfurt in 1855.

The surviving organ works of de La Trobe (the *Chorale Preludes*, 1805, and the *Fughettas*, 1798, from the early period of his life)—as well as those of von Bock—are of little artistic value.

The national epic poem *Kalevipoeg* ("Kalev's Son") by Friedrich Reinhold Kreutzwald, written between 1857 and 1861, became a landmark in Estonian literature. Poetry became the most important genre, represented by Lydia Koidula-Jannsen, Ado Reinwald, Mihkel Veske, Marie Under, and Betti Alver.

In 1841, the pianist Theodor Stein (1819–93) and Ferdinand Johann Wiedermann founded the Musical Society, followed by such associations as the Men's Choral Society of Reval (1849), the Reval Choral Union (1854), the Harmony (1858), and the Jäkelsche Choral Union (1859). The art of choral performance developed rapidly, reaching its zenith in 1869, when the First Song Festival (*Üldlaulupidu*) took place in Tartu, involving 1,000 singers and an audience of 15,000. It was initiated by the journalist Johann Voldemar Jannsen (1819–90). Here for the first time choral works by **Aleksander Saebelmann-Kunileid** (1845–75) were performed, settings of patriotic poems by Lydia Koidula-Jannsen (1843–86): *Mu isamaa on minu arm* ("My Native Land, My Dearest Love") and *Sind surmani* ("I'll Cherish You till Death").

In 1827, **Eduard Philipp Körber** published his *Little Estonian Hymnal in the Tartu Dialect (Das kleine estnische Choralbuch in Dörptscher estnische Sprache)*. Soon afterwards, **Johann Leberecht Ehregott Punschel** (1778–1849) presented the *Ecangelical Chorale Book Appropriate to German, Latvian and Estonian Hymnbooks in the Russian Baltic Provinces (Evangelische Choralbuch zunächst in Bezug auf die deutschen, lettischen und estnischen Gesangbücher der russischen Ostsee-Provinzen)* (Leipzig, 1839). This book included 363 chorales. Its second, extended edition was issued in 1844.

These collections of hymns were complemented by tutorial books in the Estonian language for those who wanted to learn to play the *klavier*. One of the first books of this kind was the unfinished work by **Johann Heinrich Rosenplänter** (1782–1846), *How One Can Learn to Play the Piano [and the Organ] (Õppetus kuidas klawwerit [ja oreli] mängida)* (manuscript, 1830).<sup>16</sup> A little later, the Saxon **Johann August Hagen** (1786–1877), who from 1815 was the organist at St. Olai's Church in Tallinn,<sup>17</sup> published his instructive book *Instruction on How Singing People, and Whoever Else Wishes, Can Learn to Bring Forth Songs from the Written Notes, in Order to Play Them on the House Organ and to Sing Themselves, As Well As Together with Their Pupils (Õppetus, kuidas laulomehhed, ja kes muud tahtwad, joudwad notidest laulo wisid üleswõtta, lauloerrelatte peil mängides ja nende järrel lauldes, ni hästi nemad isse, kui ka nende õppetus lapsed)* (Tallinn, 1841). In 1861, a new work by Hagen was published: *A Guide to Organ Playing for Those Who Wish to Attain the Position of Country Organist and to Prepare Themselves for It (Juhhataja errela mängimiseks neile, kes maal errela mängimise ammetid nouduwad ja ennast selle wasto tahtwad walmistada)*; and finally, the textbook of **Andreas Erlemann**, *Instruction in Music (Musika õppetus)*, was published in 1864, placing special emphasis on the organ.

In addition to these theoretical works by Hagen and Erlemann, the large number of chamber organs built by self-taught enthusiasts had a significant influence on the musical education of the people. As a rule, most of these instruments had only wooden pipes. At the end of the 19th century, hardly any sizable family in Estonia did not possess a chamber organ. Schools contributed much to the spreading of music, as they also possessed organs. Thus the organ in Estonia really became the folk instrument.

Organs of a larger scale were built by **Carl Tanton**, as well as by the Germans **Ernst Kessler** and **Wilhelm Müllerstedt**, who had settled in Tartu. Some of their church organs are still preserved in Kullamaa (C. Tanton, I/P/12, 1854), Otepää (E. Kessler, I/P/12, 1853), Vigala (W. Müllerstedt, II/P/14, 1886), and other Estonian towns.



**The Church of Vigala**  
**Wilhelm Müllverstedt, II/P/14. Originally the organ was built for the church of St. Peter in Tartu (1886); was moved to Vigala in 1888.**

**I. MANUAL (C-f<sup>3</sup>)**

- 16' Bordun
- 8' Principal
- 8' Gedackt
- 8' Gambe
- 4' Principal
- 4' Flöte
- 4' Spitzflöte
- 2 3/4' Quinte
- 2' Octav
- Mixtur IV

**II. MANUAL (C-f<sup>3</sup>)**

Phisharmonika

**PEDAL (C-d<sup>1</sup>)**

- 16' Subbass
  - 8' Principal
  - 8' Bassflöte
- Calcant  
 Sperrventil Pedal  
 Pedal Coupler

Source:  
 Andreas Uibo and Jüri Kuuskemaa, *Historical Organs in Estonia*, Lilienthal/Bremen (Eres Edition 2408) 1994, p. 78.

Müllverstedt had often been in St. Petersburg and Moscow, where he repaired and tuned, in particular, the house organ "Sebastian" of the Prince Vladimir Odoyevsky, and the old organ (1889) in the Small Hall of the Moscow Conservatoire. As Professor Alexander Fyodorovich Goedicke (1877-1957) remembered, in the 1890s the Tartu master regularly visited towns in central Russia to tune and repair organs. There were about 60 organs in Russia in the care of Müllverstedt.<sup>19</sup>

**Gustav Normann** (1825-93), a very productive organ builder, was the founder of the "organ building school" in Northern Estonia. He built one of his more significant works for St. Johannes' Church in Tallinn (III/P/40, 1869).<sup>20</sup> Others of his surviving instruments include those in Harju-Madise (I/P/7, 1859) and Simuna (II/P/20, 1886).

Normann's successors were the father and son **Gustav** and **August Terkmann**. Gustav (1855-1911) founded his own organ workshop in Tallinn in 1882 and produced mainly small organs with tracker action for village churches. One of his instruments (II/P/13, 1902) can be seen in Järva-Madise.

His son, organ builder **August Terkmann** (1885-1940), who had been a trainee of Laukhuff, used pneumatic and electropneumatic action in his instruments. Active in the Estonian countryside, as well as in St. Petersburg, Astrakhan and Simbirsk, he also built some larger organs in Tallinn, in particular for the Estonia concert hall (III/P/56 + 3 borrowed stops, 1913)<sup>21</sup> and in St. Johannes' Church, (III/P/36 + 23 borrowed stops, 1914).<sup>22</sup>

**Tallinn, The Estonia Concert Hall**  
**August Terkmann, III/P/56 + 3 borrowed stops, 1913 (does not exist)**

**I. MANUAL**

- 16' Principal
- 8' Principal
- 8' Seraphon-gambe
- 8' Hohlflöte
- 8' Rohrflöte
- 8' Gemshorn
- 4' Octave
- 4' Rohrflöte
- 2' Octave
- 2 3/4' Quinte
- Mixtur III
- 8' Trompete

**II. MANUAL**

- 16' Bourdun-doux
- 16' Quintatön
- 8' Principal
- 8' Bourdun
- 8' Quintatön
- 8' Traversflöte
- 8' Gamba\*
- 8' Salicional
- 8' Unda maris
- 4' Principal
- 4' Traversflöte
- 4' Salicional
- 2' Waldflöte
- Cornett III-IV
- 8' Clarinette
- 8' Basson

**III. MANUAL**

- 16' Lieblichgedackt\*
- 8' Geigenprincipal
- 8' Gedackt
- 8' Flauto amabile
- 8' Gamba
- 8' Viola d'amour
- 8' Aeoline
- 8' Vox celestis
- 4' Fugare
- 4' Flauto dolce
- 2' Flautino
- Harmonia aethera III
- Cornett IV
- 16' Fagott\*
- 8' Trompete
- 8' Oboe
- 8' Vox humana
- 4' Clairon

**PEDAL**

- 32' Untersatz
- 16' Principalbaß
- 16' Violonbaß
- 16' Subbaß
- 16' Gedecktbaß (\* Manual III)
- 8' Octavbaß
- 8' Cello (\* II)
- 8' Flöte
- 8' Dolce
- 4' Flöte
- (10 3/4' Quinte)\*\*
- 16' Posaune
- 16' Fagott (\* Manual III)

\* Borrowed stops  
 \*\* Thus in the source

Source:  
 Leonid Rojzman, *Organnaja kul'tura Èstonii* [The Organ Culture of Estonia], Moscow: Gosudarstvennoe muzykal'noe izdatel'stvo [State Musical Publishing House] 1960, pp. 85-86.

The large German companies were very productive in Estonia, above all **E. F. Walcker & Co.** and **Wilhelm Sauer**. Walcker built two large organs in Tallinn: St. Olai (III/P/65, 1842) and St. Nicholas (III/P/43, 1895). Of the most important Sauer instruments to have been preserved, that in St. Mary's Cathedral, Tallinn, is noteworthy (III/P/71 + 2 borrowed stops, 1914).

**Tallinn, Cathedral of St. Mary**  
**Wilhelm Sauer, III/P/71 + 2 borrowed stops (Frankfurt/Oder, Germany), Opus 1171, 1914**

**I. MANUAL (C-a<sup>3</sup>)**

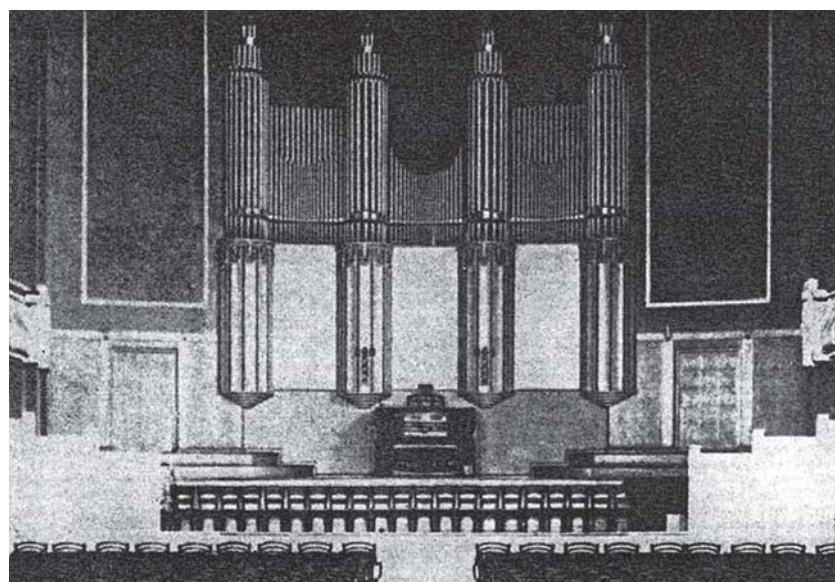
- 16' Principal
- 16' Bordun
- 8' Principal
- 8' Gamba
- 8' Doppelflöte
- 8' Flauto amabile
- 8' Quintatön
- 8' Gemshorn
- 8' Gedackt
- 8' Dolce
- 5 1/2' Nasard
- 4' Rohrflöte
- 4' Gemshorn
- 4' Octave
- 2' Waldflöte
- Mixtur III
- Cornett III
- 8' Trompete

**II. MANUAL (C-a<sup>3</sup>)**

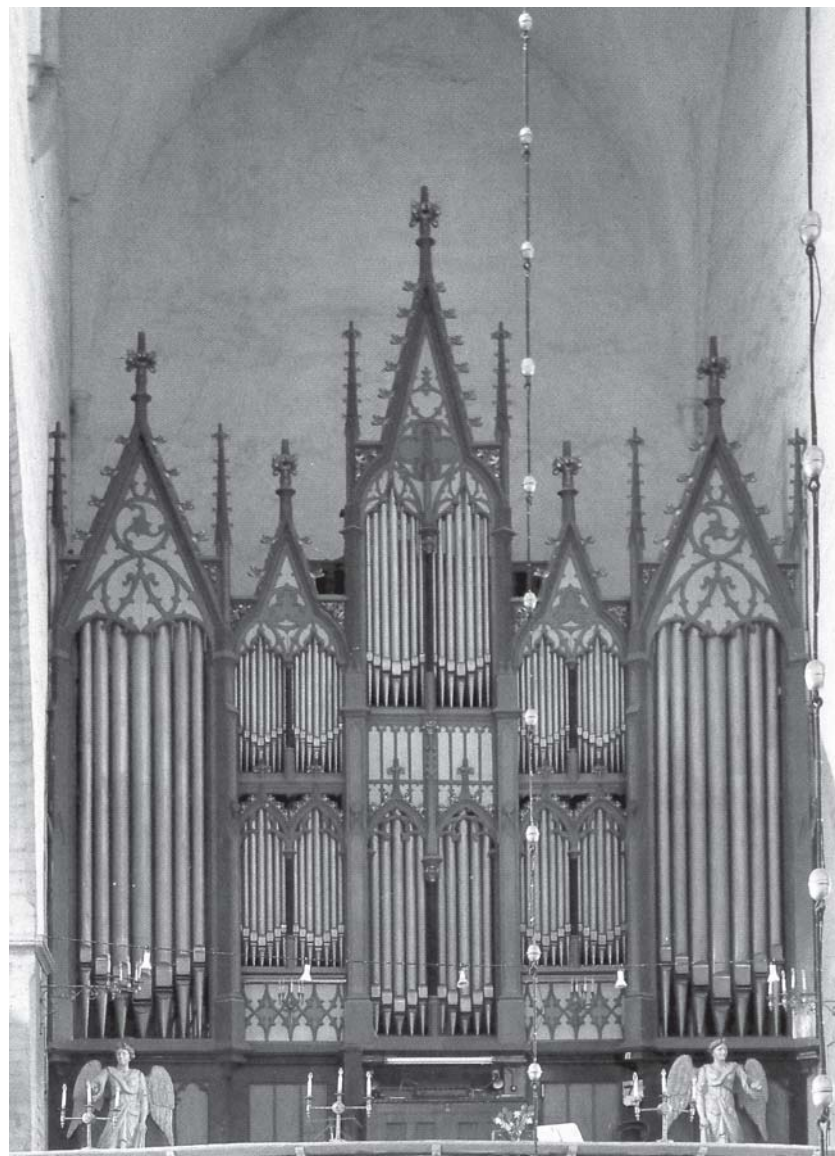
- 16' Gedackt
- 16' Salicional
- 8' Dulciana
- 8' Rohrflöte
- 8' Salicional
- 8' Konzertflöte
- 8' Viola
- 8' Flauto traverso
- 8' Principal
- 4' Dolce
- 4' Flauto amabile
- 4' Principal
- 2 3/4' Nasard
- 2' Piccolo
- Progress II-III
- Cymbel III-IV
- 8' Klarinette

