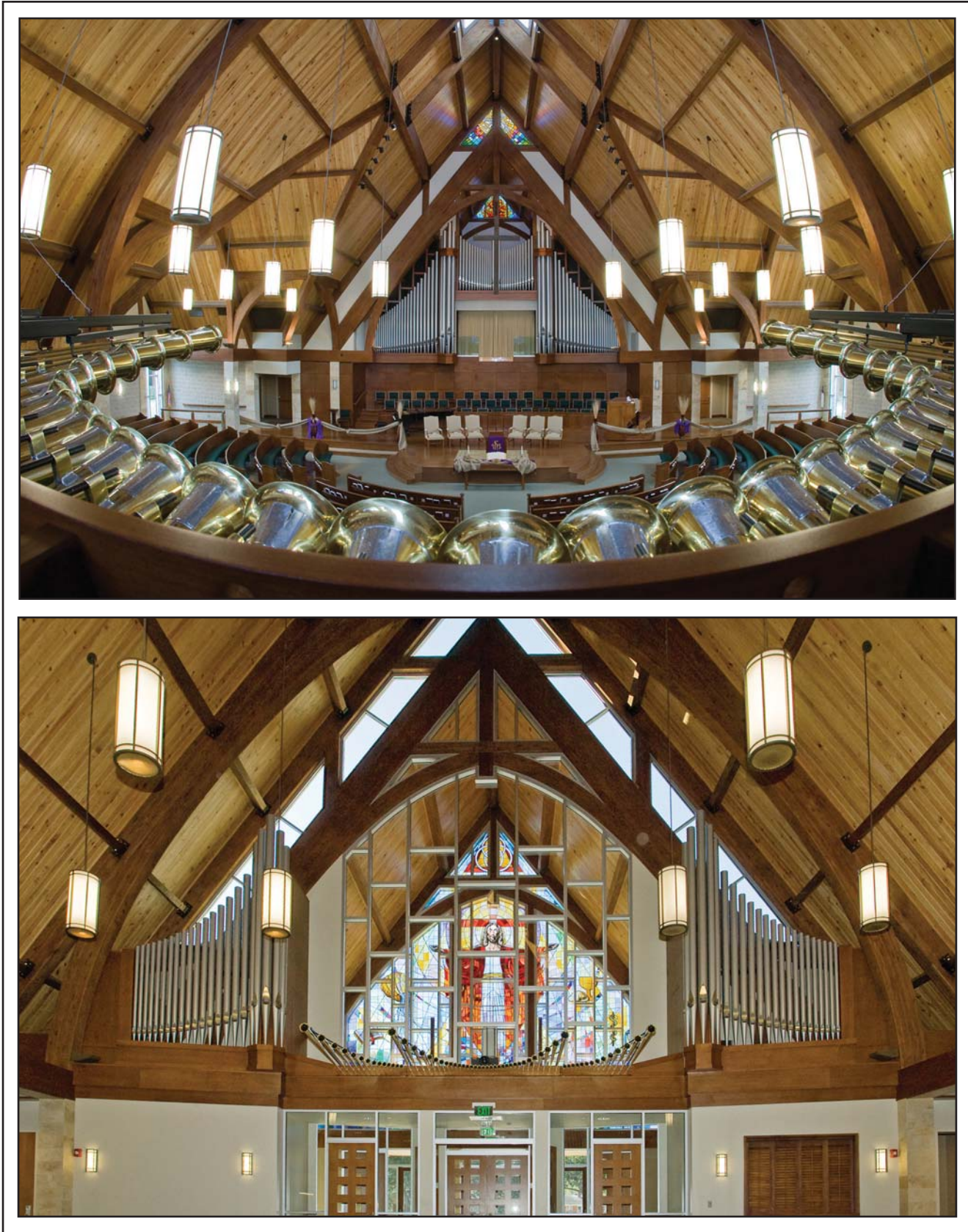


# THE DIAPASON

JULY, 2011



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Jacksonville, Florida  
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# THE DIAPASON

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An International Monthly Devoted to the Organ,  
the Harpsichord, Carillon, and Church Music

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## Editor's Notebook

### In this issue

In this issue of THE DIAPASON, Fabrizio Scolaro takes a detailed look at the many unusual sound effects found in historical Italian organs: birds, bells, drums, and more. Godwin Sadoh examines the *FESTAC Cantata* by Ayo Bankole, which combines elements of Western compositional style with indigenous Nigerian instruments and idioms. Jonathan Hall offers a new perspective on Johann Ludwig Krebs's borrowing from the works of his teacher J.S. Bach.

In his regular column, Gavin Black continues his discussion of memorization—pros and cons, the teaching and learning process, and implications for performance. John Bishop takes a close look at measuring and measurements in organbuilding and the need for accuracy in compiling data. Our regular departments include news of people and events, new organs, recital programs, international calendar of events, summer carillon calendar, and classified ads.

### Looking ahead

Articles in preparation include Bach's transcriptions of Vivaldi concertos, by H. Joseph Butler; the story and travels of his residence pipe organ, by Devon Hollingsworth; the account of an un-

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known prelude and fugue of Gottfried Kirchhoff, by Maxim Serebrennikov; an introduction to the works of Giuseppe Gherardeschi, by Sarah Mahler Kraaz; and much more.

### THE DIAPASON website

I continue to promote THE DIAPASON website, a useful resource, much of which is restricted to current subscribers of THE DIAPASON. When searching the archives and other features, users are asked to enter their subscriber number and e-mail. Your subscriber number is the seven digits following "DPP" above your name on the label of your copy of THE DIAPASON. Find current and archived news items, past articles from a searchable archive, extensive international calendar (hundreds of listings), classified ads complete with photos, Artist Spotlights, and, of course, the current issue. We are continually expanding our website; watch for audio and video clips coming soon.

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## Letters to the Editor

### James McCray choral article

Thank you so much for the very informative article by James McCray, "The Evolution of American Choral Music: Roots, Trends, and Composers," in the May issue. It provides much information about neglected periods in this country's church music. I would suggest only one addition to the words devoted to Dudley Buck: In a graduate class in church music, I vividly recall Dr. Luther Noss, Dean of the Yale Graduate School of Music, emphasizing that Dudley Buck became one of the first full-time church musicians in this country. This established a tradition of professional church musicians that continues to this day. Buck also was one of the first non-European figures of importance to the anthem repertoire in this country.

Carl B. Staplin, Ph.D., AAGO  
Professor Emeritus of Organ and  
Church Music  
Drake University, Des Moines, Iowa

### Sacred Heart Roman Catholic Church, Ingersoll, Ontario

We would like to thank and acknowledge our associates and colleagues from Keates-Geissler Pipe Organs for their help and support on the restoration at Sacred Heart Roman Catholic Church in Ingersoll ("Here & There," THE DIAPASON, May, p. 10). Please note the memory system was supplied by SSL and not Westacott. We apologize for the incorrect information.

Gary R. Schmidt  
Schmidt Piano and Organ Service  
Kitchener, Ontario

### John Bishop, "In the wind . . ."

I've been a reader of THE DIAPASON for 12 years or so. I've especially enjoyed it since 2007, when its content started to expand and they introduced your column "In the wind . . ." The best way I can express my appreciation of your articles—and the work of the Organ Clearing House, is to write "Thank you for doing this!"

I relate to or learn something every time I read one of your columns, even when it's about something entirely removed from the organ world, such as sailing—or maybe even just life in general.

I feel like I'm having a conversation with you. You have a friendly, open-minded, and good-humored approach to things that is very refreshing to read. You seem to have a passion for sharing knowledge and experience and writing about it in a very engaging way.

Please keep up the great work!

Charles Clancy

Walnut Creek, California

P.S.: I don't recall if these were on your list of tools, but among my indispensable tools are a small articulated mirror and a flashlight that is small enough to hold between the teeth. (Sounds like a bad idea but works if you need both hands free.)

It is with some trepidation that I pick up a pen (mouse) to correct someone as knowledgeable as John Bishop. But his explanation of why a flue pipe's tuning changes with temperature ("In the wind," May 2011) is, I believe, incorrect: "When the air gets less dense, sound waves need less energy and they shorten. When the sound waves shorten, the pitch increases."

The wavelength is determined by the length of the pipe and this does not change. What does change is the speed of sound, which increases with temperature. Hot air molecules are fast molecules. Since frequency = speed/wavelength, frequency increases as temperature increases.

John Coenraads  
Victoria, British Columbia

### John Bishop replies

My thanks to Mr. Coenraads for his apt correction of my quasi-scientific error. We all know that when we touch organ pipes they go out of tune. If we touch without dislodging tuning slides or other moving parts, the pitch will return to its original as the pipe cools. No one has better opportunity to perform this test than an organ tuner. I make this demonstration frequently: I ask my assistant to play two pipes an octave apart and put a finger on one of them. You can tell that the pitch is changing almost instantly as the "beats" start. I thank Mr. Coenraads for his correction.

John Bishop

## Here & There

The Basilica of the National Shrine of the Immaculate Conception, Washington, DC, presents its summer organ recital series: July 3, Roland Stangier; 7/10, William Atwood; 7/17, Russell Weismann; 7/24, Richard Fitzgerald; 7/31, Donald Fellows; August 7, Gerhard Weinberger; 8/14, Paul Murray; 8/21, Leo Abbott; 8/28, Federico Andreoni. For information: [www.nationalshrine.com](http://www.nationalshrine.com).



Spreckels Organ Pavilion

Spreckels Organ Society, Balboa Park, San Diego, continues its summer organ festival, Mondays at 7:30 pm: July 4, Walter Strony; 7/11, Scott Dettra; 7/18, Sal Soria; 7/25, Helmuth Luksch; August 1, Christopher Houlihan; 8/8, Robert Plimpton; 8/15, David Arcus; 8/22, Dennis James, with silent movie; 8/29, Carol Williams. For information: [<nosorgan.org>](http://<nosorgan.org>).



Methuen Memorial Music Hall

Methuen Memorial Music Hall, Methuen, Massachusetts, continues its 2011 concert series: July 6, Leo Abbott; 7/13, Andrew Scanlon; 7/20, Faythe Freese, James Higdon, Jack Mitchener, Peter Sykes, and Todd Wilson; 7/27, Michael Kleinschmidt; August 3, Hans Hielscher; 8/10, Rosalind Mohnsen; 8/17, Mark Steinbach; 8/24, Andrew Sheranian; 8/31, Luca Massaglia, with saxophone. For information: [<www.mmmh.org>](http://<www.mmmh.org>).

**Lunchtime Organ Recital Series 2011** takes place in Appleton, Kaukauna, Menasha, and Neenah, Wisconsin, organized by Frank Rippl, Wednesdays from 12:15–12:45 pm (except for Friday, July 15): July 4, Frank Rippl, Trinity Lutheran, Appleton; 7/6, David Bohn, First Congregational, Appleton; 7/13, Sarah Kraaz, St. Mary's Catholic, Menasha; 7/15 (7 pm), Heather & Mark Paisar, First Presbyterian, Neenah; 7/20, Joanne Peterson, All Saints Episcopal, Appleton; 7/27, Frank Rippl & Don VerKuilen, St. Bernard's Catholic, Appleton;

August 3, Jeff Verkuilen, Holy Cross Catholic, Kaukauna; 8/10, John Skidmore, St. Joseph Catholic, Appleton; 8/17, Blake Doss, First English Lutheran, Appleton; 8/24, Derek Nickels, St. Joseph's Catholic, Appleton; 8/25, Don VerKuilen, First Presbyterian, Neenah; 8/31, Ralph & Marilyn Freeman, St. Paul Lutheran, Neenah;

September 1 (Thursday), Daniel Schwandt, Zion Lutheran, Appleton. For information: 920/734-3762.

**St. James United Church**, Montreal, Quebec, Canada, presents its summer recital series, Tuesdays at 12:30 pm: July 5, Scott Bradford; 7/19, Nina De Solé; 7/26, Jean-Willy Kunz; August 2, Kurt-Ludwig Forg; and 8/9, Vincent Thévenaz. For information: <www.stjamesunitedchurchmontreal.com>.

**St. Patrick's Cathedral**, New York City, continues its organ recital series: July 10, Adam G. Singleton; 7/31, Stephen Distad and Robert Edward Frazier; 8/14, Michael Bower. For information: <www.saintpatrickscathedral.org/concert-series-organ.html>.



Noack organ, Shrine of Our Lady of Guadalupe, La Crosse, Wisconsin

**The Shrine of Our Lady of Guadalupe**, La Crosse, Wisconsin, presents its summer recital series: July 10, Delbert Disselhorst; 7/24, Christopher Stroh; August 14, Patrick Burkhardt; 8/28, Dean Whiteway. The programs feature the shrine's 2008 three-manual, 54-rank Noack organ. For information: <www.guadalupe Shrine.org>.



Fisk op. 55 organ, Old West Church (photo credit: Len Levasseur)

**Old West Organ Society** presents its summer organ recital series on Tuesdays at 8 pm on the C. B. Fisk organ at Old West Church, Boston, Massachusetts: July 12, Michael Kraft; 7/19, advanced POE students; 7/26, Andrea Printy; August 2, Louise Munding; 8/9, Lee Ridgway; 8/16, Jen McPherson; 8/23, Brandon Santini. For information: 617/739-1340; <www.oldwestorgansociety.org>.

**Christ Episcopal Church**, Roanoke, Virginia, presents its summer festival of organ music Tuesdays at 7:30 pm: July 12, Jack Mitchener; 7/19, Charles Tompkins; 7/26, Thomas Baugh. For information: 540/343-0159; <www.christchurchroanoke.org>.



Beckerath organ, St. Paul Cathedral

**St. Paul R.C. Cathedral**, Pittsburgh, Pennsylvania, presents the summer recital series on its restored Beckerath organ: July 17, Edward Moore; 7/24, J. Christopher Pardini; August 7, Stephen Schnurr; 8/14, Donald Fellows; 8/21, Kathy Sacco; 8/28, Daniel Sañez. For information: 412/621-6082; <http://www.catholic-church.org/st.paulcathedralpgh/index.html>.

**The René Clausen Choral School** takes place July 23–27 at Concordia College, Moorhead, Minnesota. Faculty includes René Clausen, Janet Glaván, Michael Culloton, Abbie Betinis, and Matthew Culloton. For information: <www.reneclausen.com>.

**Organ Promotion** announces summer workshops and tours: July 22–24, South German Organ Academy, Weissenau and Weingarten; July 24–August 6, Leipzig Organ Academy; August 20–24, Dresden Organ Academy (Hofkirche, Frauenkirche, Kreuzkirche); July 3–10, Tour de France (north); July 8–15, Tour de France II (south). For information: <www.ORGANpromotion.org>.

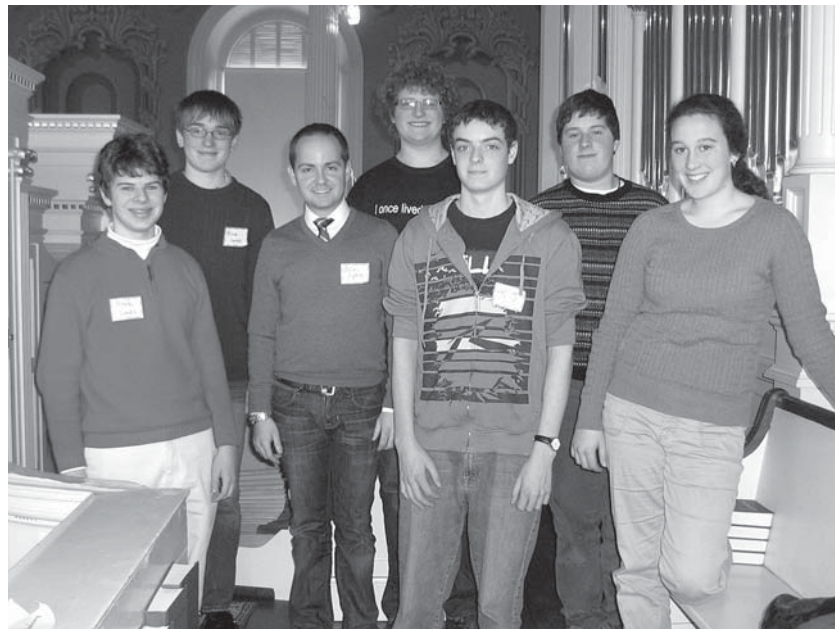
**The International Organ Competition**, "Organ Without Borders," takes place August 29–September 3 in Luxembourg, France, and Germany. The schedule includes three interpretation rounds and two improvisation rounds, a masterclass, and a recital. First prize: €4,000; second, €1,000; third €600; audience prize, €500. The jury includes Thierry Escaich, Ronald Ebrecht, Joris Verdin, Daniel Zaretsky, Philippe Delacour, Bernhard Leonardy, and Alain Wirth. For information: <www.orgue-dudelange.lu>.

**The Grand Prix Bach de Lausanne**, 4th International Organ Competition, takes place November 6–13. Prizes include Grand Prix Bach de Lausanne (CHF 5,000), second prize (CHF 3,000), third prize (CHF 1,500), and

prize of the audience (CHF 500). There is no age limit; deadline for applications is August 26. The jury includes Luigi Ferdinando Tagliavini, Michael Belotti, Jörg-Andreas Bötticher, Bernard Coudurier, François Delor, François Espinasse, Kei Koito, Benoît Mernier, Pascale Van Coppennolle, Harald Vogel, and Peter Westerbrink. For information: <www.festivalbach.ch>.

**The American Organ Archives** of the Organ Historical Society seeks expressions of interest from institutions that could consider housing its collection. The Archives is the world's largest collection of books, periodicals, and manuscripts about the organ. Printed materials are housed in a dedicated reading room at an academic institution in Princeton, New Jersey, while the manuscript materials, primarily consisting of the archives and business records of numerous American organbuilders, are located at a storage facility in Enfield, New Hampshire. The Archives seeks to unite its materials at a single institution, where the entire collection of books, periodicals, and manuscripts will be available for research by students, scholars, organbuilders, and others interested in the king of instruments. A formal Request for Proposal, in PDF format, is available at <http://www.organsociety.org/html/news/aoa-rfp.pdf>. For further information, direct questions to James L. Wallmann, whose contact information is found on the last page of the RFP.

➤ page 6



February 12 masterclass: Noah Landis, Richie Gress, Colin Lynch, Madsen Lozuaway-McComsey, TJ Boynton, Zach Steinhauer, and Anna Philbrick

**The Young Organist Collaborative** of Portsmouth, New Hampshire has provided scholarships for organ study to youth aged 11–16 in New Hampshire, Southern Maine, and Northern Massachusetts for nine years. The program has supported more than 70 students since its inception, and was started by seed money from the Episcopal Diocese of New Hampshire. Five of YOC's former students are currently studying organ at Oberlin, Holy Cross, and other colleges, and this year 15 students are taking lessons.

YOC offers 16 organ lessons per year to first-year qualified applicants, who are matched with organ teachers in close proximity. Continuing students receive partial scholarships. YOC also requires students to perform at a year-end recital and participate in other programs, such as masterclasses, organ crawls, and visits to organbuilders.

This year's masterclass was held on February 12 for second-year students at St. John's Episcopal Church in Portsmouth, NH, utilizing their Létourneau Opus 75 pipe organ, and was given by Colin Lynch, director of chapel music and school organist at St. Paul's School in Concord, NH. Six organ students participated in the masterclass.

A group lesson was held on April 9 for first-year students at St. John's Episco-



April 9 group lesson: Ben Taylor, Matt Radford, Abbey Halberg Siegfried, Madsen Lozuaway-McComsey, Caroline Hinson, and Mary DePascale

pal Church in Portsmouth, NH, given by Abbey Hallberg Siegfried, director of music at St. John's Episcopal Church in Portsmouth, NH, and organ instructor at Phillips Exeter Academy in Exeter, NH. Five organ students participated in the class. For information: 603/436-8283.

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**The American International Choral Festival and Competition** took place May 4–8 in Reno-Tahoe. The grand prize went to the Mt. San Antonio College Singcopation, directed by Bruce Rogers. The choir also received a special prize for the outstanding performance of *Testimony*, arranged by Kerry Marsh. The festival included lectures by Aida Swenson, Bob Chilcott, and George Vance, and a workshop by Jo-Michael Scheibe. Nearly 400 singers from the USA, South America, and Asia participated in the festival and competition, which was sponsored by Interkultur. For information: <[www.interkultur.com](http://www.interkultur.com)>.

Organ Promotion sponsored a **tour of Cavallé-Coll organs** in and around Paris April 27–May 1, in celebration of the 200th anniversary of the organbuilder's birth. Around 100 participants experienced 15 organ visits, recitals, lectures, and a masterclass with Christophe Mantoux. Repertoire included music by Alexandre Guilmant (100th anniversary of death), Jehan Alain (100th anniversary of birth), and Marcel Dupré (40th anniversary of death). The study trip to Paris was under the direction of Kurt Lueders and Michael Grüber.

Venues included André Marchal Hall in the Institut de Jeunes Aveugles (INJA), St. Jean de Montmartre, the Museum of Arts and Crafts, St. Sulpice, La Madeleine, Notre-Dame d'Auteuil, and St. Vincent de Paul. Recitals were played by Thomas Monnet, Frédéric Blanc, David Noel-Hudson, Dominique Levacque, Yannik Merlin, and Béatrice Pirot. A reception was held in the Marcel Dupré Auditorium in Meudon. For information: <[www.ORGANpromotion.org](http://www.ORGANpromotion.org)>; on YouTube: <[www.youtube.com/watch?v=qVkuQKtotQ0](http://www.youtube.com/watch?v=qVkuQKtotQ0)>.



**Christophe Mantoux**

of Saint-Séverin in Paris, where he has served since 1995.

Winner of the Grand Prix d'Interprétation (First Prize in Interpretation) at the Chartres International Organ Competition (Grand Prix de Chartres) in 1984, Mantoux will make his second tour to the United States, under the management of Penny Lorenz Artist Management, in February and March 2012, with performances in Washington, D.C., Denver, St. Paul, Minnesota, Seattle, and San Diego. In the coming year, some of his other performances include the Festival d'orgues in Cremona, Italy, the Freiburger Dom in Germany, the Chapelle du château de Fontainebleau, France, the Cathedral of Chartres, France, St. Wenzel Kirche, Naumburg, Germany, the Oude Kerk in Amsterdam, and the Konzerthaus in Berlin, Germany. For more information: <[www.organists.net](http://www.organists.net)>.



**Justin Bischof**

**Thevenot** as soloist in June. He also recently served as conductor and piano soloist with the Canadian Chamber Orchestra of New York City in their fourth annual benefit for children in need, with over \$200,000 raised to date. He was a featured soloist in the 50th anniversary summer organ concert series at Cologne Cathedral, as well as at the Cathedral of Frankfurt. Bischof's latest CD is the inaugural recording of the new Klais organ at First Church, Fairfield, Connecticut, which is available at <[www.justinbischof.com](http://www.justinbischof.com)> and iTunes.

han Philharmonic, presented an "Organ Week" on the Qintai Klais organ, in Wuhan, Hubei Province, China. The trio presented four evenings of organ works by Bach, Mozart, Schumann, Vierne, Widor, Duruflé, Chelsea Chen, and others, as well as the organ symphonies of Saint-Saëns and Guilmant, to more than 4,000 concertgoers.



**Lynne Davis**

**Lynne Davis** has received the Excellence in Creative Activity Award from Wichita State University, Wichita, Kansas, where she has been the Ann & Dennis Ross Endowed Faculty of Distinction and Associate Professor of Organ since 2006. The award, established to recognize the contributions to art, music, literature, and performance made by the faculty, honors Davis's productive career and the significant role she has played in the growth of the university. It is the highest award possible made to members of the WSU faculty.

The inscription on the plaque presented to Davis reads: "Wichita State University recognizes Professor Lynne Davis of the School of Music for being a performer of great distinction in organ for audiences both regional and worldwide. Professor Davis has been selected by the faculty and administration to receive the Excellence in Creative Activity Award for the 2010–2011 academic year."

On Sunday, May 15, **Frederick Hohman** gave a solo recital on the Kanawha Opus 1 (with enlargements Opus 1-A and Opus 1-B) pipe organ at St. Mark's Episcopal Church, St. Alban's (near Charleston), West Virginia. The recital was in celebration of the 20th anniversary of the founding of Kanawha Organ Works, and in recognition of the 14th anniversary of the opening of the

▶ **page 8**

## Appointments

French organist **Christophe Mantoux** has recently been appointed to the position of Professor of Organ at the Conservatoire régional de Paris and the Pôle supérieur de Paris. He will begin his teaching duties there in September 2011. He was formerly Professor of Organ at the Conservatoire National de Région in Strasbourg from 1992 to 2011, where he taught students from all over Europe, the United States, South America, South Korea, and Japan. He also holds the position of Titular Organist at the Church

## Here & There

**Mario Benavides**, a student of Gerre Hancock, presented a lecture-recital on April 15 on the Visser-Rowland organ in the Bates Recital Hall at the University of Texas at Austin. Benavides performed Rheinberger's *Organ Concerto in F*, op. 137, with a string orchestra and three horns. The recital was given in partial fulfillment of the Doctor of Musical Arts degree at the University of Texas at Austin.

**Justin Bischof** conducted the world premiere of Canadian composer/organist **Andrew Ager's** *Concerto for Organ* with members of the New Mexico Symphony and fellow Canadian **Maxine**



**Margaret Chen, Chelsea Chen, and James Liu**

Organists **Margaret Chen** and **Chelsea Chen** (no relation), along with **James Liu**, music director of the Wu-



**Magnificat Ifjúsági Korus**

**The 13th International Choir Competition and Festival Budapest** took place April 17–21. More than 50 choirs from eleven countries, including groups from Sweden and Venezuela, competed. The winner of the grand prize was the Hungarian women's choir *Magnificat Ifjúsági Korus*, directed by Szébellédi Valéria. The second special prize, the Rezső Lantos Prize, sponsored by the Lantos foundation, went to Nemes József, conductor of the choirs *Lautitia Gyermekkar* and *Lautitia Ifjúsági Vegyeskar* (both from Hungary).

The choir *Ady Endre Gimnázium Leánykara* from Hungary received a special prize for their performance. The conductor prize was handed to Cseri Zsófia, conductor of the choirs *Erkel Ferenc Vegyeskar* and *SZTE ZMK Vox Universitatis Szegediensis* (Hungary).

The jury awarded 29 golden, 19 silver, and five bronze diplomas. Winning a golden diploma qualifies for "The Champions Competition" of the World Choir Games in Cincinnati in 2012 or for the Champions Round of the World Choir Championships. For information: <[www.interkultur.com](http://www.interkultur.com)>.



**Rooftop toast at Times Square**

In three consecutive evenings in early May, **David Enlow** (a member of the organ faculty at the Juilliard School in New York City) recorded the organ works of César Franck at the Church of St. Mary the Virgin (Episcopal). The church spans the entire block between 46th and 47th streets in midtown Manhattan, just off Times Square. The sessions covered the twelve major organ works of Franck as found in the Dover Edition score. Pro Organo producer/engineer Frederick

Hohman was assisted by associate engineer Leon Giannakeff.

A champagne toast was raised by all involved in celebration of the completion of Enlow's new Franck recording, on the rooftop patio of James Kennerly's apartment at the Church of St. Mary the Virgin, New York City. Pictured (left to right) are David Enlow, James Kennerly (resident musician at St. Mary the Virgin), Larry Trupiano (organ technician), Frederick Hohman, and Leon Giannakeff.

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Chris Nagorka and Frederick Hohman

organ at St. Mark's. At the request of Chris Nagorka (pictured on left), principal of Kanawha Organ Works, Hohman (pictured on right) repeated the exact program he played at the organ's opening dedication recital in 1997. The program included standard organ literature and familiar symphonic transcriptions. The 14-rank organ has had recent additions of a 32' reed and 8' Imperial Trumpet (en chamade).

*The Official Guide to Steinway Pianos*, by the late **Roy F. Kehl**, is now in print. The guide is a compendium from the Steinway & Sons archives, encompassing reference material and details from 16 decades of Steinway piano manufacturing in New York. Authors Roy F. Kehl and David R. Kirkland present the production history of Steinway pianos, with complete historical listings of every model produced, serial numbers and production dates, individual scale studies for major models, tales of patents and steel wire sizes, and more. Priced at \$31.50, the volume is available from <amazon.com>.

On April 4, **JungJin Kim**, a student of Judith Hancock, presented an organ recital at Bates Recital Hall at the University of Texas at Austin. The recital included works by Anonymous, Buxtehude, Bach, Vierne, Widor, and Litaize, and was given in partial fulfillment of the Doctor of Musical Arts degree at the University of Texas at Austin.



Tom Mueller

In 2010, **Tom Mueller** performed the complete organ works of Johann Sebastian Bach in a series of seventeen concerts in his native state of Maine. At the age of twenty-five, Mueller is one of the youngest organists of his generation to accomplish this feat. Performance venues included, among others, the Basilica of Sts. Peter and Paul, Lewiston; First Parish Church, Brunswick; the Eastport

Arts Center, Eastport; St. Mark's Episcopal, Waterville; and St. Thomas' Episcopal, Camden.

Mueller holds degrees from the University of Maine (jazz composition) and the University of Notre Dame (organ, sacred music), where he was a student of Craig Cramer, and currently serves as the director of music at the First Congregational Church of Camden, Maine. He also plays guitar in The Muellers, a nationally known family bluegrass group, with whom he has toured throughout North America. Their fourth album, *The Muellers*, was released in 2009. In August, he will begin doctoral studies in organ at the Eastman School of Music as a student of David Higgs.

**William H. Schutt**, AAGO (1908–1972), was recently honored when the new book, *The Seduction of the Church*, by Malcolm C. Doubles, was dedicated in his memory. A former dean of the Richmond AGO chapter (1953–1955), Schutt had a career as organist-choirmaster and minister of music at Grace Covenant Presbyterian Church in Richmond, Virginia. His program there included six choirs, including the adult Chancel Choir, which sang many choral masterworks in concert, including several Richmond premieres. With degrees from Oberlin (BA and BM) and the School of Sacred Music, Union Theological Seminary, New York (MSM), Schutt came to Grace Covenant in 1939 and served there until his death in 1972.