**III. MANUAL (C-a<sup>3</sup>)**

- 16' Gedackt\*
- 16' Gamba
- 8' Voix celeste
- 8' Aeoline
- 8' Gemshorn
- 8' Gedackt
- 8' Viola d'amour
- 8' Quintatön
- 8' Flauto amabile\*
- 8' Portunalflöte
- 8' Schalmei
- 8' Geigenprincipal
- 4' Flauto dolce
- 4' Salicet
- 4' Fugara



August Terkmann organ, 1913, Tallinn, Estonia Concert Hall



Wilhelm Sauer organ, 1914, Tallinn, Cathedral of St. Mary

- 2' Flautino
- Harmonia aethera III
- 8' Aeolodian
- 8' Oboe
- 8' Trompete

Sub-octave Coupler II/I  
 Super-octave Coupler II/I  
 General Coupler

Prepared Combinations: Piano, Mezzoforte, Forte

**PEDAL (C-f<sup>1</sup>)**

- 32' Untersatz
- 16' Lieblich Gedackt (\* Manual III)
- 16' Gemshorn
- 16' Subbass
- 16' Quintatön
- 16' Violon
- 16' Principal
- 10 3/4' Quinte
- 8' Dulciana (\* Manual III)
- 8' Gemshorn
- 8' Bassflöte
- 8' Cello
- 8' Principal
- 4' Flauto
- 4' Principal
- 16' Posaune
- 8' Trompete
- 4' Clairon

3 Free Combinations  
 Crescendo Roller  
 Swell Pedal for Manual III and Lieblich Gedackt 16', Dulciana 8' (Ped.)

Piano Pedal  
 Mezzoforte Pedal  
 Forte Pedal

Stops Off  
 Reeds Off  
 Pedal Couplers Off  
 Crescendo Off

Pneumatic Action

Restoration: Orgelwerkstatt Christian Schefler (Frankfurt/Oder, Germany), 1998

\* Borrowed stops  
 III/II, III/I, II/I  
 III/Ped., II/Ped., I/Ped.

This organ incorporates many elements of an earlier instrument by **Friedrich Ladegast** (III/P/51, 1878). Ladegast built also a number of organs in provincial towns, of which the instru-



Die von der Firma Ladegast in Meißnerstr. 4/5 in Jän. 1878 erbaute Orgel, Opusnummer mit ungenannter Tradition, wurde im Jahr 1914 vom 13ten Juni bis zum August gänzlich umgebaut von der Firma M. Jauer, Ingénieur Paul Walcker in Frankfurt a/M.

Schreibt man nun von der Aufführung der Orgelwerke Max Fray. Herrn. Kahn, August Sachtlebe in: Otto Müller mit Frankfurt 4/8 rufen mit Berlin. Die Aufführung ging 6 Wochen lang stetig von Anfang bis zum Ende, Deutschland an Deutschland, und mit unserm Dillig Otto Müller als Organisten fortgesetzt wurde mit uns in einigen alten möglichen Umständen, die wir stellen aber glücklich das Werk der Firma Jauer fertig, der General-Superintendenten Prof. Lemm, der Orgelwerk Frau. Grunfeld haben wir im Evangelischen Hospiz im ganzen Jahr 1914 (der Rubel galt 2,15 Mark).

Man findet diese Orgelwerke mit unserm Familien in: Jaffa, alle die abgekauften mit unserm Familien in: Jaffa, alle die abgekauften mit unserm Familien in: Jaffa.

Reval den 7ten August 1914.

A historical letter about the reconstruction of the organ in the Cathedral of St. Mary in Tallinn (Tallinn, August 7, 1914)

ment in the Town Church of St. Johannis (II/P/21, 1867) in Valga (Walk) should be first of all mentioned.

Valga, Town Church of St. Johannis  
Friedrich Ladegast, II/P/21, 1867

#### I. MANUAL (C-f<sup>3</sup>)

- 16' Bordun
- 8' Principal
- 8' Doppelflöte
- 8' Flauto traverso
- 8' Viola d'amour
- 4' Rohrflöte
- 4' Salicional
- 2' Octave
- Cornett III
- Mixtur IV

#### II. MANUAL (C-f<sup>3</sup>)

- 8' Lieblich Gedackt
- 8' Gamba
- 8' Bassflöte
- 4' Principal
- 4' Flauto amabile
- 2 3/4' Quinte
- 2' Waldflöte

#### PEDAL (C-d<sup>1</sup>)

- 16' Subbass
- 16' Violon
- 8' Cello
- 16' Posaune

II/I, I/Ped., II/Ped.

Source:  
Andreas Uibo and Jüri Kuuskemaa, *Historical Organs in Estonia, Lilienthal/Bremen* (Eres Edition 2408) 1994, p. 78.

Other German organ builders who also worked in Estonia include **E. Ch. Lemke** (Narva, 1837); **Guido Knauff** from Coburg (Viljandi [Fellin], St. Paul's Church, II/P/31, 1866); and the brothers **Schwalbenberg**.

Of great interest is the activity of another Estonian organ building dynasty, that of the three brothers **Tannil, Juhan, and Jakob Kriisa**. From Haanja in southeast Estonia, they continued an old popular tradition by building first smaller organs. Slowly their business expanded, their sons joined the firm, and at the beginning of the 20th century their instruments were to be found all over Estonia; one of their biggest was installed in the church in Võru (1910).

The importance of the organ in Estonian music is underlined by the fact that almost all significant Estonian composers were organists. This is particularly true in the older generation such as **Johannes Kappel** (1855–1907), **Konstantin Tümpu** (1865–1927), and **Miina Härma** (1864–1941), all of whom were graduates of the St. Petersburg Conservatoire, where their organ professor was **Louis (Ludwig) Homilius** (1845–1908).

Having finished his conservatoire studies in 1881, Kappel became the organist at the Dutch church in St. Petersburg. In later life he remained connected with that city, conducted Estonian choirs, and regularly took part in song festivals in Tallinn and Tartu.

Tümpu finished his studies in 1891 and became organist at St. Nicholas' Church in Tallinn. As a choir trainer, he was unequalled in Estonia at that time. His choir performed major works of the

central classical repertoire, such as J. S. Bach's *B-minor Mass*, Beethoven's *Missa Solemnis*, and others.

Härma (who graduated in 1890) became an active recitalist not only in Estonia and Russia, but also beyond their borders. The inclusion of works by Bach, Mendelssohn, and Reger in her programs introduced these organ classics to the Estonian public.

Kappel, Tümpu and Härma composed neither symphonic nor organ music. Their works consist mainly of choral music and solo songs. The first Estonian symphonic music was written around 1900 by the succeeding generation.

**Rudolf Tobias** (1873–1918) composed in 1896 the tragic overture *Julius Caesar*, and Artur Kapp (1878–1952) a dramatic overture, *Don Carlos*, in 1899. Both musicians were graduates of the St. Petersburg Conservatoire, the artistic traditions of which, represented in the music of Rimsky-Korsakov, Lyadov, and Glazunov, deeply influenced Estonian music.

Tobias, the founder of classical Estonian music, was born into a sacristan's family in the village of Käina in 1873. He received his first music instruction from his father. From 1893 to 1897, he studied organ with Homilius and composition with Rimsky-Korsakov at the St. Petersburg Conservatoire. For a diploma, he submitted the cantata *Johannes Damascenus* for mixed choir, male voice choir, soloists, organ, and symphony orchestra. Having finished his studies, he became the choirmaster and organist at the Estonian church of St. Johannis in St. Petersburg. He was held in high regard as a performer and improviser.

In autumn 1904, he settled in Tartu and there conducted symphony and choral concerts, gave music lessons, and wrote articles on music, thus inspiring Estonian musicology. In 1908, he moved to Leipzig, and then from 1910 lived in Berlin, where he published articles as a music critic in (for example) the *Deutsche Allgemeine Musikzeitung*. From 1912 onwards, he taught music theory at the Royal Music Academy (*Königliche Akademische Hochschule für Musik*). He died in 1918 in Berlin.

Besides the overture *Julius Caesar* and the cantata *Johannes Damascenus*, his output includes a concerto for piano and orchestra, string quartets, chamber music, and vocal compositions. For organ, Tobias wrote more than thirty preludes and choral arrangements, *Fugue in D minor, Largo, Prelude and Fugue in C minor*, as well as a *Concerto for Organ and Orchestra in F minor*. He made use of the organ in almost all of his large choral works—in the oratorios *On the Other Side of the Jordan*, *Jonah's Mission*, the cantata *Johannes Damascenus*, and others.

**Artur Kapp**, a classical master of Estonian music, was born in Suure-Jaani in 1878. He received his first instruction in music from his father, a village sacristan. After graduating in 1898 from the St. Petersburg Conservatoire, studying organ with Homilius, he continued his studies there in the composition class of Rimsky-Korsakov (diploma in 1900),

Largo  
(Eks teie tea) R. Tobias

Rudolf Tobias, *Largo*

and then for a few years he worked as the second organist (as assistant to Homilius) at the Lutheran church of St. Peter in St. Petersburg.

From 1904 to 1920, he was director of the music college and head of the local department of the Russian Musical Society in Astrakhan. In 1920, he became the musical director of the Estonia theatre and a teacher at the Tallinn Conservatoire (from 1925 professor of composition). Among his pupils were Edgar Arro, Gustav Ernesaks, Eugen Kapp, Riho Päts, Villem Reiman, and others. He died in 1952 in Suure-Jaani.

His output includes symphonic works and oratorios, concertos and compositions for different instruments, as well as chamber and vocal music. His organ works are of great importance; the first was the *Sonata in F minor*, which Kapp wrote while studying at the St. Petersburg Conservatoire (1897). This was followed by *Variations on a Chorale Theme* (1902), two concertos for organ and orchestra (1934 and 1946), a trio for violin, cello, and organ (1936), the *Sonata in D major* (1948), choral fantasias, and other compositions.

In Kapp's truly independent works, various stylistic influences are obvious. His style attempts to combine the tradition of the classical Viennese school, polyphony and a Romantic internationalism.

Homilius's predecessor as head of the organ department of the St. Petersburg conservatoire, **Heinrich Stiehl** (1829–86), had lived in Tallinn since 1880, being the organist of St. Olai. Besides the above-mentioned musicians, Louis Homilius was also the teacher of such renowned composers of Estonian music as August Topman (1882–1968), Mart Saar (1882–1963), and Mihkel Lüdig.

**Mihkel Lüdig** was born in Reiu in 1880. He received his first instruction in music from Max Peters, the organist at Pärnu. In 1897, he began his studies at the Moscow Conservatoire, but in the next year moved to St. Petersburg, where he graduated from the conservatoire organ class (of Homilius) in 1904. His other teachers there were Rimsky-Korsakov, Glazunov and Solovoyov (composition), and Czerny (piano). After graduating the conservatoire, Lüdig worked in St. Petersburg as an organist and choirmaster. From 1912 to 1914, he was solo organist in Count Sheremetyev's symphony orchestra. Lüdig's organ recitals were always well received by both experts and press. Honored by the composer's request to give the first performance of Alexander Glazunov's first organ work, the *Prelude and Fugue in D major*, op. 93 (1906), he did so in the Small Hall of the St. Petersburg Conservatoire on January 29, 1907. In 1917, Lüdig moved to Tallinn, where in 1919 he established the Higher Music School, of which he became the director (1919–23). At the same time, he was the organist of the Charles' Church in Tallinn (until 1924). He spent three years in Argentina and returned to Tallinn in 1928. From 1934 until his death in 1958, he lived in the village of Vändra.