Dr. Doubles is currently visiting professor of religious studies at St. Andrews Presbyterian College (Laurinburg, North Carolina), where he had taught previously before 33 years at Coker College, 21 as provost and dean of faculty. He is the author of three other books. The dedication to William Schutt in Dr. Doubles' latest book reads in part: "loving husband, devoted father, World War II army veteran, consummate musician, dedicated churchman, teacher and mentor, one of the greatest of 'the Greatest Generation'."



Damian Spritzer

**Damian Spritzer** has recorded a Raven CD of organ works by René Louis Becker. Spritzer recorded the music on a large Cavaillé-Coll organ built in 1890 using most of the pipes of the four-manual 1789 Jean-Baptiste Isnard organ in the Church of Saint-Salomon-Saint-Gregoire in Pithiviers, France. This is the first recording of the organ following a 2008 restoration.

René Louis Becker (1882–1956) was born and educated in Strasbourg, France, and immigrated to America in 1904 to join his older brothers Lucien and Camille in St. Louis, where they established the Becker Bros. Conservatory of Music in 1905. During nine years in St. Louis, he married, published 59 compositions for various instruments, taught in Kenrick Seminary, and performed frequently.

Becker moved to Belleville, Illinois, in 1912 to serve as organist at St. Peter's Cathedral (1913 Estey organ) and published 50 compositions. Relocation in 1915 took the Becker family to Alton, Illinois, where he taught, composed, and was organist at the 1893 Hook & Hastings organ of the Cathedral of Sts. Peter and Paul, publishing nearly 100 more compositions during 15 years. In 1930, Becker became the organist at Blessed Sacrament Cathedral in Detroit, playing the 1925 Casavant; in 1942 he moved to St. Alphonsus Church in Dearborn, Michigan, where he served as organist on the Austin organ until retirement in 1952 at the age of 70. Among René Becker's *oeuvre* are 152 scores for solo organ. For information: <www.RavenCD.com>.



Stephen Tharp

The New York City AGO chapter has announced that **Stephen Tharp** will receive the 2011 International Performer of the Year Award. Tharp has enjoyed an international career as a concert organist and recording artist for many years. In 2007, he was appointed Artist-in-Residence at historic Grace Church on Broadway, following music positions that included Brick Presbyterian, St. Patrick's Cathedral, and St. Bartholomew's. As the eighteenth recipient of the award, Tharp becomes an Honorary Member of the chapter and will be invited to present a recital during the 2011–12 season.

Having played 36 solo international tours and over 1,300 concerts worldwide, Stephen Tharp is one of the most traveled concert organists of his generation. For information: <http://stephentharp.com/live/>.



Carol Williams at the De Montfort Hall organ

**Carol Williams**, San Diego Civic Organist, recently toured the U.K., where she performed a series of concerts. Venues included the Priory Church of Usk on the 3-manual Gray and Davison organ of 1861. The church, in the town in Monmouthshire, dates back to the 12th century. The organ was brought from Llandaff Cathedral in 1899. The unusual feature of the instrument is the Spanish-style trumpets. Composer Robert Jones was present at the concert and Dr. Williams performed two of his latest compositions.

Williams also performed at De Montfort Hall in Leicester on the historic organ, built by Stephen Taylor and Son Ltd. For information: <www.melcot.com>.

## Nunc Dimittis

**Fayola Foltz Ash** died March 15 in Ann Arbor, Michigan, at age 85. Born in Lansing, Michigan, February 24, 1926, she received her bachelor's degree from Michigan State University in 1948. She taught piano for over 50 years, mostly in Ann Arbor, was organist at First Methodist Church, Chelsea, for over 15 years, and directed the children's choir at Westminster Presbyterian Church, Ann Arbor, for many years. She was a member of the American Guild of Organists

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Dr. Vernon Wolcott and members of the Northwest Ohio Chapter of Sigma Alpha Iota alumnae. Wolcott is in the middle; to the right is Dr. Wallace DePue, a previous recipient.

**Vernon Wolcott**, adjunct professor of organ at Bowling Green (Ohio) State University College of Musical Arts, was initiated as a "Friend of the Arts" by the Northwest Ohio Chapter of Sigma Alpha Iota alumnae on April 9, 2011. The ceremony

was held in the organ studio of the Moore Musical Arts Center, where he played Mozart's *Adagio and Allegro*, K. 594, on the 1979 Beckerath organ. Dr. Wolcott taught organ and related courses for 47 years before retiring in 2009.

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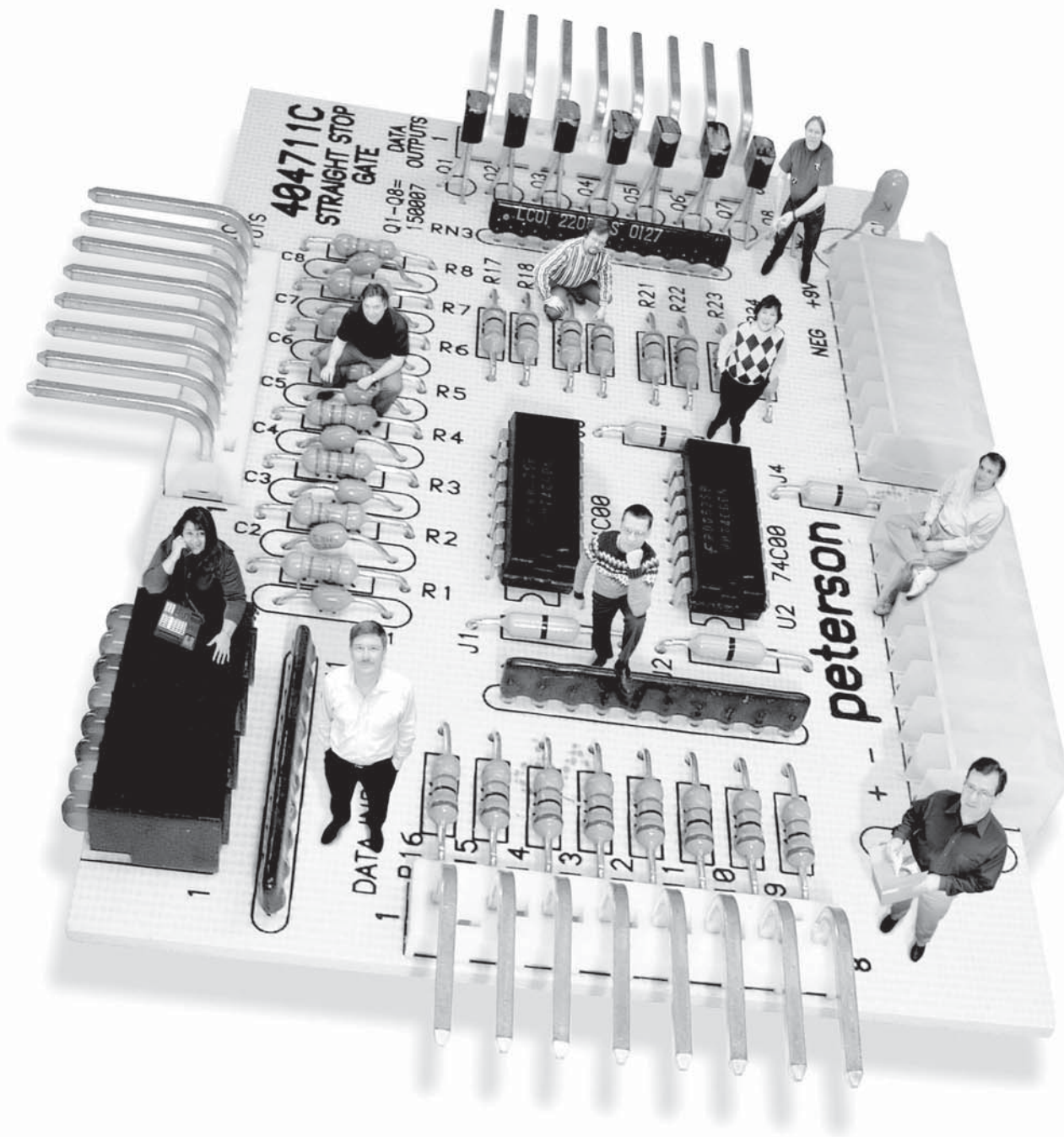
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and the Ann Arbor Area Piano Teacher's Guild. Ash accompanied many soloists and substituted at various churches as choir director, organist, and pianist.

**George Evans Boyer** died March 16 in Pennsylvania. He was 64. A graduate of St. Clair High School, West Chester University (1969), and Temple University (1974), Boyer was director of choral activities at William Allen High School in the Allentown School District from 1970–2000, and local sales representative of the Allen Organ Company following his retirement from teaching. Boyer served as a music director and organist for 49 years, at Temple Beth El Synagogue, St. John's UCC, St. Thomas More Roman Catholic Church, and Christ Lutheran Church (all in Allentown), and Christ the King Roman Catholic Church in Yonkers, New York. He also led European summer tours, and was a member of many musical organizations, including the New York City AGO chapter. George Evans Boyer is survived by his wife of 40 years, Susan Carol Boyer, and a cousin.

**Jeanne Norman Briggs** died March 30 in Hartwick, New York, at the age of 61. She received a bachelor's degree from the University of Idaho in 1972, and studied with Claire Coci at the American Music Academy in New Jersey. Briggs had played recitals in Europe and New York City, and served as organist for the First United Presbyterian Church in Oneonta, and for St. Andrew's Episcopal Church in New Berlin. She was a member of the Oneonta AGO chapter. Jeanne Norman Briggs is survived by her husband John, whom she married in 1980, two stepchildren, two brothers, a sister, and her caregiver.

**Otis Herbert Colvin Jr.** died January 21 in Waco, Texas, at the age of 87. He earned a BA from Baylor University in 1944, and then served in the Navy during World War II, until 1946, when he returned to Baylor and earned his music degree in 1948, followed by an MMus degree from the University of Colorado in 1950. Colvin earned his PhD from the Eastman School of Music in 1958. He taught music for five years at Texas Tech University; at Baylor University he taught music theory, piano, and carillon for more than 40 years, and was university carillonneur. As a pianist and organist, Colvin served in Waco at Central Christian, Columbus Avenue Baptist, and Seventh and James Baptist churches. He was a member of the AGO, and was a 32nd degree Baptist Mason. A composer and editor of music, his compositions include organ voluntaries based on early American hymn tunes, and other organ works. Otis Herbert Colvin Jr. is survived by his wife Mary Ila Colvin, three daughters, a sister, a brother, six grandchildren, and three great-granddaughters.

**Virginia Herrmann** died at age 96, on March 17 in Storrs, Connecticut. She graduated from Indiana University, and earned master's degrees from the Eastman School of Music and Yale University, where she studied with Paul Hindemith. While at Yale, she met and married Heinz Herrmann, her husband of 65 years; they moved to Storrs in 1955, where she was appointed adjunct organ professor at the University of Connecticut, and music director-organist at St. Mark's Chapel. Herrmann had studied the Chinese language and Asian music, and had edited several collections of Asian music. In 2005, the Herrmanns established the Heinz and Virginia Herrmann Distinguished Lecture Series on Human Rights and the Life Sciences at the University of Connecticut. Virginia Herrmann is survived by a daughter, a niece, and many friends.

**Sebron Yates Hood Jr.**, 79 years old, died December 17, 2010, in Myrtle Beach, South Carolina. He began playing piano for the Matthews Baptist Church in Matthews, North Carolina, while in high school; he received his bachelor's degree in music from Erskine College in 1953, and an MSM in 1955 from Union Theological Seminary in New York City, where he studied with Vernon deTar. From 1955–65 Hood served as organist and choirmaster at Sardis Presbyterian Church in Charlotte, North Carolina, and at Trinity Episcopal Church from 1967 until his retirement in 1992. He was a past dean of the Charlotte AGO chapter, a founding member of the Strand AGO chapter, and of the Oratorio Singers of Charlotte. Sebron Yates Hood Jr. is survived by his wife of 54 years, Belle Miller Spivey Hood, a daughter, two sons, a brother, seven grandchildren, and nieces and nephews.

**Sarah Fant Jones** died March 26 in Union, South Carolina. She studied at Converse College and Union Theological Seminary School of Sacred Music in New York City. She had served as organist for area churches that included Cane Creek Presbyterian Church, the Episcopal Church of the Nativity, Grace United Methodist Church, and First Presbyterian Church. A member of the Spartanburg AGO chapter, Jones and her family helped to secure the 1954 III/30 Schantz organ at the First Baptist Church of Union; in 1995 the instrument was restored and expanded by Schantz. Sarah Fant Jones is survived by four nephews.

**David A. Pizarro**, 79 years old, died February 23 in Nyack, New York. He studied at Yale University School of Music, where he earned a BMus in 1952 and an MMus in 1953; he was the recipient of a Fulbright grant from 1953–55 at the State Academy of Detmold, Germany. Pizarro had studied organ with Norman Coke-Jephcott, Michael Schneider, and Marcel Dupré. A visiting faculty member at the University of North Carolina in 1960–61, Pizarro held positions at North Carolina State College, Durham, in 1962–65, and was on the faculty of the Longy School in Cambridge, Massachusetts, 1965–71. He served as organist-choirmaster at St. Stephen's Episcopal Church on the campus of Brown University, Providence, Rhode Island, from 1972–74, as master of the choristers at the Cathedral of St. John the Divine in 1974–77, and as organist at Emanuel Lutheran Church in Pleasantville, New York, 1983–96, and Sinai Temple in Mount Vernon from 1985–89. Pizarro was a member of the Royal College of Organists, a fellow of Trinity College of Music, London, and the Westminster AGO chapter; he had served the Durham AGO chapter as dean from 1962–65.

**John Albert Stokes** died May 15 in Princeton, New Jersey. Born December 21, 1937, he lived in New Brunswick and Princeton. He served in the U.S. Coast Guard from 1961–1964. A self-taught musician, organist, and composer, Stokes worked as a pipe organ builder and piano tuner. For many years he served as organist for the Sayreville United Methodist Church. He was a member of the Middlesex, Monmouth, and Central Jersey AGO chapters. His compositions were played at many AGO members' recitals, including a favorite *Ode to St. Lucy's Day*. In addition, his skills as an organ builder were used for education, giving demonstrations and presentations to colleagues, providing old pipes for educational purposes. John Albert Stokes is survived by a brother and a sister.

## Here & There

**Bedient Pipe Organ Company** is completing their Opus 86 for First United Methodist Church in Alexandria, Louisiana. Earlier this spring, the Bedient crew traveled to Alexandria to remove the congregation's 1967 Opus 1489 Aeolian-Skinner organ and ship it back to the Nebraska facility. Bedient has updated the original two-manual electro-pneumatic console with Harris and Peterson components. In addition to cleaning, repairing, and refurbishing the original pipes and pitman windchests, the crew built new pipes and windchests to expand the instrument to 28 speaking stops plus chimes and zimbelstern. Originally virtually invisible behind acoustic cloth screens, the new organ features a custom-designed façade, with white oak casework and flamed copper pipes. For information: 402/420-7662; <www.bedientorgan.com>.

**Bunn=Minnick Pipe Organs** announces that restoration work and enhancements have recently been completed on their 1977 organ at St. Paul Lutheran Church in Clyde, Ohio. The 1977 Bunn=Minnick organ had 14

ranks, all of which have been retained and revoiced. Updates were made to the console, with a 32-level combination action, MIDI with playback and dedicated synthesizer. A Zimbelstern and Chimes were installed in the chancel area of the church. New ranks have been added, including a 2½' Nazard, II Cymbal, and an 8' Schalmei, bringing the total number of ranks to 18. The dedication recital was performed by Joshua Brodbeck of Columbus, Ohio, for a capacity crowd. For information: <www.bunminnick.com>.

**Fugue State Films** is crowd-funding a documentary about the French organ builder Aristide Cavallé-Coll. They aim to raise £80,000 by July 15. Presented by organist Gerard Brooks, the film will explore the organbuilder's life and work, and will be released on DVD along with a series of recordings. Cavallé-Coll built instruments in many major French cathedrals and churches. His magnum opus is the five-manual, 100-stop organ at St. Sulpice in Paris. His instruments inspired such composers as Franck, Saint-Saëns, Widor, and Vierne.

Will Fraser of Fugue State Films states: "2011 is the 200th anniversary of Cavallé-Coll's birth, and 2012 is the

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Dobson Op. 89, University of Tampa

**Dobson Pipe Organ Builders, Ltd.**, completed Op. 88 (II/22) for St. Andrew's Lutheran Church, Park Ridge, Illinois. Stephen Tharp played the dedication recital on May 22. Op. 89 (III/57) was built for the University of Tampa in Florida. The dedication was celebrated with a series of recitals by David Isele, Haig Mardirosian, Carole Terry, and Kurt Knecht.

Construction of Op. 90 for Independent Presbyterian Church in Birmingham, Alabama, continues. The church's

original pipe organ, built in 1924 as Op. 516 of the Skinner Organ Company, was rebuilt by Aeolian-Skinner in 1969 as Op. 516-A, enlarged by M.P. Möller in 1975 and 1982, and again rebuilt following a fire in 1992. The new instrument will be completed in 2012.

Dobson has been commissioned to build a three-manual, 54-rank organ for Merton College, Oxford, England, in celebration of the college's 750th anniversary in 2014. For information: <www.dobsonorgan.com>.

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**Michael's Music Service** announces new recordings by Kapitány Dénes. *Baroque Organ Music in Zirc Abbey* was recorded on the Baroque organ at the Cistercian Abbey of Zirc, Hungary, a II/17 Aquincum (2004) built into the existing 18th-century casework. *The Organs of the Abbey in Zirc* contains music played on this Baroque organ, and also a Romantic organ, a III/44 Rieger (1901, rebuilt 1998). Of special interest here are two pieces by Dezső D'Antalfy, the Hungarian organist who worked mostly in the U.S. Musical samples can be heard at: <http://michaelsmusicservice.com/>.

**Oxford University Press** announces new choral publications. *Voicelinks* (978-0-19-337023-4, \$49.95) is a collection of 24 songs, with activities, for children ages 4-7. Each song comes equipped with warm ups, tips for learning the song, and development activities. There are also suggestions for introducing drama, dance, and role-playing into the songs. Included is a CD with demo performances of all songs and backings for Year 1 and Year 2 songs. Volume 2 in the English Church Music series is now available, *Canticles and Responses* (078-0-19-336844-6, \$19.95), with settings by Byrd, Gibbons, Tallis, Purcell, Stanford, Wesley, Wood, and Walmisley. Other sacred choral titles include Stephen Harrap's SSATB anthems *Ave verum corpus* (978-0-19-337506-2, \$2.25) and *Veni Creator Spiritus* (978-0-19-337507-9, \$2.50), and John Rutter's SATB anthems *Most glorious Lord of Life* (978-0-19-337646-5, \$2.50) and *The Gift of Charity* (978-0-19-337645-8, \$2.50). For information: <www.editionpeters.com>.

## On Teaching

by Gavin Black



## Memorization

I ended last month's column with a list of some ideas about memorization, sight-reading, and looking or not looking at the keyboards. This month and next I will focus on the pros and cons of memorization as a learning tool. That is, I want to consider ways in which working on memorization—or not working on memorization—can help the teaching and learning process, and what can be learned from thinking about the phenomenon of memorization, whether a student memorizes music for performance or not. I will also consider the role of sight-reading, or reading in general, in performance, and how reading relates to knowing a piece thoroughly and well. I want to start with a brief account of my own history with memorization. This, of course, affects my thinking about memorization in general, as does the whole range of experiences of my students—and other students whom I have observed—over the years.

## Personal experience

I have, to put the punch line first, done very little public performance from memory over the years. I have actually never played a piece in concert or in a recording session from memory. When I was applying to graduate school at West-

minster—it was 1983—I had to play my audition partly from memory. This was a requirement for the organ performance program, though not for organists applying to the church music program. I was unaccustomed to memorizing, and I worked very hard at it. In the end, at the audition, I had a brief memory slip or two, from which I recovered fairly well. During my years in that graduate program, I also had to play a jury or two from memory. The experience was similar: that is, I worked very hard on the memorization, had a few brief memory slips, and more or less got through it.

Meanwhile, the rules of the organ performance program at Westminster, at the time I was a student, stated that I would have to play my master's recital entirely from memory. Entering that program as someone who had done little or no work on memorization prior to my audition, I had no idea how I would manage to cope with that requirement. Either I would work very hard at it and hope that it went well—better, I would have hoped, than the audition or the juries, since noticeable memory slips in concert would have felt quite bad—or I would hope for some sort of miracle. That miracle came when the department decided to change the requirement. We were now allowed to choose either to give one recital from memory, or two playing from the scores. I chose the latter, which, among other things, permitted me to take on the challenge of learning *The Art of the Fugue* and playing it as one of those recitals. I could not even have considered trying, at that point in my life, to memorize something that long and complex.

Since the last of those juries that I played as a graduate student, I have not played a piece from memory with anyone listening. Clearly this means that I do not believe that memorization is a necessity for good performance: if I did believe that, then either I would have memorized repertoire for all these years or I would have been taking, and would still be taking, an ongoing blow to my self-esteem.

Furthermore, it would be hypocritical of me to believe that we teachers ought to expect—let alone force—our students to memorize. Indeed, after many years of teaching and playing, I cannot see any good reason to expect students or any players to perform repertoire from memory. This is, of course, a fairly extreme statement about a more or less "hot button" topic, and I hold onto it lightly: that is, while I feel quite convinced about this view, I am also open to being persuaded otherwise at some point. I have not been persuaded yet, though, in spite of both generally paying attention to writing and teaching on the subject and having conducted a review of the literature in preparation for writing this column.

## The case against memorization

It makes sense to me that, in spite of the very strong tradition of memorization in piano playing and the weaker but persistent tradition of memorization in organ playing, the burden of proof must fall on the side of maintaining that performing from memory is necessary. This is in part because it is usually *extremely time consuming*. If I am going to ask my students (or myself) to spend a lot of time on anything—time which could be spent, among many other things, on learning and performing *more* pieces—then there must be a very good reason for it.

However, I have seen the imposition of a need to memorize do actual harm. Literally *all* of the auditions, juries, and student recitals that I have ever heard that were performed from memory have included memory slips—sometimes small, sometimes large—or passages that were clearly executed in a tight, hesitant way because of fears about memory. This is perhaps a small sample size, but it has been so consistent that it strongly reinforces my belief that if students are required to play from memory, the benefits of doing so must be unambiguous and compelling. I have also seen students do what I would have had to do with *The Art of the Fugue* if I had been required to play my degree recital from memory: that is, avoid certain pieces that they would really like to play because those pieces seem daunting to memorize. Many students go around in a constant state of tension and anxiety because of concern about memorization. And, worst of all, some people decide that they cannot aspire to be performers at the highest level because they do not—rightly or wrongly—believe that they could confidently perform from memory.

## Is there a case for memorization?

Of course, playing music and being a performer is difficult and can be nerve-racking. But is the extra difficulty and tension caused by memorization justified? How good are the reasons for asking students to play from memory?

Some of these reasons are, it seems to me, either essentially stylistic or just practical and arguably rather superficial: that it looks more professional, that it saves the inconvenience of having to use a page turner, that if you use music you will feel like or look like a "student", that memorization will save you if the music blows off the music desk, that it will enable you to give a recital at a moment's notice when you are away from your library of printed music, that it will permit you to play at a social occasion at which you were not planning to play. (These specific reasons actually constitute the majority of what I have seen mentioned about the subject in my recent review of Internet-based discussions.) Some people mention that if a piece is fully memorized, it becomes easier to look steadily at the hands and feet and to look to find pistons, stop levers, etc. This is interesting and has more musical/technical substance to it than some, and I will discuss it more later.

However, the main claim for memorization is that *only* by memorizing a piece can you learn it really thoroughly. This claim takes several forms. The most direct is that it is only through the techniques of memorization that a piece can really be learned—that is, that experience shows that only after doing the kinds of things that lead to a piece's being memorized will you really know the piece inside and out. Another claim, turning things the other way around, is that if a player engages in the act of learning a piece really thoroughly then he or she will indeed, almost automatically, have memorized it: therefore playing from the score is seen as a sign that the player can't have learned the music very well. Both of these ideas have been incorporated into the ways that some people talk about learning and playing music. I have seen phrases like "learn the piece inside and out, backward and forward" used as a synonym for "memorize the piece." I have encountered as a sort of aphorism: "get the music into your head and your head out of the music." Indeed, in some circles, and in particular at certain times in music history, "learn a piece" has been used as a synonym for "memorize a piece."

Furthermore, of course, we normally use the language in which we talk about performances or performers to imply, without necessarily having made a considered judgment about it, that playing

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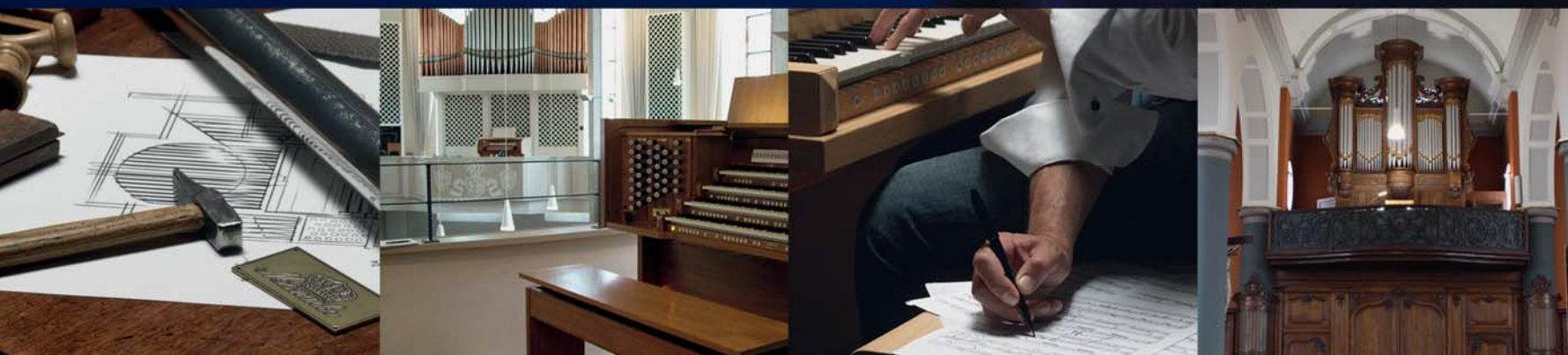


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BY JOHANNUS

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from memory is playing of a higher order. "She was the first to play the works of so-and-so from memory," "he had memorized such-and-such repertoire by the time he was 14." Feats like this are impressive because they are difficult, and there is no reason not to acknowledge the work of people who accomplish them. (By the way, however, they also get more notice than they might otherwise, simply because they can be described objectively. If we try to say that "she was the first to play the works of so-and-so in an absolutely riveting manner" there is no way to establish objectively that this is actually true.) We are still just slipping around the question of whether playing from memory is in any way better—or, for our purposes here, whether asking students to play from memory really helps them to become better players.

Some observers report seeing performers—both students and others—playing pieces with their eyes intently, almost frantically, following the music, clearly needing that music to teach them the notes as they play. In fact, most of us know that this is common, that it always creates bad and insecure performances, and that it is a sign of poor preparation. However, in itself this doesn't prove or even really suggest that performing from memory is the solution to this problem, although it points to the fact that some people misuse the circumstance of playing from music.

### The bottom line of learning

So this all comes back to the same thing: that anyone who wants to play a piece should take on the responsibility of learning that piece extremely thoroughly, and that anyone who wishes to become an accomplished player must get into the habit of studying all pieces thoroughly and well. Much of what I have written about over the last several years—in particular the methods of analyzing and learning counterpoint and the technique of paying attention to elements, small or large, that recur in any piece—has been geared towards helping people to know their pieces very well musically by the time that they have learned the notes. Much of the rest of what I have written—about pedal learning, slow practicing, paying attention to hand choices and more—has been geared towards making sure that the physical side of playing will be secure enough that a player can take advantage of what he or she has learned by getting to know the piece really well, that is, not be distracted from it by physical problems or insecurity.

It seems to me that anyone with good practice habits and good physical technique who has put in the time to study a piece thoroughly will end up being able to play that piece from the score as well as anyone could play it from memory. Therefore my own approach—the bargain I would make with my students, so to speak, is this: that there should be no compromise on studying the music in depth, including taking things apart contrapuntally and motivically, noticing harmonic patterns, recurring rhythms, changes in texture, in what order voices enter, playing hands separately when that seems

like a good idea for technical or musical reasons, and so on; but that this intense study should be for its own sake and for the sake of the performance, not for the sake of leading to full memorization.

Those who advocate memorization are right that the greatest source of wrong notes, insecurity, and hesitant, unconvincing playing is *not knowing what is coming up next*. Too strong a reliance on reading—only half-learning a piece and expecting to fill in the rest by quasi-sight reading in performance—is a trap into which many of us fall, experienced players as well as students. It does not often result in good performances. I would suggest avoiding that trap in the most direct way—by insisting to one's self and to one's students that pieces be studied thoroughly and carefully. It is, looking at it one way, overkill and perhaps a distraction to relate that process of thorough study to the act of playing from memory. The opposite of reading a piece that is ill prepared is, I would say, reading a piece that is extremely well prepared.

For some people, the act of studying a piece well will indeed lead naturally and apparently automatically to the musical text of the piece actually being memorized and the printed music's becoming unnecessary. There is, most obviously, nothing wrong with this. However, there is also nothing wrong with the more common scenario in which even very thorough study of the music does not lead to real, note-perfect memorization. I would encourage teachers and students to be comfortable with that.

Next month I will continue this discussion, talking about some of what I consider to be beneficial ideas that have arisen from the tradition of memorization, such as studying music away from the keyboard, and also discussing the role of sight reading, some of the pitfalls that reading presents, and ways to avoid them.