Mihkel Lüdig's output includes symphonic works and oratorios, as well as

Peter Süda, *Prelude and Fugue in G Minor*

chamber and vocal music; his choral compositions are of great importance. Apart from *Three Fugues for Organ* (1946), Lüdig composed another work with organ (or piano) accompaniment: the romance *In Remembrance of Mother*.

Among the pupils of Louis Homilius, the talented **Peter Süda** should also be mentioned. Born on the island of Saaremaa (Ösel) in Läämanta district in 1883, Süda studied organ at the St. Petersburg Conservatoire from 1902 to 1911 (first with Homilius, and, after the latter's death in 1908, with Jacques Handschin). In 1912, he passed the final examination in composition, his teachers being Anatoly Lyadov, Nikolai Solovoyov, and Alexander Glazunov. After completing his education, Süda lived in Tallinn, gave private music lessons, and performed as a solo organist. Even as a student, his organ playing was praised. It is known that Professor Jāzeps Vītols, for instance, said of Süda's playing in the final examination, "What playing! Precise, clear cut, pure, and exciting in its virtuosity. One should play the organ exactly as Süda does." In 1919, Süda became the teacher in composition and organ at the newly established Tallinn Higher Music School. He died in 1920 in Tallinn.

Süda's compositional output comprises mainly organ pieces, which are of great importance in the development of Estonian organ music. As a brilliant executant, whose knowledge of the potentialities of the instrument was excellent, Süda used the polyphonic style with great mastery. Süda wrote the following organ works (the autographs are preserved in the Theatre and Music Museum in Tallinn): *Fugue in F minor* (1910), *Basso Ostinato* (1913–14), *Ave Maria* (1914), *Prelude* (1914) and *Fugue* (1920) in *G minor*, *Scherzino* (1916/1918), *Gigue à la Bach* (1919), and *Pastorale* (1920).

By the turn of the century, the first music schools in Estonia had been established: in Tartu (1897) and Tallinn (1898). In 1900, the Estonian Symphony Orchestra first appeared under the direction of the composer **Aleksander Lähte** (1860–1948). Soon afterwards the first professional theatres were opened in Estonia's larger towns: Vanemuine (Tartu, 1906), Estonia (Tallinn, 1906), Endla (Pärnu, 1911), and the Tallinn Dramatic Theatre (1916). In 1905, **Artur Lemba** (1885–1963) composed the first opera in the Estonian language, *Sabina* (St. Petersburg, 1906), the second version of which bore the title *Lembitu tütar* ["Lembitu's Daughter"] (Vanemuine theatre, Tartu, 1908).

The choral tradition developed with



great momentum. There were seven song festivals from 1869 to 1910, with more than 10,000 singers taking part in the last of these, while the composer **Juhan Simm** (1885–1959), who played a significant role in the organization of subsequent song festivals, founded in 1911 the Tartu university choir.

At the beginning of the 20th century, the literary movement *Young Estonia* (*Noor Eesti*) was inaugurated and presided over by the poet Gustav Suits. The motto of the movement "Let us remain Estonians, but let us also become Europeans!" became the inspiration of cultural Estonia.

## 5. Estonia in the period of its first independence (1918–1940)

The period between the First and Second World Wars witnessed many brilliant events in Estonian artistic life. The greatest literary achievement was the five-part epic novel *Truth and Justice* (*Tõde ja õigus*) by Anton H. Tammsaare (written 1926–33), depicting Estonian life between the 1870s and 1920s.

The Tallinn Song Festivals attracted constantly rising numbers of participants (with 17,500 singers in the 11th Song Festival of 1938). From the 1920s, operas were regularly performed in the Theatre Estonia. The concert repertoire in the 1921–22 season included such works as Berlioz's *Symphonie Fantastique* and *Till Eulenspiegel* by Richard Strauss. In 1936, Stravinsky's *Symphony of Psalms* was performed under the direction of **Eduard Tubin** (1905–82) in Tallinn, and in the following year the composer himself came to conduct his *Firebird Suite* and the *Capriccio* for piano there.

As mentioned above, in 1919 the Higher Music School (from 1923–93 the Conservatoire, and from 1993 the Estonian Academy of Music) was established in Tallinn. In 1919, the Tartu Higher Music School (*Tartu Kõrgem Muusikakool*) was opened. The Tallinn Conservatoire was directed from 1923–33 by Rector **Jaak Tamm**, and **August Topman** was the head of the organ department. **Hugo Lepnurm** (1914–99), who studied organ there from 1928 to 1933, recalls that Topman laid particular emphasis on preparing his students for their work in Lutheran churches. Since playing services occupied little time and yielded little income, Topman tried to prepare his students for a greater variety of activities, stimulating their interest in choral skills and teaching. Sometimes he joked, "any organist, especially in the provinces, should be able to conduct choirs and the fire brigade band, accompany guest soloists, perform operettas in the House of Culture, be the chairman or at least secretary of the agricultural society, and, if still able, play the organ well."

In the period between the wars, Peeter Laja (1897–1970), Alfred Karindi (1901–69), Edgar Arro (1911–78), and Hugo Lepnurm were among Topman's best pupils.

**Peeter Laja** first became known in 1923, when, at that time a student of the Tallinn Conservatoire, he made his debut in the Estonia Concert Hall, performing as a soloist in G. F. Handel's *Organ Concerto in B-flat* (from Op. 4), accompanied by an orchestra under Raimund Kull. Laja's programs contained compositions of both international and Estonian composers (A. Kapp, R. Tobias, P. Süda, and others).

A distinctive performer, **Alfred Karindi** was born in Kõnnu. He studied organ (with Johannes Kärt) and composition (with Heino Eller) at the Tartu Higher Music School, where in 1925–28 he taught music theory. From 1927, he was organist of the Tartu university church (here he played the organ that was later moved to the Estonia concert hall) and performed in concerts as organist and conductor. In 1928–32, he was a teacher and a conductor of the mixed students' choir at the Tartu university. In 1931, he finished his studies as organist and composer at the Tallinn Conservatoire. At the beginning of the 1930s, he moved to Tallinn, where he pursued an active career giving concerts, conducting choral works, including Mozart's *Requiem* (1940), and performing as a solo organ-

ist. Between 1940–50 and 1955–69, he taught at the conservatoire (from 1946 as a professor). Karindi wrote a symphony, cantatas, piano, chamber, and vocal works. His output includes a number of interesting pieces for organ, of which the central place is held by his four sonatas: No. 1 in E minor (1928), No. 2 in G minor (1932), No. 3 in F minor (1944), and No. 4 in E minor (1963).

Born in Tallinn, **Edgar Arro** studied the organ at Tallinn Conservatoire with August Topman (1929–35) and composition with Artur Kapp (1934–39). From 1935 to 1940 he worked for the radio. It was one of his tasks to improvise on the organ in the morning hours. Occasionally, he gave solo concerts. From 1944, he was a teacher at the Tallinn Conservatoire (Professor from 1972). Arro wrote symphonic works and oratorios, compositions for choir and different chamber ensembles and—together with Leo Normet—the popular musical comedy *Rummu Jüri*. Throughout his life as a composer, he had a strong liking for the organ. His first work, *Sonata for Organ* (1938), was written while studying at the conservatoire. In the early 1940s, it was followed by *Maestoso* (1943). Of his other organ music, the collection of about 56 concert pieces *Eesti rahvaviise orelili* (*Estonian Folk Tunes for Organ*) is of great interest.

A little different was the artistic life of Hugo Lepnurm during the period between the two World Wars. After graduating from the conservatoire, he served as assistant to Professor Topman (1936), but soon he moved to Paris, where he continued his studies with Marcel Dupré (in the winter of 1938–39). In Paris, the young Estonian musician got to know the work of celebrated French organists and he had the chance to listen to Rachmaninov, Cortot, and Menuhin.

During the 1920s two other large organs were built in Tallinn. One of them was the largest organ ever built in Estonia by the company E. F. Walcker & Co. and installed in the Charles' Church (III/P/81 + 3 borrowed stops, 1923). The other was built by August Terkmann for the Holy Ghost Church (IV/P/71, 1929).<sup>23</sup> **The Brothers Kriisa** were also very active, and among their notable instruments in the 1930s were Paide (II/P/20, 1933), Urvaste (II/P/25 + 1 borrowed stop, 1938), and Suure-Jaani (II/P/25 + 1 borrowed stop, 1937). This last was installed by the Kriisas behind a Johann Andreas Stein case from 1804.

### The Church of Suure-Jaani The Brothers Kriisa, II/P/25 + 1 borrowed stop, 1937

#### I. MANUAL (C–a<sup>3</sup>)

8' Principal  
8' Viola di Gamba  
8' Doppelflöte  
8' Gemshorn  
8' Salicional  
4' Octave  
4' Flauto dolce  
Cornett III–V  
Mixture III–IV

#### II. MANUAL (C–a<sup>3</sup>)

16' Bordun  
8' Principal  
8' Gedackt  
8' Viola d'amour  
8' Voix celestes  
4' Flauto  
2½' Quintflöte  
2' Flautino  
1½' Terzflöte  
Cymbel IV  
8' Trompete  
Tremolo

#### PEDAL (C–f')

16' Kontrabass  
16' Subbass  
16' Gedacktbass (Tr. Manual II)  
8' Octavbass  
8' Violon  
16' Posaune

II/I, Super II/I, Super I, Sub II/I  
Super II, Sub II  
I/Ped., II/Ped., Super II/Ped.

II. Manual in Swell Box

Source

Andreas Uibo and Jüri Kuuskemaa, *Historical Organs in Estonia*, Lilienthal/Bremen (Eres Edition 2408) 1994, p. 77.

A milestone in Estonian culture was the foundation of the Music Museum in 1934 in Tallinn (from 1941 the Theatre and Music Museum); it became the custodian of archival material and manuscripts of Estonian composers, recordings of folk songs, musical instruments, and other holdings.

## 6. Estonia from 1940 to the end of the 20th century

With the establishment of the Union of Estonian Composers in 1941, the creative work of native musicians received official support from the government. In the 1940s, some professional choirs were founded on the initiative of the famous choirmaster and composer **Gustav Ernesaks** (1908–93); their performances on radio and in the concert halls of the Soviet Union were well received. In 1947, the tradition of the Song Festivals was revived after a break of nine years (the 21st Song Festival in 1990 assembled some 30,000 singers and half a million listeners).

In 1947, the theatre and the concert hall Estonia, both of which had been destroyed in the Second World War, were rebuilt. In the years 1948–49, the Tallinn organ builder **Gutdorf Brothers** transferred the organ of the university church in Tartu, built by **Herbert Kolbe** (1928), to the concert hall and installed it on the stage. In doing so, the specification was enlarged (III/P/75). This instrument was superseded as early as 1961 with an organ by **Rieger-Kloss** (IV/P/66). Two others by this company were installed in the Vanemuine theatre in Tartu (III/P/47, 1978) and in St. Nicholas' Church in Tallinn (IV/P/63, 1981), which had been turned into a museum and concert hall.

In the 1940s, the work of the most important representative of the Tartu school of composers, **Heino Eller** (1887–1970), reached its climax. Eller wrote three symphonies (1936, 1948, 1961), five string quartets, music for piano, chamber music, and vocal compositions. An estimable pupil of his, **Eduard Tubin**, wrote ten symphonies, two operas, two ballets, chamber and choral music, and a *Pastorale* for alto and organ (1956).

The decades following gave rise to a new generation of Estonian composers who were influenced by 20th-century Western European music: **Veljo Tormis** (\*1930), **Eino Tamberg** (\*1930), **Jaak Rääts** (\*1932), **Arvo Pärt** (\*1935) and **Kuldar Sink** (1942–95). Tamberg's and Rääts's compositions show neoclassical tendencies. Pärt and Sink tend towards serial techniques. Tormis, following the tradition of Mart Saar and Cyrillus Kreek (1889–1962), is interested in folklore and prefers choral music.

Eller taught Alo Põldmäe (\*1945) and Lepo Sumer (\*1950), while Ester Mägi (\*1922), Jüri Tamverk (\*1954), Erkki-Sven Tüür (\*1959) and Urmas Sisask (\*1960), a composer of a number of organ works, are among the distinguished pupils of Saar.

Apart from the works presented in the collection *Organ Music from the Baltic States, Volume 2: Estonia* (Bärenreiter, BA 8422), the following compositions for the organ written by Estonian composers in the 20th century should be mentioned: **Kaljo Raid** (\*1921), *Sonata in Classical Style* (1948); **Peeter Laja**, *Five Pieces* (1950); **Leo Virkhaus** (1910–84), *Organ Prelude on Psalm 108 (Be Thou Exalted)* (1973); **Igor Garschnek** (\*1958), *Three States* (1980); and **Arvo Pärt**, *Trivium* (1976), *Annum per annum* (1980) and *My Path Has Peaks and Troughs* (1989).

In the post-war period, the tradition of centuries of organ-playing in Estonia manifested itself above all in the work of **Hugo Lepnurm**. After his evacuation, he returned to Tallinn in 1944 and continued teaching organ, solfeggio, and music theory at the conservatoire (from 1945 as a professor). He also gave many concerts in the USSR, was organist at Tallinn's Cathedral of St. Mary, and made recordings. In 1971, he published his book *On the History of the Organ and Organ Music (Orel ja orelimuusika ajaloo)*. Lepnurm's compositions are not numerous, but include a number of interesting pieces, especially for the organ: a toccata (1943/50), two cycles of varia-

tions for violin and organ (1942, 1954), and a concerto for organ and orchestra (1956). Among his pupils, the Tallinn organist **Rolf Uusväli** (\*1930), **Andreas Uibo** (\*1956), and **Urmas Taniloo** (\*1953) from Tartu are well known.

An important part in the revival of public interest in early music and its authentic performance was played by *Hortus Musicus*, a specialist ensemble (artistic director Andres Mustonen), founded in 1972. Since 1987, the International Tallinn Organ Festival has taken place every year in the Estonian capital. The tradition of organ building is continued by **Hardo Kriisa** (\*1940), a representative of the third generation of the famous organ dynasty. His workshop is in Rakvere. ■

## Notes

1. *Liv-, Esth- und Curländisches Urkundenbuch nebst Regesten*, Volume 2, 1301–1367: Reval 1855, p. 180, Document No. 1227.
2. Andreas Uibo and Jüri Kuuskemaa, *Historical Organs in Estonia*, Lilienthal/Bremen: Eres Edition (2408) 1994, p. 5.
3. *Ibid.*, p. 5.
4. Hugo Lepnurm and Alfred Reichling, article "Orgel" in *Die Musik in Geschichte und Gegenwart* (MGG), Kassel: Bärenreiter-Verlag 1997, p. 940.
5. Tallinn City Archives, Collection 230, List I, Number Bl 4, p. 109 v.
6. Lepnurm & Reichling, p. 940.
7. Leonid Rojzman, *Organnaja kul'tura Ėstonii [The Organ Culture of Estonia]*, Moscow: Gosudarstvennoe muzykal'noe izdatel'stvo [State Musical Publishing House] 1960, p. 8.
8. *Liv-, est- und kurländisches Urkundenbuch*, Zweite Abteilung, Volume 1, 1494 End of May–1500: Riga and Moscow 1900, p. 643, Document No. 845.
9. Rojzman, p. 9.
10. Hugo Lepnurm, *Istorija organa i organnoj muzyki*, Kazan' 1999, p. 74 (translation of the Estonian original "Orel'i ja orelimuusika ajalooost," Tallinn 1971 ["On the History of the Organ and Organ Music"]).
11. "On Various Artists Who Were in the Service of Prince Potyomkin-Tavritschesky, about Music, his Singers, Dancers, etc.," State Central Archive of Old Documents, Series XVII, State Archive, No 285, p. 7. Original in French; English translation from the Russian translation. Dated 24 March, 1789.
12. Gotthard von Hansen, *Die Kirchen und ehemaligen Klöster Revels*, Reval 1885, p. 19 (Hannover-Döhren: v. Hirschheydt [1974]).
13. Lepnurm & Reichling, p. 941.
14. *Svedenija o cerkvi sv. Olaja v Revele, zažženoj molniju v noči s 15 na 16 čislo iulja 1820 goda. Sobrano Genr. Vil'g. Ioach. Rickerson* [Reports on the Olai Church in Reval, which was burnt down in a fire on the night of 15–16 July, 1820. Collected by Heinrich Wilhelm [Joachim Rickers], St. Petersburg 1820, p. 21. Rojzman, p. 15.
15. Rojzman, pp. 10–11.
16. *Ibid.*, p. 23.
17. *Ibid.*, p. 24.
18. The diary of V. F. Odoyevsky, entries for 29 September, 6 October, and 6 December, 1863 (A. Lyapunova, *The Musical Diary of V. Odoyevsky*; A. S. Lyapunova Archive, Manuscript, pp. 34, 36).
19. Rojzman, p. 18.
20. Gotthard von Hansen, *Die Kirchen und ehemaligen Klöster Revels*, Reval 1885, p. 81 (Hannover-Döhren: v. Hirschheydt [1974]).
21. Rojzman, pp. 19, 85–86.
22. Uibo & Kuuskemaa, p. 67.
23. *Ibid.*, p. 70.

*Alexander Fiseisky, born in Moscow, is one of the most famous and influential organists in Russia. He graduated with distinction from the Moscow Conservatoire as pianist and organist. He is an organ soloist of the Moscow State Philharmonic Society, head of the organ class at the Russian Gnessins' Academy of Music in Moscow, and president of the Vladimir Odoyevsky Organ Center. He organized and served as artistic director for organ festivals in Moscow, St. Petersburg, Kiev, and Tallinn, among others. In 1997 he was honored by President Yeltsin with the title 'Honoured Artist of the Russian Federation'.*

*Fiseisky has given concerts in more than 30 countries. In the Bach Anniversary Year of 2000 he played J. S. Bach's entire organ works, twice in the context of EXPO 2000 in Hannover, and once in a single day in Düsseldorf as a Bach Marathon.*

*Sought after as a juror in international competitions, he has directed seminars and masterclasses in Europe and the USA. He is the dedicatee of numerous compositions, including works by Mikhail Kollontai, Vladimir Ryabov, Milena Aroutyunova, and Walther Erbacher. A musicologist, he has edited anthologies of organ music of Russia and of the Baltics (Bärenreiter-Verlag). He has many recordings to his credit, including the complete organ works of J. S. Bach.*



## Cover feature

**Lewtak Pipe Organ Builders, Inc.,  
Camillus, New York, Opus 2  
West Baptist Church, Oswego,  
New York**

### *From the music minister*

The original organ in the West Baptist Church was built by John G. Marklove in 1867, and was placed in the front right corner of the sanctuary with the console attached. The instrument had two manuals with mechanical key and stop action. Anything beyond this is not known, although the former organist has said that there was a second console in the back of the organ, which allowed the instrument to be played from the adjoining room. Unfortunately, we don't even know the original stoplist.

In 1951 Paul C. Buhl of Utica was contracted to do a full rebuild of the church's organ. Sadly, the work was not up to today's standards. The organ was completely taken apart and the original Marklove slider-and-pallet windchests were chopped into pieces (we found parts of old chests used as catwalks, ladders, etc.). The pipework was mixed and matched with pipes from other instruments of unknown origin. In some cases, we found pipes from the same rank used in four different stops; this was especially apparent in the Pedal division. The configuration of ranks hardly made sense in terms of scale matching or materials used, not to mention any tonal coherence. Two manual keyboards that were built into the façade were disposed of and replaced with a three-manual console with electric action, detached from the organ chamber. Inside the organ chamber the Buhl Company placed new, direct-electric chests and distributed the existing pipework into three divisions. They ended up adding a few "modern strings," changing the configuration of mixtures, duplexing many ranks, borrowing stops from one manual to another—all of it in a way that the person playing the organ couldn't possibly tell whether the sound was coming from this or that division. In addition, the electrical system suffered from poor wiring and faults caused by climatic conditions. For years the church's building has been extremely humid during summer months, which contributed to severe mold growth and this, in turn, caused a complete deterioration of old insulation made of fabric. Shorting wires caused an array of ciphers and dead notes and created a situation of serious unreliability.

In addition, the Pedal had only two independent stops and was unable to sufficiently support the sound of the full organ. The organ committee quickly became aware that another renovation was not a feasible option and decided to employ Lewtak Pipe Organ Builders to build a new instrument that would retain the original façade (at least in the general sense) and restore as much of the old pipework as possible, leaving the judgment of selecting the useful pipes to the organbuilder. All other components of the organ are brand new and were built specifically for this instrument.

—Abel Searor

### *From the organbuilder*

When in 2006 our firm was contracted for the maintenance of the Buhl organ at the West Baptist Church in Oswego, New York, from the first visit to the church we knew that something had to be done with the existing instrument and that the situation was quite serious. As time progressed, we were first asked to do a complete renovation; however, upon further examination of the instrument, we advised the organ committee that funds spent for the renovation would simply become money wasted—the organ was beyond any sensible repair. It was then that a small miracle happened. The members of the West Baptist Church, quite few in numbers and certainly not spoiled with overflow of extra capital, decided to accept our proposal for a new organ that would incorporate the exist-



Lewtak Opus 2, West Baptist Church, Oswego, New York



Current front view of the organ at the West Baptist Church in Oswego, New York

ing pipework (with great modifications, however) and would retain the existing outside appearance (although slightly changed as well).

When the decision was made to build a new organ, there was no question that going the "old way" would most certainly be the best way. We are passionate supporters of tracker organs. It has been proven through centuries of experience that the most reliable and artistically gratifying key action is a mechanical one. We also put our complete trust in the time-proven manner of building windchests with sliders and pallets. We strongly believe that the characteristics and performance of a tracker organ are unquestionably superior to any other kind of action. Coming from this viewpoint, the new organ was designed with fully mechanical key and stop action. We opted to go back to the two-manual setup and designed a stoplist that was not influenced by any particular style or builder. We simply wanted to create an instrument that would be quite universal, full of tonal variety, and suitable for many musical genres. We intended, however, to sustain a bit of an "old-fashioned" flavor, which is clearly manifested in the voicing of pipes.

The new organ was built on a tight budget; therefore, some of the work has been done by the members of the congregation. The Buhl organ from 1951 had been completely removed and disposed of. The organ chamber was emptied out and renovated. New plasterboard was installed, and everything got a fresh coat of paint. The floor was refinished, and sufficient room was made in front of the organ for a new console—built into the organ case with two manuals and a pedal keyboard. All of this work was done by the members of the church.

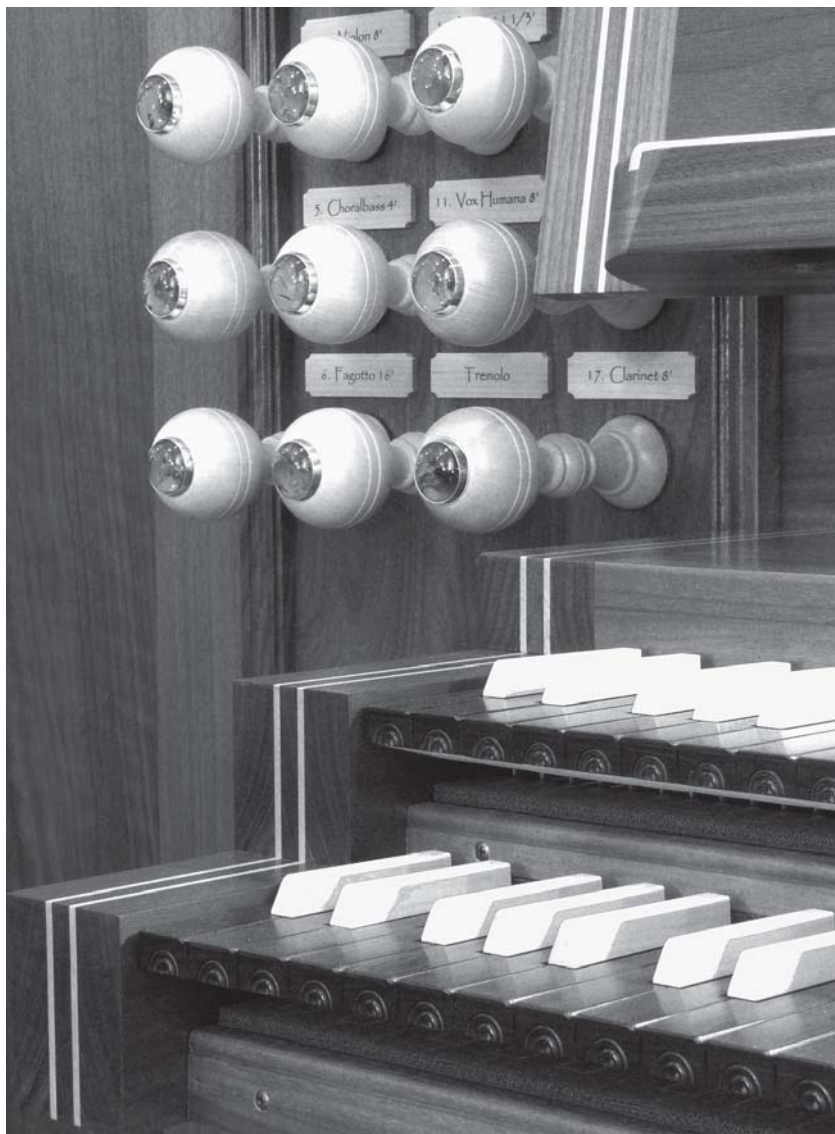
The largest pipes, from the wooden Principal 16' in the Pedal, were placed on "benches" along the walls and connected via flexible conduits to a separate chest designated exclusively for this rank. The reason for this was twofold. First, these pipes were too big to fit on a "regular" pedal chest and, second, they required a considerable amount of wind, which would almost certainly cause a shortage of wind for the rest of the ranks, if placed on the same chest. The remaining pedal ranks were placed on two identical windchests butting against each other side to side.

All pipework in all divisions is distributed in a major-third configuration, of course split in the middle into two traditional sides, C and C-sharp. The Swell and Great divisions are mounted above the three single-rise wedge bellows. All windchests were provided with small shocker bellows, allowing for steady wind supply even during times of high wind demand. All major wind conduits are made out of wood; small offsets were carried out with flexible conduits.

We kept roughly 70% of the pipework from the Marklove/Buhl organ. It was nearly impossible to determine which pipes were "true originals" from 1867 and which came from some other sources. We opted for keeping only the pipes that offered us a chance to do a decent revoicing. The remaining 30% we acquired from various sources; however, all the pipework was voiced together as one instrument—the process took nearly five months.