§

On a completely different matter: I have recently had a fascinating conversation with several friends on the following question: *who was the musician that you have heard live in performance who was born the earliest?* This led to quite an interesting and far-ranging discussion about time and history, and the reach of living memory. I would like to open that discussion up to a wider group. I encourage anyone reading this to think about your own answer to that question, and to e-mail it to me at <gavinblack@mail.com>. My own answer is as follows: that the earliest-born performer whom I heard in performance at all was Leopold Stokowski, born 1882, and that the earliest-born player that I heard was Arthur Rubinstein, by a margin of ten days over Eubie Blake, both born in 1887. I will include all of the answers that I get in a later column. ■

Gavin Black is Director of the Princeton Early Keyboard Center in Princeton, New Jersey, and a recitalist on organ, harpsichord, and clavichord. He can be reached by e-mail at <gavinblack@mail.com>.

## In the wind . . .

by John Bishop



### Measure up

When I was an apprentice working in Oberlin, Ohio, we had a particularly bad winter, with several heavy storms and countless days of difficult driving conditions. As part of our regular work, my mentor Jan Leek and I did a great deal of driving as we serviced organs throughout northeastern Ohio and western Pennsylvania. Jan owned a full-size Dodge van—perfect for our work as it was big enough to carry windchests, big crates of organ pipes, and long enough inside to carry a twelve-foot stepladder with the doors closed, if the top step was rested on the dashboard near the windshield. All those merits aside, it was relatively light for its size and the length of its wheelbase, and it was a simple terror to drive in the snow. There can't have been another car so anxious to spin around.

Jan started talking about buying a four-wheel-drive vehicle, and one afternoon as we returned from a tuning, he turned into a car dealership and ordered a new Jeep Wagoneer—a large station wagon-shaped model. He wanted it to have a sunroof, but since Jeep didn't offer one he took the car to a body shop that would install one as an aftermarket option. As we left the shop, Jan said to the guy, "I work with measurements all day—be sure it's installed square." It was.

Funny that an exchange like that would stick with me for more than thirty years, but it's true—organbuilders work and live with measurements all day, every day they're at work. A lifetime of counting millimeters or sixty-fourths-of-an-inch helps one develop an eye for measurements. You can tell the difference between 19 and 20 millimeters at a glance. A quick look at the head of a bolt tells you that it's seven-sixteenths and not a half-inch, and you grab the correct wrench without thinking about it. Your fingers tell you that the thickness of a board is three-quarters and not thirteen-sixteenths before your eyes do. And if the sunroof is a quarter-inch out of square, it'll bug you every time you get in the car.

And with the eye for measuring comes the need for accuracy as you measure. Say you're making a panel for an organ case. It will have four frame members—top, bottom, and two sides—and a hardwood panel set into dados (grooves) cut into the inside edges. The drawing says that the outside dimensions are 1000mm (one meter) by 500mm (nice even numbers that never happen in real life!). The width of the frame members is 75mm. You need to cut the sides to 1000mm, as that's the overall length of the panel. But the top and bottom pieces will fit *between* the two sides, so you subtract the combined width of the two sides from the length of the top and bottom and cut them accordingly: 500mm minus 75mm minus 75mm equals 350mm.

You make a mark on the board at 350mm—but your pencil is dull and your mark is 2mm wide. Not paying attention to the condition of the pencil or the actual placement of the mark, you cut the board on the "near" side of the mark and your piece winds up 4mm too short. The finished panel will be 496mm wide. Oh well, the gap will allow for expansion of the wood in the humid summer. But wait! It's summer now. In the winter your panel will shrink to 492mm, and the organist will have to stuff a folded bulletin into the gap to keep the panel from rattling each time he plays low AAA# of the Pedal Bourdon (unless it's raining).

You can see that when you mark a measurement on a piece of wood, you must make a neat clean mark, put it just at the right point according to your ruler, and remember throughout the process on which side of the mark you want to make your cut. If you know your mark is true and the length will be accurate if the saw splits your pencil mark, then split the pencil mark when you cut!

I've had the privilege of restoring several organs built by E. & G. G. Hook, and never stop delighting at the precision of the 150-year-old pencil marks on the wood. The boys in that shop on Tremont Street in Boston knew how to sharpen pencils.

Another little tip—use the same ruler throughout the project. As I write, there's a clean steel ruler on my desk that shows inches with fractions on one edge and millimeters grouped by tens (centimeters) on the other. It's an English ruler exactly eighteen inches long, and the millimeter side is fudged to make them fit. The last millimeter is 457, and the first millimeter is obviously too big. If I were working in millimeters and alternating between this ruler and another, I'd be getting two versions of my measurements. While the quarter-millimeter might not matter a lot of the time, it will matter a lot sometimes. I have several favorite rulers at my workbench. One is 150mm long (it's usually in my shirt pocket next to the sharp pencil), another is 500, and another is 1000. I use them for everything and interchange them with impunity because I know I can trust them. With all the advances in the technology of tools I've witnessed and enjoyed during

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my career, I've never seen a saw that will cut a piece of wood a little longer. The guy who comes up with that will quickly be wealthy (along with the guy who invents a magnet that will pick up a brass screw!).

My wife Wendy is a literary agent, with a long list of clients who have fascinating specialties. In dinner-table conversations we've gone through prize-winning poets, crime on Mt. Everest, multiple personalities, the migration of puffins, flea markets, and teenagers' brains (!). Her client Walter Lewin is a retired professor from the Massachusetts Institute of Technology, who is famous for his rollicking lectures in the course Physics 8.01, the most famous introductory physics course in the world. On the first page of the introduction to his newly published book, *For the Love of Physics: From the End of the Rainbow to the Edge of Time—A Journey Through the Wonders of Physics*, Lewin addresses his class: "Now, all important in making measurements, which is *always* ignored in *every* college physics book"—he throws his arms wide, fingers spread—"is the uncertainty of measurements . . . Any measurement that you make without knowledge of the uncertainty is *meaningless*." I'm impressed that Professor Lewin thinks that inaccuracy is such an important part of the study of physics that it's just about the first thing mentioned in his book.

The thickness of my pencil lines, my choice of the ruler, and the knowledge about where in the line the saw blade should go are uncertainties of my measuring. If I know the uncertainties, I can limit my margin of error. I do this every time I make a mark on a piece of wood. And by the way, if you're interested at all in questions like "why is the sky blue," you'll love Lewin's book. And for an added bonus you can find these lectures on YouTube—type his name into the search box and you'll find a whole library. Lewin is a real showman—part scientist, part eccentric, all great communicator—and his lectures are at once brilliantly informative and riotously humorous.

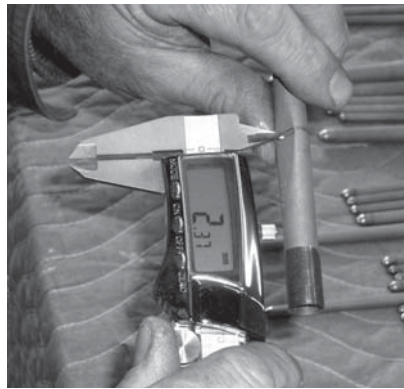
Now about that panel that will fit into the dados cut in the frame members. Given the outside dimensions and the width of the four frame pieces, the size of the panel will be 850mm x 350mm (if your cutting has been accurate). But don't forget that you have to make it oversize so it fits into the dado. 7.5mm on each side will do it—that allows for seasonal shrinkage without having the panel fall out of the frame. So to be safe, cut the dados 10mm deep allowing a little space for expansion, and cut the panel to 865mm x 365mm—that's the space defined by the four-sided frame plus 7.5mm on each side, which is 15mm on each axis. Nothing to it.

Now that you've all had this little organbuilding lesson, look at the case of a good-sized organ. There might be 40 or 50 panels. That's a lot of opportunity for error and enough room for buzzing panels to cover every note of the scale.

§

For the last several days I've been measuring and recording the scales and dimensions of the pipes of a very large Aeolian-Skinner organ that the Organ Clearing House is preparing to renovate for installation in a new home. I'm standing at a workbench with my most accurate measuring tools while my colleague Joshua Wood roots through the pipe trays to give me C's and G's. Josh lays the pipes out for me, I measure the inside and outside diameters, thickness of the metal (which is a derivative of the inside and outside diameters—if outside diameter is 40mm and the metal is 1mm thick, the inside diameter is 38mm. I take both measurements to account for uncertainties.), mouth width, mouth height, toehole diameter, etc. As I finish each pipe, Josh packs them back into the trays. With a rank done, we move the tray and find another one. Now you know why I'm thinking about measurements so much today.

When studying, designing, or making organ pipes, we refer to the mouth-width as a ratio to the circumference, the cut-up as a ratio of the mouth's height



Measuring mouth height

to width, and the scale as a ratio of the pipe's diameter to its length. If I supply diameter and actual width of the mouth, the voicer can use the Archimedian Constant (commonly known as  $\pi$  - Pi) to determine the mouth-width ratio, and so on, and so forth.

Here's where I must admit that my knowledge of organ voicing is limited to whatever comes from working generally as an organbuilder, without having any training or experience with voicing. My colleagues who know this art intimately will run circles around my theories, and I welcome their comments. From my inexpert position, I'll try to give you some insight into why these dimensions are important.



Lots of trays of pipes to be measured

The width of the mouth of an organ pipe means little or nothing if it's not related to another dimension. Using the width as a ratio to the circumference of a pipe gives us a point of reference. For example, a mouth that's 40mm wide might be a wide mouth for a two-foot pipe, but it's a narrow mouth for a four-

foot pipe. A two-foot Principal pipe with diameter of 45mm might have a mouth that's 40mm wide—that's a mouth-width roughly 2/7 of the circumference, on the wide side for Principal tone. The formula is: diameter (45) times  $\pi$  (3.1416) divided by mouth-width (40). In this case, we get the circumference

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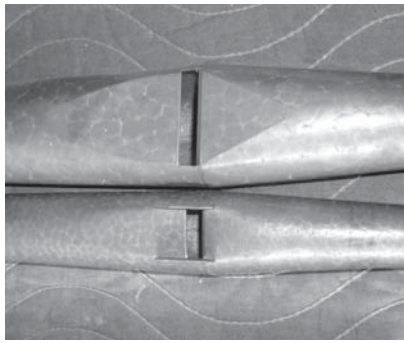
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Two tapered pipes—both speak the same pitch, one wide scale with wide mouth, one narrow scale with narrow mouth

of 141.372mm. Round it off to 141, divide by 40 (mouth-width), and you get 3.525, which is about  $2/7$  of 141. Each time I adapt the number to keep things simple, I'm accepting the inaccuracy of my measurements.

The mouths of Flute pipes are usually narrower (in ratio) than those of Principals. Yesterday I measured the pipes of a four-foot Flute, which had a pipe with the same 40mm mouth-width, but the diameter of that pipe was about 55mm. That's a ratio of a little less than  $1/4$ . The difference between a  $2/7$  mouth and a  $1/4$  ( $2/8$ ) mouth tells the voicer a lot about how the pipe will sound.

And remember, those diameters are a function of the scale, the ratio of the diameter to the length. My two example pipes with the same mouth width are very different in pitch. The Principal pipe (45mm in diameter) speaks middle C of an eight-foot stop, while the Flute with the 40mm mouth speaks A# above middle C of an eight-foot.

§

You can imagine that the accuracy of all these measurements is very important to the tone of an organ. The tonal director creates a chart of dimensions for the pipes of an organ, including all these various dimensions for every pipe, plus the theoretical length of each pipe,

the desired height of the pipe's foot, etc. The pipemaker receives the chart and starts cutting metal. Let's go back to our two-foot Principal pipe. Diameter is 45mm. Speaking length is two feet, which is about 610mm. Let's say the height of the foot is 200mm. The pipemaker needs three pieces of metal—a rectangle that rolls up to become the resonator, a pie-shaped piece that rolls up into a cone to make the foot, and a circle for the languid.

For the resonator, multiply the diameter by  $\pi$ :  $45 \times 3.1416 = 141.37$ mm (this time I'm rounding it to the hundredth)—that's the circumference of the pipe, so it's the width of the pipemaker's rectangle. Cut the rectangle circumference-wide by speaking-length-long:  $141.37 \times 610$ .

For the foot, use the same circumference and the height of the foot for the dimensions of the piece of pie:  $141.37$ mm  $\times$  200.

Roll up the rectangle to make a tube that's 45mm in diameter by 610 long, and solder the seam.

Roll up the piece of pie to make a cone that's 45mm in diameter at the top and 200mm long, and solder the seam.

Cut a circle that's 45mm in diameter and solder it to the top of the cone, then solder the tube to the whole thing. (I will not discuss how to cut the mouth or form the toe-hole.)

But Professor Lewin's adage reminds us that no pipemaker is ever going to be able to cut those pieces of metal exactly 141.37mm wide. That's the number I got from my calculator after rounding tens-of-thousandths of a millimeter down to hundredths. You have to understand the uncertainty of your measurements to get any work done.

§

As I take the measurements of these thousands of organ pipes, I record them on charts we call scale sheets—one sheet for each rank. I reflect on how important it is to the success of the organ that this information be accurate. I'm using a digital caliper—a neat tool with a slid-

ing scale that measures either inside or outside dimensions. The LED readout gives me the dimensions in whatever form I want—I can choose scales that give inches-to-the-thousandth, inches-to-the-sixty-fourth, or millimeters-to-the-hundredth. I'm using the millimeter scale, rounding hundredths of a millimeter up to the nearest tenth. As good as my colleagues are and as accurately as they might work, they're not going to discern the difference between a mouth that's 45.63mm wide from one that's 45.6mm.

And as accurately as I try to take and record these measurements, what I'm measuring is hand made. I might notice that the mouth of a Principal pipe is 16.6mm high on one end and 16.8mm high on the other. A difference of .2mm can't change the sound of the pipe that much—so I'll record it as 16.7. I know the uncertainties of my measurements. I adapt each measurement at least twice (rounding to the nearest tenth and adapting for uneven mouth-height) in order to ensure its accuracy. Yikes!

§

Earlier I mentioned how people who work with measurements all the time develop a knack for judging them. I've been tuning organs for more than 35 years, counting my way up tens of thousands of ranks of pipes, listening to and correcting the pitches, all the time registering the length of the pipes subconsciously. With all that history recorded, if I'm in an organ and my co-worker plays a note, I can reach for the correct pipe by associating the pitch with the length of the pipe.

$\pi$  (pi) is a magical number—that Archimedes ever stumbled on that number as the key to calculating the dimensions of a circle is one of the great achievements of the human race. How can it be possibly be true that  $\pi d$  is the circumference of a circle while  $\pi^2$  is the area? Here's another neat equation. A perfect cone is one whose diameter is equal to its height. The volume of a perfect cone is exactly half that of a sphere with the same diameter. How did we ever figure that one?

There are no craftsmen in any trade who understand  $\pi$  better than the organ-pipemaker. When you visit a pipe shop, you might see a stack of graduated metal rectangles destined to be the resonators of a rank of pipes. The pipemaker knows  $\pi$  as instinctively as I can tell that the first millimeter on my ruler is too big. Imagine looking at a tennis ball and guessing its circumference!

§

When you're buying measuring tools, you must pay attention to accuracy. Choose an accurate ruler by comparing three or four of them against each other and deciding which one is most accurate. Choose an accurate level by comparing three or four of them. You'll be surprised how often two levels disagree. Just as mathematics gives us the surety of  $\pi$ , so physics gives us the surety of level. There is only one true level!