The new instrument boasts 27 stops, 33 ranks, for a total of 1,803 pipes. Since it is nearly impossible to describe the sound, we can only say that the goal was to have an organ with a confident, but not bold, tonal character. Therefore, all of our voicing efforts went in the direction of having the pipes speaking in a manner that is naturally free and unobstructed. There is never a problem with using fewer stops, if needed, but one cannot produce a *fortissimo* effect if there is no substance to support it. In no way, however, is the organ "shrieky" or unpleasant, even with all the stops pulled out. Working with the relatively low wind pressure of 69 mm for the





Close-up view of the details around the console area



Decorative rosette was added to the facade design, designed and hand-painted by Pawel Lewtak



Delicate work in gentle hands—Vanessa McCrea setting Baltic amber inlays in drawknobs turned in Norway from hard maple

manuals turned out to be quite rewarding. The pipes develop a sound that is not forced and is very “singing” in nature, yet not lacking in natural strength.

The facade was left in its original general concept. The facade pipes were completely stripped to bare metal and repainted with the addition of some subtle stenciling. In the top portion of the middle arch, we added a painted rosette with elaborate decorative floral elements. The lower portion of the frontal cabinet had to be modified in order to accommodate our new keyboards and the drawknob desks. We used American walnut for all new frontal elements—the same wood species as the old cabinet. Neither time nor money was spared when it came to the console area. The keys are made of tightly grained spruce, naturals with granadilla overlays, sharps with maple and natural bone. Natural keys have their fronts embellished with a half-circle arch. The key cheeks as well as the music stand are made of solid walnut with hard maple inlays. Drawknobs are made from Norwegian maple. In the center of the ball there is a round inlay made of sterling silver and Baltic amber in honey color. The knobs were custom turned for us by Johannes Rieber in Oslo, Norway; the amber pieces were also made especially for this purpose—they came from Poland from one of the most renowned figures in amber art circles, Mariusz Drapikowski (his original creations are on permanent display at the Vatican Museum).

The tracker action is carried out in the simplest of ways, which is a bulletproof formula ensuring reliability for many years to come. Keys are a double-armed lever, with 10 mm movement in the front and 7.5 mm in the back. Trackers are made from red cedar, squares from hornbeam, and rollers from aluminum with wooden arms. Because of extreme humidity problems, we chose to make all pallets out of aluminum. The windchests were made of solid oak and maple, toe boards and pipe racking out of poplar. The stop action is made from white ash, sliders from the laminated phenolic fabric. The air is supplied by a 1-HP, three-phase Ventus blower.

We wish to extend our thanks to all members of the West Baptist Church in Oswego, New York for entrusting us with this project. We hope that this project will indeed help to rejuvenate the church family and that it will serve the community “For the glory of God.”

—Tomasz Lewtak  
*Lewtak Pipe Organ Builders, Inc.*  
 1003 Barnwood Lane  
 Camillus, NY 13031  
 <[www.lewtak.com](http://www.lewtak.com)>

Craftsmen who worked on this project:  
 Vanessa McCrea—woodworking, book-keeping, purchasing and general help (doing all the things that nobody else wanted to do . . . )

Iwona Henschke—pipe restoration, stenciling  
 Jeff King—electrical work, organ chamber and floor finishing  
 Gerry DeMoors—carillon restoration and electronics  
 Johannes Rieber—drawknob turning  
 Mariusz Drapikowski—Baltic amber and sterling silver setting  
 Pawel Lewtak—façade design, wood-working, pipe restoration  
 Tomasz Lewtak—mechanical design, woodworking, voicing and tuning

Photo credit: Tomasz Lewtak

**GREAT**

- 16' Bourdon
- 8' Montre
- 8' Gedact
- 4' Octave
- 4' Flute Harmonique
- 3' Quinte
- 2' Super Octave
- Mixture IV
- 8' Trumpet
- 4' Clarion
- Chimes

**SWELL**

- 8' Melodia
- 8' Gamba
- 8' Celeste
- 4' Principal
- 4' Fugara
- 2' Piccolo
- 1½' Larigot
- Mixture III-IV
- 8' Oboe
- 8' Clarinet
- 8' Vox Humana
- Tremolo

**PEDAL**

- 16' Principal
- 16' Subbass
- 8' Octave
- 8' Violon
- 4' Choralbass
- 16' Fagotto

Couplers: II-I, I-P, II-P  
 Mechanical key and stop action  
 Tuning: Vallotti temperament, A=440 Hz at 18° C  
 Winding: three single-rise wedge bellows, additional shocker bellows in each division  
 Wind pressure: 69 mm in Great and Swell, 82 mm Pedal



Iwona Henschke working on a facade pipe



Voicing in progress—Tomasz Lewtak at custom-built voicing organ



## New Organs



### Dobson Pipe Organ Builders, Lake City, Iowa The Lutheran Church of the Good Shepherd, Lancaster, Pennsylvania

Dobson Pipe Organ Builders of Lake City, Iowa, has completed its Op. 83 for the Lutheran Church of the Good Shepherd in Lancaster, Pennsylvania. The church building, dedicated in 1973, required updating of its HVAC systems as well as minor changes to the gallery to accommodate the organ. The project then expanded to include new lighting and sound systems, an elevator to the choir room and gallery, and other architectural changes to improve liturgical functions and make the nave completely handicapped accessible. The design team included Donald Main of M&M Architects, acoustician Scott Riedel, the Rev. Marilyn Witte, cantor, and the Rev. Mark Russell, senior pastor.

The organ's freestanding case is made of hard maple with a natural finish, and features a multi-dimensional façade designed to give interest to what would otherwise be a disproportionately wide layout. In stepped groups of three and five, the pipes of the Great and Pedal 8' Prestant stops are punctuated by burgundy painted wood pipes of the 16' Bourdon. Horizontal maple boards backed with China blue grille cloth form the toeboards at the lowest levels, then recede to become a screen behind the façade pipes. The case wings support the remainder of the 16' Bourdon, the entire 16' Subbass, and the interior treble pipes of the Pedal Prestant. The manual divisions are located at impost level behind the façade; the Great is on the right side, the Swell on the left. The full-length Pedal 16' Trombone stands on the lower case floor and rises between the manual divisions. The organ employs mechanical key action for the manuals, electric action for the Pedal, electric stop action

and an eight-level combination action. The organ is voiced on a wind pressure of 76 millimeters, which is supplied by a large, weighted single-rise bellows. Principal and string pipes are 75% tin, while flutes are either 30% tin or wood.

A festival Eucharist of rededication and dedication of the organ took place on September 17, 2006 with the Rev. Marilyn Witte, cantor, at the organ. Martin Jean, of Yale Institute of Sacred Music, played the dedicatory recital in the afternoon. Additional programs included recitals by Mark Mummert, Paul Jacobs and Gerre Hancock.

—John A. Panning  
Dobson Pipe Organ Builders

<b>GREAT (I)</b>		
16' Bourdon		58 pipes
8' Prestant (partly in façade)		58 pipes
8' Chimney Flute		58 pipes
4' Octave		58 pipes
4' Spire Flute		58 pipes
2' Fifteenth		58 pipes
2 2/3' Comet III (mounted, g20-d51)		96 pipes
1 1/2' Mixture IV		232 pipes
8' Trumpet		58 pipes
Swell to Great		
<b>SWELL (II, enclosed)</b>		
8' Lieblich Gedackt		58 pipes
8' Viola		58 pipes
8' Viola Celeste (FF)		53 pipes
4' Principal		58 pipes
4' Harmonic Flute		58 pipes
2' Piccolo		58 pipes
1' Mixture III		174 pipes
8' Oboe		58 pipes
Tremulant		
<b>PEDAL</b>		
16' Subbass		32 pipes
16' Bourdon (Gt)		
8' Principal (partly in façade)		32 pipes
8' Gedackt (ext)		12 pipes
4' Choralbass (ext)		12 pipes
16' Trombone		32 pipes
8' Trumpet (ext)		12 pipes
Great to Pedal		
Swell to Pedal		
Zimbelstern		

## 2008 Summer Carillon Concert Calendar

by Brian Swager

### Albany, New York

Albany City Hall  
Sundays and July 4 at 1 pm  
July 4, Charles Semowich  
July 6, Charles Semowich  
July 13, Alexander Solovov, Elena Sadina & Sergei Gratchev  
July 20, Marietta Douglas  
July 27, Linda Dzuris

### Alfred, New York

Alfred University, Davis Memorial Carillon  
Tuesdays at 7 pm  
July 1, Karel Keldermans  
July 8, John Widmann  
July 15, Gordon Slater  
July 22, Lisa Lonie  
July 29, Helen Hawley

### Allendale, Michigan

Grand Valley State University, Cook Carillon, Sundays at 8 pm  
July 6, Carlo van Uift  
July 13, Julia Walton  
July 20, GVSU Carillon Collaborative  
July 27, John Courter  
August 3, Lee Cobb  
August 10, Ronald Kressman  
August 17, Julianne Vanden Wyngaard

### Ames, Iowa

Iowa State University  
Tuesdays at 7 pm  
July 8, Joseph Daniel  
August 5, Marc Van Eyck

### Ann Arbor, Michigan

University of Michigan, Burton Memorial Tower, Mondays at 7 pm  
July 21, David Hunsberger  
July 28, Lee Cobb  
August 4, Jonathan Lehrer  
August 11, Jenny King  
August 18, Trevor Workman  
August 25, Dave Johnson  
September 1, Steven Ball

### Arlington, Virginia

Arlington National Cemetery, Netherlands Carillon  
Saturdays 6–8 pm; Independence Day, Labor Day, and Saturdays in September, 2–4 pm  
July 4, Edward Nassor, 2–4 pm  
July 5, Edward Nassor  
July 12, Claire Halpert  
July 19, Edward Nassor  
July 26, Jeremy Chesman  
August 2, Lawrence Robinson  
August 9, Edward Nassor  
August 16, Tin-shi Tam  
August 23, Gordon Slater  
August 30, Edward Nassor  
September 1, Edward Nassor, 2–4 pm

### Belmont, North Carolina

First Presbyterian Church  
Sundays at 7 pm  
July 27, Mary McFarland

### Bloomfield Hills, Michigan

Christ Church Cranbrook  
Sundays at 5 pm  
July 6, Jeremy Chesman  
July 13, Roel Smit  
July 20, David Hunsberger  
July 27, Lee Cobb  
August 3, Jonathan Lehrer  
August 10, Judy Ogden

### Kirk in the Hills Presbyterian Church

Sundays at 10 am and noon  
July 20, David Hunsberger  
July 27, Lee Cobb  
August 3, Jonathan Lehrer  
August 17, Trevor Workman  
August 24, Dave Johnson  
August 31, Dennis Curry

### Centralia, Illinois

Centralia Carillon  
**International Carillon Weekend**  
August 3, Carlo van Uift, 2 pm  
August 31, Carlo van Uift, 2 pm

### Illinois Carillon Weekend

September 20, Carlo van Uift, 10 am  
September 20, Sue Bergren, 2 pm  
September 20, Tim Sleep, 3 pm  
September 21, Jim Fackenthal, 2 pm  
September 21, Wylie Crawford, 3 pm

### Chicago, Illinois

University of Chicago, Rockefeller Chapel  
Sundays at 6 pm  
July 6, Roel Smit  
July 13, Tim Sleep & Sue Bergren  
July 20, Gordon Slater  
July 27, Ronald Kressman  
August 3, John Gouwens  
August 10, Tiffany Ng  
August 17, Dave Johnson  
August 24, Wylie Crawford

### Cohasset, Massachusetts

St. Stephen's Episcopal Church  
Sundays at 6 pm  
July 6, Anne Kroeze  
July 13, George Matthew, Jr.  
July 20, Claire Halpert  
July 27, David Maker  
August 3, Andrea McCrady  
August 10, Sally Slade Warner  
August 17, John Courter

### Culver, Indiana

Culver Academies, Memorial Chapel Carillon, Saturdays at 4 pm  
July 5, 12, 19, August 30, John Gouwens  
July 26, Lee Cobb

### Detroit, Michigan

Jefferson Avenue Presbyterian Church  
August 24, Jenny King, noon

### St. Mary's of Redford Catholic Church

Saturdays at 5:15 pm  
July 5, Patrick Macoska  
July 12, Judy Ogden  
July 19, David Hunsberger  
July 26, John Courter  
August 2, Jonathan Lehrer

### East Lansing, Michigan

Michigan State University, Beaumont Tower Carillon, Wednesdays at 6 pm  
July 2, Carlo van Uift  
July 9, Ray McLellan  
July 16, David Hunsberger  
July 23, Lee Cobb  
July 30, Sally Harwood & Patricia Johannes

### Erie, Pennsylvania

Penn State University, Smith Chapel  
Thursdays at 7 pm  
July 17, Gordon Slater  
July 24, Lisa Lonie  
July 31, Helen Hawley

### Fort Washington, Pennsylvania

St. Thomas Church, Whitmarsh  
Tuesdays at 7 pm  
July 1, Lisa Lonie & Steve Schreiber  
July 8, George Matthew, Jr.  
July 15, Laurel MacKenzie  
July 22, Jeremy Chesman  
July 29, Patrick Macoska

### Frederick, Maryland

Joseph Dill Baker Memorial Carillon  
Sundays at 6 pm  
July 6, Claire Moblard  
July 13, Claire Halpert  
July 20, William Lyon-Vaiden  
July 27, Robert Grogan  
August 3, Edward Nassor  
August 10, James Smith  
August 17, Claire Moblard  
August 24, Gordon Slater

### Glencoe, Illinois

Chicago Botanic Garden  
Mondays at 7 pm  
July 7, Roel Smit  
July 14, Tim Sleep & Sue Bergren  
July 21, Gordon Slater  
July 28, Ronald Kressman  
August 4, John Gouwens  
August 11, Tiffany Ng  
August 18, Dave Johnson  
August 25, Wylie Crawford

### Grand Rapids, Michigan

Grand Valley State University  
Wednesdays at noon  
July 2, Carlo van Uift  
July 9, Jeremy Chesman  
July 16, Helen Hawley  
July 23, Julianne Vanden Wyngaard  
July 30, John Courter

### Green Bay, Wisconsin

First Evangelical Lutheran Church  
July 2, George Matthew, Jr., 7 pm

### Hartford, Connecticut

Trinity College Chapel  
Wednesdays at 7 pm  
July 2, Tin-shi Tam  
Sat., July 5, Daniel Kerry Kehoe, 8 pm  
July 9, Anne Kroeze  
July 16, Dionisio Lind  
July 23, Claire Halpert  
July 30, David Maker  
August 6, Ellen Dickinson  
August 13, John Courter

### Kennett Square, Pennsylvania

Longwood Gardens  
Sundays at 3 pm  
July 13, Steven Ball  
July 27, Patrick Macoska  
August 3, Laurel MacKenzie



**LaPorte, Indiana**  
The Presbyterian Church of LaPorte  
Sundays at 4 pm  
August 3, Tim Sleep

**Luray, Virginia**  
Luray Singing Tower  
Tuesdays, Thursdays, Saturdays and Sundays in July and August at 8 pm  
David Breneman

**Madison, Wisconsin**  
University of Wisconsin, Memorial Carillon  
Thursdays at 7:30 pm  
July 3, George Matthew, Jr.  
July 10, TBA  
July 17, Lyle Anderson  
July 24, Lyle Anderson  
July 31, Marc Van Wyck  
August 7, Tiffany Ng

**Middlebury, Vermont**  
Middlebury College  
Fridays at 4 pm  
July 4, Sergei Gratchev  
July 11, Charles Semowich  
July 18, Claire Halpert  
July 25, Linda Dzuris  
August 1, Elena Sadina  
August 8, Alexander Solovov  
August 15, George Matthew, Jr.

**Montréal, Québec**  
St. Joseph's Oratory  
Sundays at 2:30 pm  
July 6, Claude Aubin  
July 20, Daniel Kerry Kehoe  
August 3, Claude Aubin  
August 17, Tiffany Ng

**Naperville, Illinois**  
Naperville Millennium Carillon  
Tuesdays at 7 pm  
July 1, Joseph Daniel  
July 8, Roel Smit  
July 15, Tim Sleep & Sue Bergren  
July 22, Gordon Slater  
July 29, Ronald Kressman  
August 5, John Gouwens  
August 12, Tiffany Ng  
August 19, Dave Johnson  
August 26, Trevor Workman  
September 2, Wylie Crawford

**New Canaan, Connecticut**  
St. Mark's Episcopal Church  
Tuesdays at 7:30 pm  
July 1, Claire Halpert  
July 8, Marietta Douglas

**New Haven, Connecticut**  
Yale University, Yale Memorial Carillon  
Fridays at 7 pm  
July 4, Tin-shi Tam  
July 11, Jonathan Lehrer  
July 18, Yale Summer Carillonists  
July 25, Claire Halpert  
August 1, Ellen Dickinson  
August 8, Andrea McCrady  
August 15, John Courter

**Northfield, Vermont**  
Norwich University  
Saturdays at 1 pm  
July 5, Sergei Gratchev  
July 12, Gerald Martindale  
July 19, Claire Halpert  
July 26, Linda Dzuris  
August 2, Elena Sadina  
August 9, Alexander Solovov

**Norwood, Massachusetts**  
Norwood Memorial Municipal Building  
Mondays at 7 pm  
July 4, Lee Leach, 3 pm  
July 7, Anne Kroeze  
July 14, George Matthew, Jr.  
July 21, Claire Halpert  
July 28, David Maker  
August 4, Andrea McCrady  
August 11, Lee Leach  
August 18, John Courter

**Ottawa, Ontario**  
Peace Tower Carillon  
July and August, weekdays except Canada Day (July 1), 2-3 pm  
Tuesday, July 15, Elizabeth Berghout  
Tuesday, July 29, George Gregory  
Tuesday, August 12, Gordon Slater  
Tuesday, August 26, William De Turk

**Owings Mills, Maryland**  
McDonogh School  
Fridays at 7 pm  
July 4, William Lyon-Vaiden  
July 11, Edward Nassor  
July 18, Laurel MacKenzie  
July 25, Jeremy Chesman  
August 1, Matthew Buechner

**Philadelphia, Pennsylvania**  
First United Methodist Church of Germantown, Mondays at 7:30 pm  
July 7, Laurel MacKenzie  
July 14, Steven Ball

**Plainfield, New Jersey**  
Grace Episcopal Church  
August 24, David Maker, 6 pm

**Princeton, New Jersey**  
Princeton University, Grover Cleveland Tower, Sundays at 1 pm  
July 6, George Matthew, Jr.  
July 13, Margaret Pan  
July 20, Steven Ball  
July 27, Jeremy Chesman  
August 3, Lisa Lonie  
August 10, Thomas Lee  
August 17, Scott Brink Parry  
August 24, Lee Cobb  
August 31, Claire Halpert

**Rochester, Minnesota**  
Mayo Clinic  
July 6, Laura Ellis, 4 pm  
August 3, Marc Van Eyck, 4 pm  
August 24, Trevor Workman, 4 pm

**Rochester, New York**  
University of Rochester, Hopeman Memorial Carillon, Mondays at 7 pm  
July 7, John Widmann  
July 14, Gordon Slater  
July 21, Lisa Lonie  
July 28, Helen Hawley

**St. Paul, Minnesota**  
House of Hope Presbyterian Church  
Friday, July 4 and Sundays at 4 pm  
July 4, Steven Ball  
July 13, James Smith  
July 20, Lyle Anderson  
July 27, Dave Johnson

**Sewanee, Tennessee**  
The University of the South  
Sundays at 4:45 pm  
July 6, J. Samuel Hammond  
July 13, Richard Shadinger

**Simsbury, Connecticut**  
Simsbury United Methodist Church  
Sundays at 7 pm  
July 6, Mariah Klaneski  
July 13, Zolotoi Plyos  
July 20, David Maker  
July 27, Claire Halpert  
August 3, Daniel Kerry Kehoe

**Spokane, Washington**  
Cathedral of St. John the Evangelist  
Thursdays at 7 pm  
July 3, John Hammond  
July 4, Andrea McCrady, 9 pm  
July 10, Laura Ellis  
July 17, James Smith  
July 20, Andrea McCrady  
July 24, David Hunsberger  
July 31, Janet Tebbel

**Springfield, Missouri**  
Missouri State University  
Sundays at 7 pm  
August 10, Jeremy Chesman

**Stamford, Connecticut**  
First Presbyterian Church  
Thursdays at 7 pm  
July 3, Claire Halpert  
July 10, Daniel Kerry Kehoe  
July 17, Marietta Douglas  
July 24, Linda Dzuris  
July 31, Justin Ryan

**West Hartford, Connecticut**  
First Church of Christ Congregational  
Thursdays at 7 pm  
July 3, Tin-shi Tam  
July 10, Margaret Angelini  
July 17, First Church Carillonists  
July 24, Charles Semowich  
July 31, David Maker

**Williamsville, New York**  
Calvary Episcopal Church  
Wednesdays at 7 pm  
July 2, Karel Keldermans  
July 16, Gordon Slater  
July 23, Lisa Lonie  
July 30, Helen Hawley  
August 6, Gloria Werblow

**Valley Forge, Pennsylvania**  
Washington Memorial Chapel  
Wednesdays at 7:30 pm  
July 2, Doug Gefvert  
July 9, George Matthew, Jr.  
July 16, Steven Ball  
July 23, Jeremy Chesman  
July 30, Patrick Macoska  
August 6, Doug Gefvert and the Irish Thunder Bag Pipe Band  
August 13, Laurel MacKenzie  
August 20, Lee Cobb  
August 27, Janet Tebbel

**Victoria, British Columbia**  
Netherlands Centennial Carillon  
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Saturdays at 3 pm, July-August  
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*Musical Heritage Society recordings*