I've been showing off all morning about how great I am with measurements in theory and practice, so I'll bust it all up with another story about van windshields. I left the shop to drive to the lumberyard to pick up a few long boards of clear yellow pine. They had beautiful rough-cut boards around thirteen feet long, eight and ten inches wide, and two inches thick. Each board was pretty heavy, and as they were only roughly planed, it was easy to get splinters from them. I put the first one in the car, resting the front end on the dashboard right against the windshield. Perfect—the door closed fine, let's get another. I slid the second one up on the first, right through the windshield. Good eye!

## Music for voices and organ

by James McCray

### Ten respected American composers of sacred choral music

I was born out of due time in the sense that by temperament and talent I should have been more suited for the life of a small Bach, living in anonymity and composing regularly for an established service for God.

—Igor Stravinsky (1882–1971)  
*Dialogues and a Diary*, 1963

Not all choir directors pay enough attention to the sacred choral composer. On some Sunday church bulletins, the title of the work is clearly displayed, but the composer's name is not provided. Often, in preparations of the music, almost no attention is given to enlightening the choir about the composer, the poet, or even the original source of the Scripture. While singers recognize names such as Bach or Mozart, they need to be informed about less familiar composers. Ask yourself, "Have I discussed or even mentioned the composer or arranger in rehearsals?"

An interesting organizational change is to put the name of the composer, *instead* of the title, on the chalkboard for the choir members to arrange the order of the music for the rehearsal. That simple gesture makes singers more cognizant of *whose music* they are singing. Choir directors are urged to spend a few minutes focusing on the composer, the author of the text, and the scriptural source, so the choir has a more comprehensive understanding of the music.

The ten composers whose settings are reviewed here have published numerous works for church choirs in the past few years. Their choral settings are popular and receive frequent performances in various denominations throughout America each week. As a fellow church choir director and published composer, I have developed great respect for their creative musical spirit. Their music deserves your consideration.

Usually their anthems are practical, yet tastefully designed. Their conservative styles are crafted so that the text receives a clear musical setting that illuminates the words. Accompaniments are helpful to the choir and interesting for keyboardists. Often these composers create exciting settings with additional instruments, especially brass quartet. These works generate an emotional uplift for the singers and the congregation, and are often used on special occasions such as Easter and other high holy days.

Several of these composers are organists who bring a distinctive character to the accompaniments. All seem to have strong keyboard skills as evidenced in their settings. Most are employed as church musicians, which adds even more relevance to their sacred music. When reviewing music for your church choir, remember their names; in most instances you will find their works to be solid settings that merit performance.

A future column will be devoted to another ten composers, and these will not be American. The names below will be familiar to most of our readers, but if not, get acquainted with their music. You will be doing a favor for your choir and your congregation.

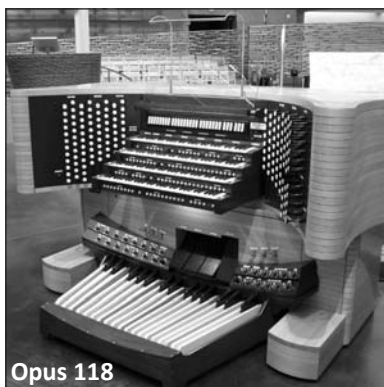
**Father of Light, Craig Courtney. SATB and piano, Beckenhurst Press, BP 1832, \$1.75 (M).**

Susan Boersma's text is based on Psalm 56. The music is slow but with a steady pulsating beat in the accompaniment; this later changes to keyboard arpeggios. There is a brief unaccompanied passage and an optional soprano solo. The choral parts are on two staves, with the first two pages for women in unison. Sensitive music.

**I Love the Lord, David Conte. SATB and organ, E.C. Schirmer Music Co., No. 7370, \$1.95 (M).**

This well-crafted anthem uses a text

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based on Psalm 116. The andante tempo, used throughout, is established with gentle flowing lines in the organ. There are several modulations, and the block-chord setting frequently has unaccompanied singing with mild dissonances. Warm and lovely music.

**Jubilate Deo, arr. Hal Hopson. SATB and organ, Augsburg Fortress, 978-1-4514-0166-1, \$1.75 (M).**

Although most of the Latin text is based on original music that is rhythmic and festive, the English text is set to the melody LASST UNS ERFREUEN (All People That on Earth Do Dwell). Much of the melody is in unison or two parts. Using two languages in the same anthem (macaronic) is not unusual, but is effective. The organ part is on two staves and helps drive the rhythm. This work will thrill the congregation.

**Lord, Thou Hast Searched Me (Psalm 139), Howard Helvey. SATB, violin, and piano, MorningStar Music Publishers, MSM-50-5210, \$1.85 (M).**

The violin part is published separately (50-1250A), but appears above the choral score. Its music is soloistic and very lyric in style. The anthem opens with an unaccompanied soprano section that leads into the violin music; later that music is set for chorus. The actual choral music is limited and a large amount of the anthem is for keyboard/violin, and those passages are very busy in style.

**Proclamation of Praise, Lloyd Larson. SATB, keyboard, with optional brass septet and percussion, Hal Leonard, 35027077, \$1.80 (M).**

This regal setting is based on *O God Our Help in Ages Past*, which is distinctly heard, primarily in unison, during the final two pages. The choral parts are on two staves with solid accompaniment. There are fanfare-type phrases that are used in the instrumental introduction, and they occur later in the setting. This bravura arrangement will be an appropriate opening for Fall Rally Sunday, and will set an inspiring mood for everyone.

**The God of Love My Shepherd Is, Mark Hayes. SATB and organ with optional oboe or orchestra, Beckenhurst Press, BP 1525, \$1.95 (M).**

The text is George Herbert's adaptation of Psalm 23. The oboe is indicated but its music is not included in the score, so the BP 1525A part (\$2.95) will be needed. The organ music, on three staves, is relatively simple. There are a few divisi passages for the men; most of the choral music is on two staves, with limited counterpoint. This is a very useful, sensitive setting that will be performed frequently.

**The Lord's My Shepherd, I'll Not Want, arr. John Ferguson. SATB divisi, unaccompanied with tambourine, Augsburg Fortress, 97888-1-4514-0175-2, \$1.75 (M).**

This setting greatly contrasts with the previous version of Psalm 23. Based on music from the 1817 *Kentucky Harmony*, this folk melody has a dancing character. The opening tune is used numerous times throughout, but always as a prevalent melody. The tambourine part is on the back cover and adds to the folk-like character. Divisi is used in all sections, so a large choir may be needed.

**I Waited Patiently for the Lord, Allen Pote. SATB, flute, and keyboard, Coronet Press of Theodore Presser Co., 382-41972, \$1.80 (M).**

Based on Psalm 40, this anthem presents the choral parts on two staves. Both the keyboard and flute are very busy with flowing parts that usually contrast with the choir's music. There are numerous unison passages and the choral parts are not difficult.

**Luther's Morning Prayer and Luther's Evening Prayer, Carl Schalk. SATB and keyboard, MorningStar Music Publishers, MSM-50-8610, \$1.85 (M-).**

The first prayer is unaccompanied, set as a four-part hymn. The second

one has a short keyboard introduction, a brief unaccompanied section, and closes with a flowing "Amen." There are liturgical suggestions for each of the Martin Luther prayers. This is very pragmatic music, and the two prayers could be performed separately.

**Faithful Is God, Joseph Martin. SATB and keyboard with optional instrumental orchestration, Hope Publishing Co., C 5672, \$2.05 (M).**

Instruments needed include winds, strings, and electric bass; there is also a performance accompaniment CD (C 5672C). The choral parts are on two staves, with some brief divisi in the women's music. The style is bold, with several strong unison passages for the choir. The work ends with a loud alleluia and final statement of the text.

## New Recordings

**Great European Organs No. 80: Peter Dyke plays the organ of Hereford Cathedral. Priory Records (PRCD1029), <www.priory.org.uk>.**

At number 80, the great 'Father' Willis organ of Hereford Cathedral has finally earned a place in this long-running and much-loved series from Priory Records, previous absence from which was noticeable to say the least! Always clear, concise and accurate, the program notes are no disappointment, with a nice shot of the beautifully decorated south quire case, and the recording quality is, as always, excellent. The cathedral's assistant organist, Peter Dyke, is at the console (and what a stunning piece of craftsmanship the Willis console is, with its many coupler rocking tabs placed over the solo manual, the entire instrument having been lovingly restored by Harrison & Harrison four years before this recording).

The program focuses exclusively on romantic English music, and kicks off with George Dyson's book one *Variations on Old Psalm Tunes* (Orlando Gibbons: *Forth in thy name*; Pryn's Psalter: *O Lord turn not away*; Thomas Campion: *By the waters of Babylon*; and 1635 Scottish Psalter: *God moves in a mysterious way*). These four variations are performed by Dyke in exactly the same fashion as everything else on this disc: with superb technical skill and an incredible level of musicianship. Dyson's first set of variations is followed by the second, rather meatier, more substantial book (Ravenscroft's Psalter: *O God my strength*; Este's Psalms: *O for a heart to praise*; 1635 Scottish Psalter: *O God of truth*; and Orlando Gibbons: *Song 22*). The skillful treatment by Dyson of these historic melodies stands in stark contrast to much of the contemporaneous chorale prelude output, and these eight superb variations deserve an equal place alongside both C.H.H. Parry's and Vaughan Williams's much-admired hymn tune preludes.

Harold Darke's *Chorale Prelude on a Theme by Tallis* fits well, stylistically, into the program (although it is a great shame that only one of these three preludes is included here, as it would have been particularly good to hear no. 2—the *Fantasia on Darvall's 148th*—performed by this skilled artist, and on this incredible, romantic instrument). Nonetheless, this transitions us from the original organ repertoire through to Dyke's *Enigma Variations* transcription, via his *A Wedding Prelude*, which has already graced one royal wedding (in Windsor Castle's Free Chapel) and, who knows, may yet serve in another!

The absolute jewel in this Priory crown is, however, the transcription of the 14 *Enigma Variations*, which demonstrate practically every conceivable tonal color on this wonderful, romantic warhorse of a cathedral organ, the sound of which is synonymous with the very finest of the English cathedral musical tradition. Like much Elgar, it fits the organ beautifully, and this transcription is highly sensitive, imaginative, and faithful. The playing is simply stunning, by one who

clearly understands and cherishes this magnificent organ. I cannot find a better transcription of these variations, and Dyke's skill in the art, coupled with his stellar playing, is comparable to that of the previously unchallenged mastery of David Briggs (whose Mahler Fifth transcription from Gloucester Cathedral should grace every self-respecting organist's bookcase). Listening to Dyke's performance of his own transcription, one could easily be forgiven for thinking these variations had originally been written, by the master, for the organ rather than orchestra, and should you buy only one CD this year, it ought to be this top-drawer disc.

—James M. Reed  
Bergen, Norway

**Tender Is The North. Iain Quinn plays Nordic Organ Music on the Organ of Coventry Cathedral. Chandos compact disc CHAN 10581; <www.chandos.net>.**

*Two Pieces for Organ*, op. 111: 1. *Intrada*, 2. *Sursoitto*, Jean Sibelius; *Tre*

*Tonestykker*, op. 22, Niels Gade; *Two Preludes*, Selim Palmgren; *Larghetto*, Áskell Másson; *Variasjoner over "Med Jesus vil eg fara,"* op. 4, Knut Nystedt; *Sonata*, op. 38, Otto Olsson.

Iain Quinn is Welsh by birth and studied organ with Nicholas Kynaston, Thomas Murray, William Porter, and John Weaver. He was formerly director of music at St. John's Episcopal Cathedral in Albuquerque, and is currently director of music at the College of St. Hilda & St. Bede, Durham University, and director of the Durham University Chamber Choir. He has recorded four Chandos compact discs on various English cathedral organs, each of which is devoted to the music of a particular region. This one, the second that Quinn has recorded on the Coventry Cathedral organ, is devoted to organ music from Denmark, Finland, Iceland, Norway, and Sweden.

Built to replace the Willis organ in the old Coventry Cathedral that was destroyed by German bombs in 1940, the Durham firm of Harrison & Harrison completed the organ in Sir Basil Spence's

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### ORGANS

1874 Garret House of Buffalo, NY, built for the Congregational

Church, Calumet, relocated ca. 1887 to First Congregational, Lake Linden, now the Heritage Center

1893 Lancashire-Marshall of Moline, IL, First United Methodist Church, Lake Linden

1899 Carl Barckhoff of Latrobe, PA, built Carmel Swedish Lutheran Church, Calumet,

relocated to the Keweenaw Heritage Center, Calumet, formerly St. Anne Church

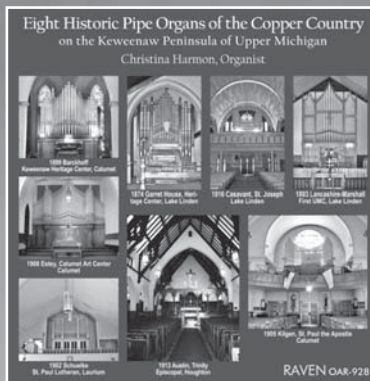
1902 William Schuelke of Milwaukee, St. Paul Lutheran Church, Laurium; organ rebuilt 1963

1905 Kilgen of St. Louis, St. Joseph Church, Calumet, renamed in 1966 St. Paul the Apostle Church

1908 Estey of Brattleboro, VT, First Presbyterian, Calumet, now Calumet Art Center; organ enlarged 1960-70

1913 Austin of Hartford, CT, Trinity Episcopal Church, Houghton

1916 Casavant of South Haven, MI, for St. Joseph Church, Lake Linden



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DURUFLÉ: *Prélude et Fugue sur le nom d'Alain*, Op. 7

PLANYAVSKY: *Toccata alla Rumba*

SAMUEL ADLER: *Festive Proclamation*

JOEL MARTINSON: *Litany*

MILOŠ SOKOLA (1913-1976): *Passacaglia quasi Toccata na tema B-A-C-H*

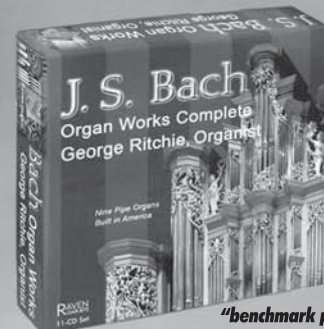
BACH: *Organ Concerto in A Minor, BWV 593*

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new cathedral in 1962. It is perhaps the finest work of Cuthbert Harrison, who was managing director of Harrison & Harrison between 1945 and 1975, and has four manuals and pedals with 74 speaking stops. The instrument is not, however, an easy one to record, and the recording engineers Peter Newble and Robert Aitken deserve special commendation for having done an excellent job of recording this particular compact disc.

Jan Sibelius (1865–1957) is better known for his orchestral music than for his organ works, but he did in fact write a total of seven compositions for organ, mostly in connection with a Masonic lodge of which he was organist. Two of these compositions are included on the Coventry compact disc, and both are rather majestic compositions that deserve to be better known. The next three works on the compact disc, the *Three Tone Pieces*, op. 22 by Niels Gade (1817–1890), are probably the only ones on the recording that are well known and widely played in North America. Again, however, they represent only a fraction of Niels Gade's total output for the organ. It goes without saying that Iain Quinn's performance of them on the Coventry organ is first rate. No. 2 in particular allows us to hear some of the softer registers on the Coventry organ, including an extremely pretty flute.