## 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

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

**Neal Campbell**; Christ Episcopal, Roanoke, VA 7:30 pm

16 JULY

**Carol Williams**; Methuen Memorial Music Hall, Methuen, MA 8 pm

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

**Lydia Cain**; Old Salem Visitor Center, Winston-Salem, NC 12 noon

**Mary Kay Easty**; First Congregational United Church of Christ, Appleton, WI 12:15 pm

**David Jonies**; St. John's Cathedral, Milwaukee, WI 12 noon

**Gregory Peterson**; Sinsinawa Mound, Sinsinawa, WI 7 pm

17 JULY

**Jane Watts**; Trinity Wall Street, New York, NY 1 pm

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

**Felix Hell**; Verizon Hall, Kimmel Center, Philadelphia, PA 7 pm

**Todd Wilson**, masterclass; St. Andrew's Chapel, Woodberry Forest School, Woodberry Forest, VA 10 am

19 JULY

Bach Vespers; Holy Trinity Lutheran, New York, NY 6:30 pm

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

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

20 JULY

**+Susan Ferré**, with narrator; Chapel Arts Gorham, Gorham, NH 4 pm

**Rodney Long**; Cathedral of St. Patrick, New York, NY 4:45 pm

**Christopher Jacobson**; Church of the Advent, Cape May, NJ 4 pm

**Roland Maria Stangier**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

**Marilyn Keiser**; Boone United Methodist, Boone, NC 4 pm

**Kenneth & Sharon DeBoer**; Sardis Presbyterian, Charlotte, NC 7:30 pm

Choral concert; Peachtree Road United Methodist, Atlanta, GA 7 pm

22 JULY

**Tom Trenney**; First Presbyterian, Glens Falls, NY 7:30 pm

**Susan Foster**; Christ Episcopal, Roanoke, VA 7:30 pm

23 JULY

**Brett Maguire**; Methuen Memorial Music Hall, Methuen, MA 8 pm

**Carol Williams**; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm

**Alex Whitaker**; Old Salem Visitor Center, Winston-Salem, NC 12 noon

**Blake Doss**; First Presbyterian, Neenah, WI 12:15 pm

**Jina Kim**; St. John's Cathedral, Milwaukee, WI 12 noon

**Kirstin Synnstedt**; Sinsinawa Mound, Sinsinawa, WI 7 pm

**David Jonies**, with Domkantorei Mainz; St. Joseph Catholic Parish, Homewood, IL 8 pm

24 JULY

**Joyce Jones**; Trinity Wall Street, New York, NY 1 pm

25 JULY

**Ken Cowan**; Edenton Street United Methodist, Raleigh, NC 7:30 pm

26 JULY

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

**Lee Cobb**, carillon; The Culver Academies, Culver, IN 4 pm

27 JULY

**Jonathan Brannon**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

**Darwin Shaver**; Plaza Presbyterian, Charlotte, NC 7:30 pm

29 JULY

**Tom Trenney**, silent film accompaniment; Merrill Auditorium, City Hall, Portland, ME 7:30 pm

**Bruce Stevens**; Christ Episcopal, Roanoke, VA 7:30 pm

30 JULY

**Alan Morrison**; Methuen Memorial Music Hall, Methuen, MA 8 pm

**Alex Gourley**; Old Salem Visitor Center, Winston-Salem, NC 12 noon

**Mark Paisar**; First Presbyterian, Neenah, WI 12:15 pm

**Mark Baumann**; Sinsinawa Mound, Sinsinawa, WI 7 pm

31 JULY

**Ludmila Golub**; Trinity Wall Street, New York, NY 1 pm

2 AUGUST

**Paul Bisaccia**, piano; Lakeridge, Torrington, CT 8 pm

**Gordon Turk**; Ocean Grove Auditorium, Ocean Grove, NJ 10 am

3 AUGUST

**Susan Ferré**, organ and harpsichord, with viola da gamba and Baroque cello; Randolph Church, Randolph, NH 4 pm

**Ken Corneille**; Cathedral of St. Patrick, New York, NY 4:45 pm

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

**Justin Smith**; First Baptist, Charlotte, NC 7:30 pm

**David Jonies**; Holy Name Cathedral, Chicago, IL 6:30 pm

5 AUGUST

**Ken Cowan**, John Weaver celebratory concert; Merrill Auditorium, Portland, ME 7:30 pm

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

6 AUGUST

**Gerhard Weinberger**; Methuen Memorial Music Hall, Methuen, MA 8 pm

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

**Paul Weber**; First English Lutheran, Appleton, WI 12:15 pm

**Aaron David Miller**; Sinsinawa Mound, Sinsinawa, WI 7 pm

7 AUGUST

**Ken Cowan & John Weaver**; Merrill Auditorium, City Hall, Portland, ME 7:30 pm

**Ahream Han**; Trinity Wall Street, New York, NY 1 pm

9 AUGUST

**Gordon Turk**; Ocean Grove Auditorium, Ocean Grove, NJ 10 am

10 AUGUST

**Emmanuele Cardi**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

**Henry Lebedinsky**; St. Alban's Episcopal, Davidson, NC 7:30 pm

**Gerhard Weinberger**; St. Joseph Catholic Parish, Homewood, IL 3 pm

12 AUGUST

**Dave Wickerham**; Merrill Auditorium, City Hall, Portland, ME 7:30 pm

**Heinrich Christensen**, with tenor and baritone; King's Chapel, Boston, MA 12:15 pm

13 AUGUST

**David Briggs**; Methuen Memorial Music Hall, Methuen, MA 8 pm

**Todd Wilson**; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm

**Brenda Portman**; Pillar Church, Holland, MI 12:15 pm

**Bradley Hunter Welch**; Shepherd of the Bay Lutheran, Ellison Bay, WI 8 pm

**John Skidmore**; St. Joseph Catholic Church, Appleton, WI 12:15 pm

**Gerhard Weinberger**; St. John's Cathedral, Milwaukee, WI 12 noon

**Anita Werling**; Sinsinawa Mound, Sinsinawa, WI 7 pm

15 AUGUST

**Edward Broms**; St. Paul's Cathedral, Boston, MA 7 pm

17 AUGUST

**Giorgio Parolini**; Cathedral of St. Patrick, New York, NY 4:45 pm



**Richard Fitzgerald;** Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

**Gerre Hancock;** First Presbyterian, Highlands, NC 4 pm

**Timothy Belflowers;** Myers Park Baptist, Charlotte, NC 7:30 pm

19 AUGUST

**Peter Richard Conte;** Merrill Auditorium, Portland, ME 7:30 pm

20 AUGUST

**Randall Mullin;** Methuen Memorial Music Hall, Methuen, MA 8 pm

**David Higgs;** First Presbyterian, Skaneateles, NY 8 pm

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

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

**Derek Nickels;** Sinsinawa Mound, Sinsinawa, WI 7 pm

22 AUGUST

**David Higgs,** with piano, strings, and voice; First Presbyterian, Skaneateles, NY 8 pm

23 AUGUST

**Gordon Turk;** Ocean Grove Auditorium, Ocean Grove, NJ 10 am

24 AUGUST

**Richard Pilliner;** Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

**Leon Couch;** Covenant Presbyterian, Charlotte, NC 7:30 pm

26 AUGUST

**James Vivian;** Merrill Auditorium, Portland, ME 7:30 pm

27 AUGUST

**Joseph Olefirowicz;** Methuen Memorial Music Hall, Methuen, MA 8 pm

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

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

**Steve Steely;** Sinsinawa Mound, Sinsinawa, WI 7 pm

29 AUGUST

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

30 AUGUST

**Gordon Turk;** Ocean Grove Auditorium, Ocean Grove, NJ 10 am

**Daniel Sullivan, & Jason Cutmore,** piano (The New York Piano-Organ Duo); Oberlin Conservatory of Music, Oberlin OH 3 pm

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

31 AUGUST

**Susan Ferré & Michie Akin,** with viola da gamba and violoncello; Chapel Arts Gorham, Gorham, NH 4 pm

**Andrew Mills;** Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

**Larry Stratemeyer;** St. Patrick's Cathedral, Charlotte, NC 7:30 pm

**UNITED STATES**

**West of the Mississippi**

15 JULY

**Lisa Knutson;** Catholic Church of SS. Peter and Paul, St. Peter, MN 12 noon

**Lee Afdahl;** Christ United Methodist, Rochester, MN 12:20 pm

**Paul Jacobs;** St. John's Episcopal, Jackson, WY 8 pm

16 JULY

**Sharon Kleckner;** Wayzata Community Church, Wayzata, MN 12:15 pm

18 JULY

**Sophie-Veronique Cauchefer-Choplin;** St. Luke's Episcopal, Long Beach, CA 7:30 pm

**Douglas Cleveland;** Seattle First Baptist, Seattle, WA 11:15 am

19 JULY

**Sophie-Veronique Cauchefer-Choplin,** masterclass; Bay Shore Community Church, Long Beach, CA 10 am

**James Welch;** Church of Jesus Christ of Latter-day Saints, Danville, CA 4 pm

20 JULY

**Eileen Ness & Beverly Seifert;** United Methodist Church, Albert Lea, MN 4:30 pm

**Marie Rubis Bauer & Michael Bauer;** St. Cecilia Cathedral, Omaha, NE 3 pm

**Arthur Johnson;** Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

**Audrey Jacobsen;** Westwood United Methodist, Los Angeles, CA 3 pm

21 JULY

**Sophie-Veronique Cauchefer-Choplin;** Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

22 JULY

**Charles Luedtke;** Catholic Church of SS. Peter and Paul, St. Peter, MN 12 noon

23 JULY

**Steve Gentile;** Wayzata Community Church, Wayzata, MN 12:15 pm

27 JULY

**Marvin Kerr;** Union Sunday School, Clermont, IA 2:30 pm

**Boyd Jones;** Dardeene Presbyterian, Dardeene Prairie, MO 5 pm

**Andrew Stewart-Cook;** Central Lutheran, Eugene, OR 4 pm

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

28 JULY

**Nathan Laube;** Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

29 JULY

**Matt Gerhard;** Catholic Church of SS. Peter and Paul, St. Peter, MN 12 noon

**Gregory Peterson;** Christ United Methodist, Rochester, MN 12:20 pm

**Felix Hell;** Aspen Community Church, Aspen, CO 8 pm

30 JULY

**Mary Joy Rieder;** Wayzata Community Church, Wayzata, MN 12:15 pm

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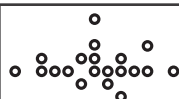
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3 AUGUST  
**Jerome Faucheur**; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm  
**Robert Tall**; Westwood United Methodist, Los Angeles, CA 3 pm

4 AUGUST  
**Carole Terry**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

5 AUGUST  
**Jane Trondson**; Catholic Church of SS. Peter and Paul, St. Peter, MN 12 noon  
**Jeffrey Daehn**; Christ United Methodist, Rochester, MN 12:20 pm

6 AUGUST  
**Diana Lee Lucker**; Wayzata Community Church, Wayzata, MN 12:15 pm  
**Neil Stipp**; Pasadena Presbyterian, Pasadena, CA 12:10 pm

10 AUGUST  
**Daniel Fenn, Chris Ray, Marc Ceresier, & Robert Knupp**; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

11 AUGUST  
**David Briggs**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

12 AUGUST  
**Sandra Krumholz**; Catholic Church of SS. Peter and Paul, St. Peter, MN 12 noon  
**William Otte**; Christ United Methodist, Rochester, MN 12:20 pm

17 AUGUST  
**Alex Trytko**; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm  
**Peter Fennema**; Westwood United Methodist, Los Angeles, CA 3 pm

18 AUGUST  
**Dennis James**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

19 AUGUST  
**Mark DeGarmeaux**; Catholic Church of SS. Peter and Paul, St. Peter, MN 12 noon  
**Ryan Hulshizer**; Christ United Methodist, Rochester, MN 12:20 pm

24 AUGUST  
**Mark Thomas**; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

25 AUGUST  
**Carol Williams**, with choirs; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

26 AUGUST  
**Merrill Davis III**; Christ United Methodist, Rochester, MN 12:20 pm  
**Robert Bates**; Organ Hall, University of Houston, Houston, TX 7:30 pm

31 AUGUST  
**Steve Story**; Union Sunday School, Clermont, IA 2:30 pm  
**David Hatt**; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

**INTERNATIONAL**

15 JULY  
**Gillian Weir**, works of Messiaen; Westminster Abbey, London, UK 7 pm  
**Paul Jessen**; St. James United Church, Montreal, QC, Canada 12:30 pm

16 JULY  
**Marie-Claire Alain**; Kreuzkirche, Dresden, Germany 8 pm  
**Guy Bovet**; Collégiale, Neuchâtel, Switzerland 8 pm

18 JULY  
**Jürg Neuenschwander**, with Alphorn; Cathedral, Lausanne, Switzerland 8 pm  
**Gillian Weir**; Heilig-Kreuz-Münster, Schwabische Gmünd, Germany 6:30 pm

19 JULY  
**Wolfgang Kleber**; Kaiser-Wilhelm-Gedächtnis-Kirche, Berlin, Germany 6 pm

20 JULY  
**Philip Crozier**; Lynaes Kirke, Hundested, Denmark 5 pm  
**D'Arcy Trinkwon**; Cathedral Saint-Croix, Orleans, France 4:30 pm  
**Jeremy Filsell**; Ely Cathedral, Ely, UK 5:15 pm

22 JULY  
**Walter D'Arcangelo**, with violins; Chiesa di S. Eurosia, Pralungo, Italy 9 pm  
**Philippe Bournival**; St. James United Church, Montreal, QC, Canada 12:30 pm

23 JULY  
**Philip Crozier**; Domkirke, Aalborg, Denmark 7:30 pm

**Marek Kudlicki**; Nidaros Cathedral, Trondheim, Norway 8 pm  
**Hans-Ola Ericsson**; Frauenkirche, Dresden, Germany 8 pm  
**Marie-Claire Alain**; Collégiale, Neuchâtel, Switzerland 8 pm  
**Walter D'Arcangelo**, with violins; Santuario della Madonna delle Grazie, Portofino/Novareia, Italy 9 pm

25 JULY  
**Gillian Weir**; Heiligaandskirke, Copenhagen, Denmark 4:30 pm  
**Philip Crozier**; Domkirke, Haderslev, Denmark 5:30 pm  
**Joris Verdin**; Collégiale, Neuchâtel, Switzerland 6:30 pm  
**Jane Gamble**; Chiesa di S. Maria, Valduggia, Italy 9 pm

26 JULY  
**Marek Kudlicki**; Gothenburg Cathedral, Gothenburg, Sweden 12 noon  
**Ulrich Brüggemann**; Kaiser-Wilhelm-Gedächtnis-Kirche, Berlin, Germany 6 pm  
**Philip Crozier**; St. Nikolai Kirche, Flensburg, Germany 11 am  
**Wladimir Matesic**; Chiesa di S. Maurizio, Vocca, Italy 9 pm  
**D'Arcy Trinkwon**; Arundel Cathedral, Arundel, UK 7:30 pm

27 JULY  
**Gillian Weir**; Catharinen Kirke, Hjørring, Denmark 8 pm  
**Philip Crozier**; Barockkirche St. Franziskus, Zwillbrock, Germany 4 pm  
**Paolo Bougeat**; Cappella di S. Marta e Chiesa di S. Giacomo, Campertogno, Italy 9 pm

28 JULY  
**Mario Duella**; Chiesa di S. Anna al Montrigone, Borgosesia, Italy 9 pm

29 JULY  
**Ignace Michiels**; Basilica Antica, Oropa, Italy 9 pm  
**Dominique Lupien**; St. James United Church, Montreal, QC, Canada 12:30 pm

30 JULY  
**Marek Kudlicki**; St. Markus Church, Copenhagen, Denmark 8 pm  
**Klaus Sonneleitner**; Kathedrale, Dresden, Germany 8 pm  
**Xavier Deprez & Momoyo Kokubu**; Collégiale, Neuchâtel, Switzerland 8 pm  
**Giulio Mercati**; Chiesa di S. Lorenzo, Sostegno, Italy 9 pm

31 JULY  
**Gillian Weir**; Cathedral, Viborg, Denmark 7:30 pm  
**Mario Duella**, with clarinet; Chiesa di Santa Maria Vergine Assunta, Viverone, Italy 9 pm

1 AUGUST  
**Leonardo Ciampa**; Chiesa della Beata Vergine Assunta, Scopello, Italy 9 pm

2 AUGUST  
**Gillian Weir**; Sct. Nicolai Kirke, Rønne, Bornholm, Denmark 8 pm  
**Philip Crozier**; Brigidakerk, Geldrop, Holland 4 pm  
**Paul Cristian**, with violin; Chiesa di S. Giovanni Battista, Alagna, Italy 9 pm  
**D'Arcy Trinkwon**; Cathédrale Saint-Pierre, Montpellier, France 7:30 pm

3 AUGUST  
**Philip Crozier**; Kath. Pfarrkirche St. Nikolaus, Bonn, Germany 5 pm  
**Sergio Militello**; Chiesa dei SS. Giovanni e Giuseppe, Mollia, Italy 9 pm

4 AUGUST  
**Massimo Gabba**, with flutes; Chiesa di S. Bartolomeo, Scopa, Italy 9 pm

5 AUGUST  
**Mirko Ballico**; Chiesa di S. Stefano, Piode, Italy 9 pm  
**Geoffrey Ward**; St. James United Church, Montreal, QC, Canada 12:30 pm

6 AUGUST  
**John Grew**; Kreuzkirche, Dresden, Germany 8 pm  
**Mario Duella**, with cello; Chiesa di S. Margherita, Balmuccia, Italy 9 pm  
**Ennio Cominetti**; Parrocchia di Brugaro, Cravagliana, Italy 9 pm  
**Maxine Thevenot**; St. Joseph's Oratory, Montreal, QC, Canada 7:30 pm