Another Finn, Selim Palmgren (1878–1951) is best known for his piano music, but he did produce an album of organ pieces, his Opus 23. Two preludes from this are included on the recording. While both Sibelius and Palmgren were approximate contemporaries of Ralph Vaughan Williams, it is noteworthy that their compositions are written in a much more conservative style. Both the Palmgren pieces are miniatures, amounting to around only a minute each in length. The first has a certain affinity with some of Liszt's quieter compositions.

Áskell Másson (b. 1953), a present-day Icelandic composer, presents a marked contrast with the more conservative musical compositions on the disc. A clarinetist and percussionist by training, Másson has composed for a wide range of instruments. His *Larghetto for Organ* (2009), of which this is the premiere recording, has a serene, mystical quality to it, and builds up from quiet solos on the mutations and flutes to a stately climax on full organ, before dropping back once more to softer combinations toward the end.

A student of Aaron Copland, the Norwegian Knut Nystedt (b. 1915) is primarily a composer of orchestral and choral music, including quite an extensive output of church music. He is represented on this recording by a set of variations

on an old folk hymn from the Sunnmøre region of Norway, *Med Jesus vil eg fara* ("With Jesus will I travel"). Seven of the eight variations are quiet and introspective, and give Iain Quinn a wonderful opportunity to demonstrate many of the softer registers of the Coventry organ. The fugal last variation is played, by contrast, on full organ.

Otto Olsson (1879–1964) is the only composer on this recording who was primarily an organist, perhaps the outstanding Swedish organist of his day. His output of compositions for the organ is comparatively large and includes some fiendishly difficult music, like his *Berceuse, Sestetto and Fantasia Cromatica*, full of thumbing down, double pedaling, etc. He might perhaps be characterized as the Edwin H. Lemare of Sweden. He is represented on this recording by his *Organ Sonata*, op. 38 of 1909, which occupies almost a third of the disc, and reminds me in some ways of the organ music of Edward Elgar. It is, like all the music on this CD, extremely pleasant. Iain Quinn is to be congratulated for producing such a fine recording of Nordic organ music, but I suspect—as in many ventures of this kind—he is only scratching at the surface of all the fine stuff that is out there.

—John L. Speller  
St. Louis, Missouri

## Book Reviews

***The World of William Byrd: Musicians, Merchants and Magnates*, by John Harley. Farnham, Surrey (England): Ashgate Publishing Ltd., and Burlington, Vermont: Ashgate Publishing Co., 2010. ISBN 978-1-4094-0088-2; 306 + xvii pp., \$114.95; <www.ashgate.com>.**

"Probably Byrd is the greatest of all English composers," wrote Percy Young in 1962. "He may have been the greatest composer in Europe during the polyphonic period," he added, citing such superlatives as most philosophic, most single-minded, most versatile. He lived from 1540 to 1623 (cf. Shakespeare, 1564–1616), during the reigns of Henry VIII, Edward VI, Mary (Tudor), and Elizabeth I. Belgian François Fétyis (1865) dubbed him the "Palestrina of England."

The mere range of his output is remarkable: he excelled in Roman Catholic church music, composed some of the finest services and anthems for the Protestant Church of England, virtually founded the solo song (with string accompaniment) in England, wrote impor-

tant fantasias for viols, was a pioneer in keyboard music, a great madrigalist, and contributed to the early development of theatre music. Church musicians know him from such popular anthems as *Ave Verum Corpus* with its 'unprepared' dominant seventh chord in the middle, *Sing We Merrily unto God Our Strength*, and the difficult but hauntingly beautiful Christmas madrigal in five parts, *Lullaby, My Sweet Little Baby* of 1588. Ernest Walker called that piece "one of the most exquisitely tender and delicate blossoms in all music." The keyboard pieces for both harpsichord and organ, collected in *My Ladye Nevell's Booke* [of virginal music] and *The Fitzwilliam Virginal Book*, are well loved. Experienced choir directors know that Byrd's often-ethereal vocal music demands the hard resonant surfaces and reverberant interiors of stone cathedrals to be truly effective, even sublime. It is apt to die in American churches with dry boudoir acoustics.

This is a scholarly book for scholars. One-half of every single page is devoted to footnotes, digressions, and documentation, which fact only increases the book's value. It is fascinating because the sources cited are given in their original Elizabethan spellings, syntax, and style. This can be off-putting to modern readers who may not be used to deciphering Shakespeare, but Harley is careful to make clear the meaning and importance of his quotations. Their inclusion contributes to the Renaissance atmosphere of Byrd's lifetime and historical milieu—and his remarkable music.

This is a very rich, well-written book. In place of a half-tone frontispiece, Harley provides a terse, solitary quotation that serves as a portentous watchword for the whole book: "By the incessant collection of minutiae, information of real value is almost invariably elicited" (Halliwell, 1848). True enough, as Harley demonstrates. Certainly he has left no stone unturned plowing through original documents in an exhaustive search for the elusive Byrd. The Renaissance specialist, the lover of Byrd and his musical gift to posterity, the choirmaster who wants to get beyond Imogen Holst's elementary but charming introduction to Byrd, will find Harley's great book an up-to-date gold mine. Harley is nothing if not thorough. It was Harley who established the birth date of William Byrd as 1539 or 1540, replacing the traditional 1543 date that historians regularly questioned. But the book concentrates on Byrd's personal life. For a discussion and analysis of his musical compositions, one is obliged to resort to the classic and magisterial works of Oliver Neighbour (1978) and Joseph Ker-

man (*The Masses and Motets of William Byrd*, 1981).

In 1997 John Harley published an important book on William Byrd, aptly described by an American reviewer as "the definitive Byrd reference for many years to come . . . a model for scholars in all fields of Renaissance historical investigation." That book, revised and reissued in 1999 (*William Byrd: Gentleman of the Chapel Royal*), is the foundation upon which this book is built. Harley describes his new book as "a series of essays" that amplify information about the social context of Byrd's life, his youthful musical training, and the emergence of his music in adulthood from a series of overlapping family, business, and social networks. Harley examines these networks and Byrd's navigation within and among them. In the process, he provides valuable biographical insight and conjecture about the individuals who comprised them.

Two sections of contents, each containing five chapters, deal exclusively with "Musicians." Part 1 focuses on Byrd's own personal family background, his early life as a chorister at St. Paul's Cathedral, and his musical apprenticeship. Part 2 depicts Byrd as a Gentleman of the Chapel Royal, his recusancy as a loyal Roman Catholic befriended, respected, and protected by Queen Elizabeth, the establishment of his career and reputation, his business interests as landowner and publisher, and the final years of his life at Stondon Massey, Essex. Between these two parts lies a section, "Merchants," dealing with the world of commerce embracing Byrd and several interesting personages in his business life, such as William Burd [sic] the Mercer, Thomas Smythe, brothers Symond and John Byrd, Philip Smyth, Robert Broughe, Robert Dow the Elder, Ferdinando Heybourne, and Richard Candelar.

The final section of contents is entitled "Magnates" and explores Byrd's social networks. The documents describing his social relations and close friendship with both Catholic and Protestant notables mention his wife Julian, but declare that he and son Christopher—and no one else in his immediate family—went visiting these people. Byrd knew how to wield influence, due apparently to his strong personality and effective charm. Harley writes, "To say that Byrd knew how to pull strings is to state the obvious." Sometimes these connections made problems for Byrd. His friendship with Henry Percy, Earl of Northumberland, whose daughter Lucy is the only named amateur pupil of Byrd's, led to tragedy. Percy had helped Thomas Paget and Charles Arundel escape to France from a charge of treason and was imprisoned in the Tower of London. There, on the night of June 20–21, 1585, he was "found dead in his cell, apparently shot through the heart by the pistol in his hand." Harley's book is not dull reading.

Very convenient indeed is a three-page reproduction of a contemporary reference map of London placed just after the preface. It is taken from Frans Hogenberg's larger document of 1572 depicting London sites prior to the burning by lightning strike of St. Paul's Cathedral in 1561. Seventy-nine distinctive places in Westminster and in the City, referred to in Harley's book, are clearly identified and depicted on this map, greatly facilitating the reader's navigation throughout the text. At the end is a large appendix in seven parts comprising an account of Abbot John Byrd, of William Byrd's will, the business of his property leases, Symond Byrd's house at Brightwell, Symond's manuscript, the Petitions, Decrees, and Memoranda of St. Paul's Cathedral involving Byrd, and the Deans and Subdeans of the Chapel Royal.

An extensive bibliography and very complete index round out this highly recommended volume.

—John M. Bullard, Ph.D.  
Spartanburg, South Carolina

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## New Organ Music

**Fantasy on TERRA BEATA, by Craig Phillips. Paraclete Press PPM00431, \$12.00, <www.paracletepress.com>.**

Nashville native Craig Phillips has in recent years risen to the top as an organist and composer. His compositions are performed in concerts and church services all over the country as well as with major symphony orchestras. The tune TERRA BEATA, sometimes known as TERRA PATRIS, is best known as "This is my Father's world."

The piece begins with an opening flourish, which also makes various appearances throughout the piece and again at the end. My first impression was that the music had no relationship with the tune, but upon looking more in depth, I found that little snippets of the tune appear repeatedly throughout the work, and once I was aware of this, I was able to hear them.

There are several softer sections between the flourishes, where Phillips explores some of the colors of the organ. In these as well, Phillips almost never includes the tune as a whole entity, but plays whimsically with the rhythm and pitches to give an impression as though you recognize something that you can't quite hear. In one of the soft sections near the end of the piece, a little triplet figure, like a birdcall, appears in the soprano line, while the pedal has the tune in the most complete form of the piece. In 3/4 time, it requires an 8' reed or principal in order to bring it out. Over the next few pages the tune makes cameo appearances in various disguises as the music builds toward its final flourish.

The music is rather dissonant and of a moderate to difficult level. At seventeen pages, it is probably too long and complex for most church services, but would work well in recital.

**Pezzi speciali, by Hermann Schroeder. Schott Musik International, ED 9757, €12.95, <www.schott-music.com>.**

Hermann Schroeder (1904–1984) was one of Germany's important 20th-century composers. He wrote over 100 organ works and spent decades teaching music theory, composition, and history. Schroeder's music has combined elements of the music of the Middle Ages as well as 20th-century polyphony, and is similar to the linear writing of Paul Hindemith. With the five movements of the *Pezzi speciali*, written in the last year of his life, Schroeder has moved away from the strict tonality of his earlier works, which were characterized by combinations of fourths and sevenths, towards an almost impressionistic style. These could be described as character pieces, and each is given an evocative title that gives a feeling of the emotion of each piece.

I. *Pomposo*, which is for full organ, opens with a pedal solo. Double pedaling abounds throughout the piece, and the manuals have handfuls of parallel fourths and fifths, many of them in octaves. The music is vigorous.

II. *Delicato*, as one might expect, is soft and relaxed. It has a characteristic dotted rhythm made more pronounced by the inclusion of a sixteenth rest in between the eighth and sixteenth. The dotted rhythm is in juxtaposition with scale-like passages that give the rhythm cohesion.

III. *Lacrimoso* is, again, soft, but this time with solos entering on a separate manual. Intervals of a second play an important part, and there are passages of parallel fourths. A *forte* section with running sixteenth scales appears in the center, tied to the beginning with the parallel fourths. It then subsides, ending like the beginning.

IV. *Grazioso* is interesting in that little melodies and motives make their appearance and contrast with each other by appearing on different manuals.

V. *Furioso* brings us back to the rhythmic vigor that marks much of Schroeder's earlier music. Marked *forte* on two manuals, this toccata-like movement ends the suite with a ferocity that belies Schroeder's 80 years.

**Fourteen Chorale Preludes: A Guide to Liturgical Improvisation, by Wolfgang Rübsam. Augsburg Fortress Press, ISBN 978-0-8066-9803-8, \$25.00, <www.augsburgfortress.org>.**

When I was working on my undergraduate and graduate degrees many years ago, courses in improvisation were non-existent. Over the years, I have attended some masterclasses and short summer courses, bought various "how to" books, and worked at it occasionally on my own. I approached improvisation like I do physical exercise; with great vigor at the beginning and then rapidly tapering off. There is always literature to learn and Sundays to prepare for. As a result, my improvisatory skills are mediocre at best.

I was delighted when I saw this book. Wolfgang Rübsam has provided an easy approach to improvising based on chorales. He has written fourteen simple chorales, or "templates," as he calls them, each one inspired by a well-known composer and each one designed to help develop several basic techniques. The composers inspiring his chorales are Alain, Bach, de Grigny, Distler, Dumage, Dupré, Duruffé, Handel, Howells, Langlais, Reger, Rheinberger, Telemann, and Walcha. There is quite a variety, so you can choose your style and develop in more than one direction.

There is an explanation before each chorale about what he is trying to accomplish, some basic improvisational tasks, and some more advanced improvisational tasks. You are free to work on as much or as little as you feel comfortable. The basic tasks are generally fairly easy and you have the Rübsam chorale in front of you so you feel secure at all times.

I played the first one in the book, *As We Gather at Your Table*, inspired by Telemann, and felt quite good when my attempt at the first basic task sounded well. It was like knowing that your dad was holding the bicycle when you first learned to ride. So, you can take each chorale, or template, in turn, work on each individual task, advance to the more complicated tasks if you are so inclined, work on the "hints" with each chorale, and then, best of all, play it in church some Sunday with or without your improvisations.

Using this interesting approach to improvisation, I am hopeful that I will continue my "exercises" beyond the first two weeks and develop my improvisatory skills. There is certainly enough material here to keep an organist interested and busy for some time. Maybe, if I spend a half hour on this before my regular practice time each day . . .

—Jay Zoller  
Newcastle, Maine

**An American Suite for Organ: Variations on Four Early American Hymn Tunes, David P. Dahl. Augsburg Fortress ISBN 978-1-4514-0111-0, \$17.50, <www.augsburgfortress.org>.**

David P. Dahl is professor of music/university organist emeritus at Pacific Lutheran University, Tacoma, Washington, and recently retired as director of music ministries at Tacoma's Christ Episcopal Church. His distinguished career has included the roles of teacher, recitalist, church musician, organ consultant, and composer.

In *An American Suite for Organ*, Dahl has created four sets of variations based on hymn tunes that have become common in recent hymnals: NEW BRITAIN, CONSOLATION, DOVE OF PEACE, and WONDROUS LOVE. These tunes are representative of America's heritage of hymnody as found in the shape-note collections of the nineteenth century.

In the collection's preface, Dahl provides ideas for the use of the various settings, which shows the versatility of the collection. Dahl states that "the variations may be used in alternation with a choir, soloist, and/or assembly, ideally with the organ variation following the sung (or read aloud) stanza." Included in the score is the text related to each variation. Each set of variations includes an intonation, which can be

used to introduce the hymn; a harmonization, which can be an alternate harmonization for congregational singing; and four to six creative variations of the tune. The composer also mentions in the preface that the variations may be used as individual pieces or in groups and can be performed for both worship services and recitals.