7 AUGUST  
**Ennio Cominetti**; Chiesa di S. Antonio Abate, Brugaro, Italy 9 pm

8 AUGUST  
**Philip Crozier**; Stadtkirche St. Wenzel, Naumburg, Germany 7:30 pm  
**Stefan Schättin**; Chiesa di Maria Vergine Assunta, Grignasco, Italy 9 pm  
**Gillian Weir**; Worcester Cathedral, Worcester, UK 11 am

9 AUGUST  
**Jonathan Hall**, with saxophone; Chiesa di S. Michele Arcangelo, Rastiglione, Italy 9 pm

10 AUGUST  
**Jonathan Hall**, with saxophone; Chiesa di S. Sebastiano, Trivero/Bulliana, Italy 9 pm

11 AUGUST  
**Giulia Biagetti**; Chiesa di S. Antonio, Borgosesia, Italy 9 pm

12 AUGUST  
**D'Arcy Trinkwon**, with trumpet; St. Blasius Kirke, Salzburg, Austria 7:30 pm  
**Alessandro Bianchi**, with oboe; Chiesa di S. Lorenzo, Crevola, Italy 9 pm  
**Giancarlo Scalia**, piano; St. James United Church, Montreal, QC, Canada 12:30 pm

13 AUGUST  
**Pierre Pincemaille**; Frauenkirche, Dresden, Germany 8 pm  
**Federica Jannella & Giuliana Maccaroni**; Chiesa di S. Maria delle Grazie, Varallo, Italy 9 pm

14 AUGUST  
**Federica Jannella & Giuliana Maccaroni**; Chiesa di Santa Croce, Rassa, Italy 9 pm

15 AUGUST  
**Clive Driskill-Smith**; St. Mary's Church, Gosport, UK 12:30 pm  
**Douglas Cleveland**; Christ Church Cathedral, Vancouver, BC 8 pm

17 AUGUST  
**D'Arcy Trinkwon**; Basilique Saint-Nazaire, Carcassonne, France 5 pm  
**Sylvie Poirier & Philip Crozier**; Chalmers Wesley United Church, Quebec City, QC, Canada 6 pm

18 AUGUST  
**Clive Driskill-Smith**; All Saints' Church, Hastings, UK 7:30 pm

19 AUGUST  
**Gillian Weir**; Church of the Cross, Lahti, Finland 7 pm  
**Nina De Sole**; St. James United Church, Montreal, QC, Canada 12:30 pm

20 AUGUST  
**Henk van Putten**; Kathedrale, Dresden, Germany 8 pm

21 AUGUST  
**D'Arcy Trinkwon**; St. Blasius Kirke, Salzburg, Austria 7:30 pm

25 AUGUST  
**D'Arcy Trinkwon**; Cathedral, Coventry, UK 1 pm

26 AUGUST  
**Philip Crozier**; St. James United Church, Montreal, QC, Canada 12:30 pm

27 AUGUST  
**Heribert Metzger**; Kreuzkirche, Dresden, Germany 8 pm  
**John Scott**; Westminster Cathedral, London, UK 7:30 pm

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ROBERT BATES, Palmer Memorial Episcopal Church, Houston, TX, March 19: Chant en taille à 4, Fugue à 5, Récit du chant (*Pange lingua*), De Grigny; *Paduana lachrymae*, Dowland; *Intabulation*, Schilt; *Charon's Oar*, Bates; *Kyrie, Gott Vater in Ewigkeit*, BWV 669, *Christe, aller Welt Trost*, BWV 670, *Kyrie, Gott heiliger Geist*, BWV 671, Bach.

JOE CAUSBY, Palmer Memorial Episcopal Church, Houston, TX, February 13: *Nun bitten wir den Heiligen Geist*, BuxWV 208, Buxtehude; *Adagio (Symphonie No. 3, op. 28)*, Vieme; *Sonate I für Orgel*, Hindemith.

CRAIG CRAMER, The University of Kansas, Lawrence, KS, February 1: *Incarnation Suite on Puer natus est nobis*, Martinson; *Aria in a with 15 variations*, J. C. Bach; *Introduction, Scherzo und Fuge on B-E-A-T-E*, Zahnbrecher; *Lumina*, DeCerb; *Noël A Minuit fut un Reveil, Noël Pour l'Amour de Marie, Noël de Saintonge*, Dandrieu; *Zweite Sonate*, op. 60, Regér.

JEREMY FILSELL, Basilica of the National Shrine of the Immaculate Conception, Washington, DC, March 30: *Gloria*, Strauß; *Prélude et Fugue G mineur*, op. 7, no. 3, *Suite*, op. 39, Dupré; *Canon, Chacony and Fugue*, Sowerby; *Fantasia & Fugue über Ad Nos ad Salutarem*, Liszt.

RUPERT GOUGH, with Rachel Gough, violin (The Gough Duo), Grace Cathedral, San Francisco, CA, March 9: *Overture*, op. 150, no. 6, Rheinberger; *Pastorale*, op. 48, Karg-Elert; *Cantabile (Sonata VI, BWV 1019a)*, Bach; *Fantasy on a chorale "Es ist genug"*, op. 80, Leighton; *Benedictus*, Lloyd Webber; *Vision, Keep on shining! (Sonata for Violin and Organ, op. 573)*, Cooman.

DAVID HURD, Christ Church Cathedral, Nashville, TN, January 20: *Praeludium in g*, BuxWV 148, *Nun freut euch, lieben Christen gmein*, BuxWV 210, Buxtehude; *Hommage à Dietrich Buxtehude*, Eben; *Four Spiritual Preludes*, Hurd; *Plymouth Suite*, Whitlock; improvisation.

PHILIP KLOECKNER, Palmer Memorial Episcopal Church, Houston, TX, February 20: *Praeludium in g*, BuxWV 139, Buxtehude; *O Mensch, beweine dein Sünde groß*, Bach; *Variations on a Huguenot Psalm*, Isoir.

LEN LANGRICK, Presbyterian Homes, Evanston, IL, January 28: *Salamanca*, Bovet; *Two Settings on Wie soll ich dich empfangen*, Pepping; *Fantasy and Fugue in g*, BWV 542, Bach; *Lullaby, Trumpet Tunes (Suite No. 2)*, Hampton; *Magnificat I (15 Pieces, op. 18)*, *Prelude and Fugue in B*, Dupré.

CHRISTOPHER MARKS, University of Nebraska-Lincoln, Lincoln, NE, March 29: *Unto the Hills (Pastoral Psalms)*, *Variation Studies*, *Roulette (Six Pieces)*, Wesley, Boylston, Watchman, Laban (*Seven Preludes or Postludes on Lowell Mason Hymns*), *Prelude and Fughetta in F (Five Pieces)*, *Voice of the Tempest (Pastoral Psalms)*, *Nativity Song, Toccata (Suite)*, Bingham.

STEVEN NEWBERRY, Palmer Memorial Episcopal Church, Houston, TX, March 12: *Batalla de sexto tono*, Ximenez; *Kyrie (Messe des Paroisses)*, Couperin; *Choralvorspiel und Fugue über O Traurigkeit*, Brahms; *Prelude, Trio, and Fugue in C*, BWV 545, 525:ii, Bach.

MASSIMO NOSETTI, Chiesa di S. Maria, Cuneo, Italy, October 13: *Marche aux Flambeaux*, Clark; *Andante affettuoso*, op. 231, Fumagalli; *Offertoire pour le jour de Pâques*, Boëly; *Sonatine pour Orgue*, Froidebise; *Sonata XI ad uso Overture*, Moretti; *Petite Suite*, Giavina; *Disons le Chapelet, Noël Breton (Huit Chants de Bretagne)*, Langlais;

*Grande Suonata per organo strumentato e con Eco*, Petrali.

KAREL PAUKERT, organ and harpsichord, with Dianne Mather, cello, St. Paul's Episcopal Church, Cleveland Heights, OH, March 9: *Primeiro tiento*, Coelho; *Toccata in g*, de Sousa Carvalho; *Toccata in C*, de Seixas; *Sonata in a for cello and continuo*, Vivaldi; *Chorale Preludes (Orgelbüchlein)*, *Sonata in D for cello and clavier*, Bach; *Abendfriede*, op. 156, *Three pieces for cello and organ*, Rheinberger.

IAIN QUINN, King's College, Cambridge, UK, January 26: *Toccata alla Rumba*, Planavsky; *Prelude and Fugue in d*, op. 98, Glazunov; *Wondrous Love—Variations on a Shape Note Hymn*, Barber; *Continuum (Notre-Dame)*, Quinn; *Triptych*, Paulus.

DOUGLAS REED, organ and harpsichord, University of Evansville, March 18: *Transports de joie (L'Ascension)*, *Chants d'Oiseaux (Livre d'Orgue)*, Messiaen; *Prelude and Fugue in f*, *Prelude and Fugue in A-flat (Well-Tempered Clavier, Book I)*, *Prelude and Fugue in f*, *Prelude and Fugue in A-flat (Well-Tempered Clavier, Book II)*, Bach; *Basse de trompette*, Jig for the feet, *Nocturne*, *Chorale Prelude (Organbook)*, Albright.

JEAN-BAPTISTE ROBIN, Central United Methodist Church, Lansing, MI, March 2: *Offertoire sur les Grand jeu (Mass for the Parishes)*, Couperin; *Capriccio sopra il Cucu*, Kerll; *Pièce d'orgue*, BWV 572, Bach; *Sonata in d*, op. 65, no. 6, Mendelssohn; *Prelude and Fugue on B-A-C-H*, Liszt; *Six Romanian Folk Dances*, Sz 68, Bartók; *Regard vers l'AïR*, Robin; improvisation on a submitted theme.

DARYL ROBINSON, Palmer Memorial Episcopal Church, Houston, TX, March 5: *Plein chant du premier Kyrie*, en Taille, *Fugue sur les jeux d'anches*, *Récit de Chromhorne*, *Dialogue sur la Trompette et le Chromhorne*, *Plein chant (Messe Solennelle à l'usage des paroisses)*, Couperin; *Psalm-Prelude Set 1, No.*

1, Howells; *Chorale Prelude on Rockingham Old*, Hobby; *Prelude and Fugue in e*, Bruhns.

DONG-ILL SHIN, St. James' Episcopal Church, Los Angeles, CA, October 14: *Voluntary for Double Organ*, Purcell; *Prelude and Fugue in e*, BWV 548, Bach; *Naïades, Toccata (24 Pièces de Fantaisie)*, Vieme; *Fantaisie en la (Trois Pièces)*, Franck; *Variations sur un vieux Noël*, Dupré.

H. PRESTON SHOWMAN, East Liberty Presbyterian Church, Pittsburgh, PA, March 12: *Processional*, Mathias; *O Mensch, beweine dein' Sünde gross*, Bach; *Elegy*, Thalben-Ball; *O Gott, du frommer Gott*, Bach; *Psalm Prelude*, Howells; *Paean*, Leighton.

BRENNAN SZAFRON, St. Thomas Church Fifth Avenue, New York, NY, March 2: *Fantasia and Fugue in g*, BWV 542, Bach; *Prélude (Symphony No. 1 in d)*, Vieme; *Pastorale (Symphony No. 2 in D, op. 13, no. 1)*, Widor; *Dialectic Fantasy*, Kloppers; *Fantasia sur Ein Feste Burg*, Bedard.

J. RICHARD SZEREMANY, East Liberty Presbyterian Church, Pittsburgh, PA, March 5: *O Sacred Head, Now Wounded*, settings by Bach, Brahms, Sowerby, Langlais; *Variations on O Filii et Filiae*, Benaut; *Toccata on O Filii et Filiae*, Farnam; *In the Garden*, Miles, arr. Hebble; *Partita on This Joyful Eastertide*, Bouman.

STEPHEN THARP, with Maria Helena Tharp, narrator, St. Joseph Cathedral, Columbus, OH, March 9: *Le Chemin de la Croix*, op. 29, Dupré.

LINDA THOMAS, Palmer Memorial Episcopal Church, Houston, TX, February 27: *Durch Adams Fall ist ganz verderbt*, BuxWV 183, Buxtehude; *O Lamm Gottes, unschuldig*, BWV 656, Bach; *O Welt, ich muss dich lassen*, *O wie selig seid ihr doch, ihr Frommen*, *Herzlich tut mich verlangen*, Brahms; *There is a Balm in Gilead*, Miller; *Sei gegrüßet, O Jesu*, parts 1, 2, 5, 6, 8, 11, Bach.

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

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**Think you know the harpsichord? Touch and performance practice through historical examples. Harpsichord Technique: A Guide to Expressivity, 2nd Ed.** by Nancy Metzger. [www.rcip.com/musicadulce](http://www.rcip.com/musicadulce).

## MISCELLANEOUS

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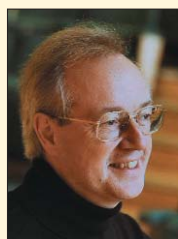
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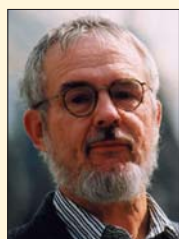
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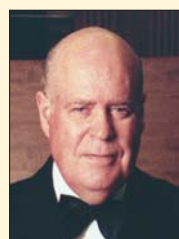
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