Dahl demonstrates his craft as a composer with skillful settings that incorporate the use of canonic imitation, duo and trio texture, fauxbourdon, and even a "caccia." The music is composed in a basically conservative harmonic vocabulary; thus, the various settings will work well in a worship context. The pieces may easily be performed on a two-manual organ; the registration suggestions in the score are quite adaptable to a well-designed instrument. The settings vary in difficulty: some variations are easily prepared, others will require more rehearsal time. The resulting music is well worth the practice involved. All in all, the suite is a delightful piece of music.

—Charlie Steele  
Brevard, North Carolina

**Paul Ayres, Toccata on "All You Need Is Love." \$20.00; <paulayres.co.uk>.**

Paul Ayres, a graduate of Oxford University and former organ scholar of Merton College, is a composer, music director, pianist, and, of course, organist based in London. In addition to serious works both sacred and secular, his substantial catalogue features many works, which, though no less serious, nonetheless offer a playful element, often by engaging with pre-existing music in a creative manner: at the end of *The Departure of the Queen of Sheba* (for any keyboard instrument), the Queen "dances off into the desert . . ."; *Exite fideles* (O Leave, All Ye Faithful) is a jazzy organ recessional on, of course, "Adeste fideles"; and there is *Messyah*, Ayres's remarkable perspective on Handel's masterpiece (not to be confused with Monty Python's *Not the Messiah*, a very different kind of British humor).

Ayres's *Toccata Duo* won second prize in the AGO's Organ Spectacular competition for organ and one C-instrument (2008), but his catalogue also features straightforward chorale preludes (including *Wie schön leuchtet der Morgenstern, Herzlich tut mich verlangen*, and *Es ist ein Ros entsprungen*), a piece for two organs, music for harpsichord, and lots more.

A fairly recent addition is Ayres's *Toccata on "All You Need Is Love"*, obviously based on the famous Lennon & McCartney hit. I can't help thinking that this is what the song had been waiting for four decades. If you get married in a church with a fancy organ and ditto organist and you want a really great song to dance off into your honeymoon, this is what you want. Organists with a busy wedding practice, by all means, learn the piece and offer it to your brides along with the usual suspects; I predict that the piece will soon get more requests than Pachelbel, Clarke, and Mendelssohn together. In the meantime, play the piece as an encore at your next AGO convention recital and be the star of the show. I suppose the work has probably been recorded by now, but hey, it may sound even better with your Solo reed . . .

The *Toccata on "All You Need Is Love"* is firmly rooted in the French toccata tradition. It is somewhat reminiscent of Vierne (a touch of *Carillon de Westminster*) and the Duruffé *Toccata*, but a lot easier to play than the latter and, frankly, more fun than both of them together! It's hard to resist the chromatically descending chords on the Solo reed, the bass-guitar-ish bits in the pedal, and the glorious "Love, love, love . . ." refrain.

A must-have for every good organist with a sense of humor who doesn't mind a few extra wedding gigs.

—Dr. Jan-Piet Kniff, FAGO  
Armidale, NSW, Australia

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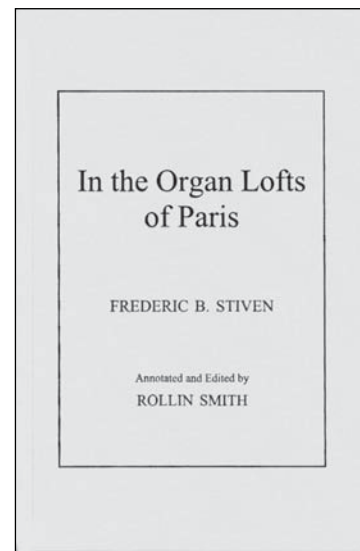
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NEW! This is a new edition of Frederic Stiven's early study, *In the Organ Lofts of Paris*. Frederic Stiven graduated from the Oberlin Conservatory in 1907 and subsequently served on the faculty. For two years, from 1909 to 1911, he studied with Alexandre Guilmant in Paris—indeed, Stiven was his last pupil—and each Sunday he visited important churches. In 1923, he published *In the Organ Lofts of Paris*. As a witness to the Golden Age of French organists, Stiven writes charming pen-portraits of his visits with Widor, Vierne, Gigout, and Bonnet. Encounters with other organists are described, as well as singing in the choir of the Paris Bach Society and in a chorus directed by Charles Tournemire. Stiven's original text is illuminated with 68 illustrations and copious annotations by Rollin Smith. Appendixes include two articles written by Stiven for *The Etude* magazine: "Systematized Instruction in Organ Playing" and "The Last Days of Guilmant," and stoplists of all organs mentioned in the text.

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# Birds, Bells, Drums, and More in Historical Italian Organs, Part 1

Fabrizio Scolaro, English translation by Francesco Ruffatti

It is a general belief that the stop composition of historical Italian organs is rather standardized, based on a series of principal-scaled stops forming the *Ripieno*, and enriched by one or two flutes. In many cases and especially for certain historical periods, this is a correct assumption; however, exceptions abound.

Organbuilding has been greatly influenced by the peculiar Italian geographical configuration, by its very interesting history, and its political fragmentation into a number of states, to the point that even a small distance between two cities or two areas often exhibited marked differences in organbuilding practices. A notable example of this is the coexistence, around the middle of the 18th century, of two organbuilding schools, featuring drastic differences in the tonal character of their instruments: one in the city of Venice and the other in the Lake Garda territory, two areas that are geographically very close.

The Italian organ did not crystallize its tonal structure, as many believe. Quite to the contrary, it remained open to influences coming from across the Alps, by incorporating new stops, mechanical features or accessories, and special effects that ended up becoming common even in smaller instruments. A notable aspect of this is the presence of accessories and special effects. The use of the tremulant, of ingenious systems imitating birds (sometimes of different species) or of singing insects, the rolling of drums, and the sound of shepherds' bagpipes is mentioned in a number of texts, not necessarily connected to organ music. Here are a few examples:

The organs built by Vincenzo the Flemish, the first located in the Cathedral of Orvieto played by Gio. Pizzoni, the second in S. Pietro at Gubbio and played by Grisostomo Rubiconi; they both deserve being greatly praised, and in particular the one in S. Pietro, which in addition to 12 continued organ stops [meaning Principal-scaled stops extended for the entire keyboard's compass], is enriched by the presence of an equal number of stops imitating stopped and open Flutes . . . Drums, Tremulant, and Nightingales . . .<sup>1</sup>

. . . there is a precious and rare organ, comprising 2,800 pipes, with 40 stops, the sound of which imitates that of Trompettes, Timpani, the song of birds . . .<sup>2</sup>

. . . In the organ of S. Giustina in Padova one hears the Trompette, and the Viola, the Violin, and also the song of various birds . . .<sup>3</sup>

The purpose of this article is to present the history of such effects and accessories in Italian organs and to provide suggestions for their use in musical performances, on the basis of documents, books written by scholars and composers of organ music, and also by notations in musical manuscripts (few in earlier times, but which became more and more abundant and specific later on). A further source is the *Tabelle di Registrazione* (registration charts) that a small number of organbuilders wrote and left with their instruments, as instruction manuals to prevent registration mistakes or to suggest the best ways to utilize their instruments.

While a wide variety of sources has been consulted, it is, however, almost inevitable to have left out some of them. Italy is extremely rich in this respect, with its large number of organbuilding schools and the variety of instruments that still exist or that existed in the past, but for which we still have documentation. Many documents (contracts, descriptions) are certainly yet to be discovered in the archives of churches and monasteries.

The starting point that I have chosen for this research is the first part of the sixteenth century. At that time, the Re-

naissance—one of the most extraordinary and rich periods in the history of humankind—was flourishing in Italy. The splitting of the territory into many different states ruled by marquises, dukes, princes, and kings—all very rich and prosperous, all competing with each other to obtain the work of the most famous artisans and artists—produced an artistic level that is among the highest in all of art history. The names of the painters, sculptors, and artists in general that one would have then encountered in the squares, churches, and palaces throughout Italy are the same names that we encounter today in the most famous museums. It is obvious that such intense artistic and economic activity would attract artists and artisans from other European countries. What was happening in the figurative arts had its parallel in music as well. The names of Costanzo Festa, Giovanni Pierluigi da Palestrina, and Claudio Merulo were mixed with those of Adrian Willaert, Jakob Arcadelt, and Orlando di Lasso, to mention just a few, the latter all coming from northern Europe.

In organbuilding, the work within Italy of artisans coming from across the Alps helped enrich the tonal spectrum of the Italian organ, and influenced the local organbuilding schools. The foreign organbuilders brought with them from their original countries the effects and accessories, but also different pipe types, such as stopped pipes, for example, and these new features and ideas were readily adopted by local organbuilders.

As we will see, during that period the new special effects (tremulant, rolling drum, and nightingale) were systematically introduced from the north to the south of Italy, even to already-existing instruments.

## The Tremulant

The introduction of the tremulant (*tremolo* in Italian, also referred to in the past as *tremolante*, *tremolare*, *tremolli*) in an organ requires a rather simple mechanism. Two types were used in the Renaissance and in successive centuries: the open wind tremulant (also called lost wind tremulant) and the closed wind tremulant.

In the first case, a pallet, to which a spring or a weight is applied, is located externally over an opening in the windline or in the windchest. When the pallet is released and made free to move, the pressure inside the wind system will try to push the pallet open, while the spring or weight installed over the pallet will react by applying a contrasting force. The result is an oscillation of the pallet, which determines a periodic release of wind out of the system and a resulting periodic pressure drop, which in turn creates the undulating effect in the sound. This was the most common system during the Renaissance.

In the second case (the closed wind system), the pallet is installed inside the windline to stop the wind flow. When the tremulant is not active, the pallet is pulled up in the open position and the wind can flow without restrictions. The device is activated by releasing the pallet, which, by falling down in the closed position, tends to prevent the wind from flowing. This creates a periodic oscillation of the pallet, pushed open by the wind rushing through, but the pallet being heavy enough to try to return itself to the closed position by gravity. The resulting wind instability creates the undulating effect. This system is very close, if not identical, to the one described a few centuries later as *Tremblant doux* by Dom Bedos.<sup>4</sup>

The two types of tremulant produce two different effects on the sound of the instrument: The "open wind" system has an oscillating frequency that is independent of the number of notes played

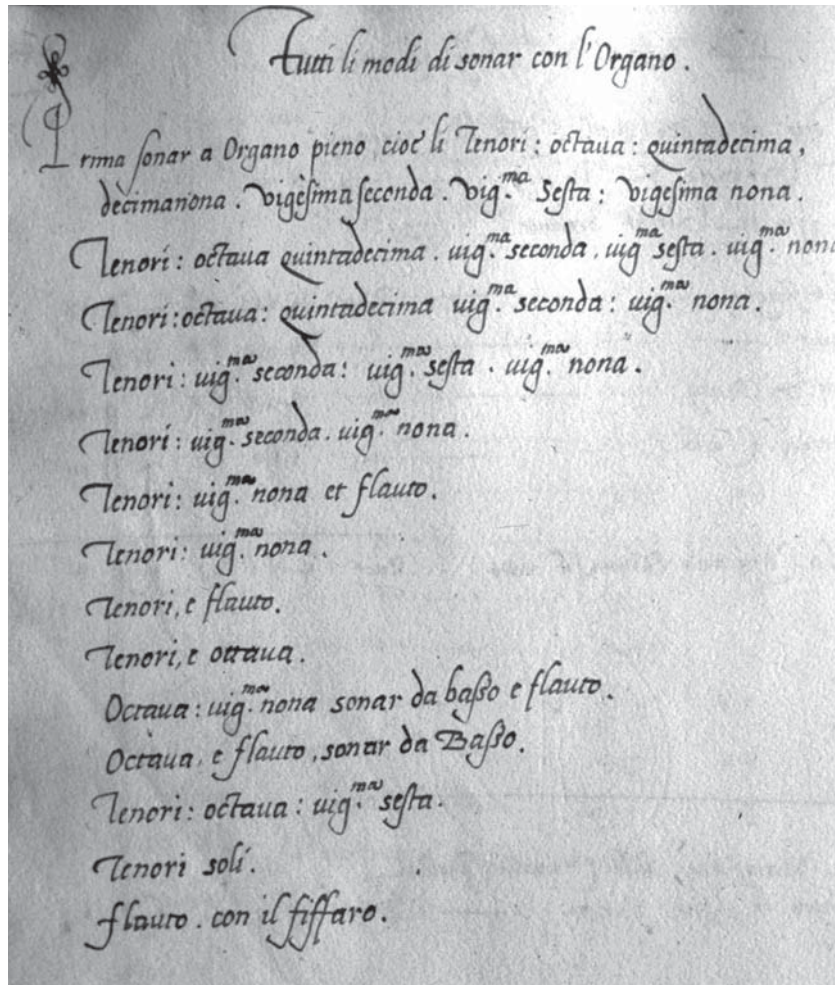


Photo 1. Valvasone, Duomo del SS. Corpo di Cristo: registration chart probably suggested by Vincenzo Colombi, written around 1558, entitled *Tutti li modi di suonar con l'Organo* (All the methods of playing the organ). The last line mentions the registration "flauto con il fiffaro," where the term *fiffaro* indicates the tremulant (L. Stella archives).

by the organist (or, in other words, by the wind absorption), while the "closed" system is effective only when a few notes are played, but loses its speed and depth as the wind consumption is increased by pulling more stops or by playing big chords, to the point of losing its effect completely.

During the restoration of the 1519 organ built by Giovanni Piffero, located in the Palazzo Pubblico at Siena, one of the oldest examples of the introduction of an open wind tremulant in an Italian organ was found.<sup>5</sup> Starting from this date, evidence of the manufacturing of organs with tremulants, or of their additions to existing instruments, becomes more and more frequent in instruments located throughout the Italian peninsula.

In 1561, Massimiliano da Udine included the tremulant in the contract for the organ for the Sisters of San Daniele in Venice, an instrument that no longer exists.<sup>6</sup> During the same year, in Sicily, Silvestro Colliga included a "Flute in the German style with its Tremulant" for the organ of S. Antonio Abate in Palermo.<sup>7</sup>

In 1570, the Venetian organbuilders Emiliano and Giulio Zacchino were contracted to restore the new organ in the Basilica of S. Antonio in Padova, and, among other things, to update the *fiffari* (meaning the tremulant) to modern practices.<sup>8</sup> In 1577, the brother organbuilders Vittore and Federico Federici restored the organ in the Cathedral of Feltre, and among the repairs needed, they included a modification of the tremulant to make it reproduce the effect of the *fiffaro*.<sup>9</sup>

These last two citations are particularly important to help us understand one of the most frequent uses of the tremulant in musical performances.

It is first of all necessary to note that in Italy in the 16th and 17th centuries, the term *fiffara* or *fiffaro* was used with reference to the transverse flute (also then called *traversa* or *fiffaro traverso*).<sup>10</sup>

A further name for the same instrument was *Flauto alemanno* or *Flauto alla todisca* (or *tudisca*), meaning flute in the German style.<sup>11</sup> One of the most valued characteristics of such stops was the vibrato: Martin Agricola, in 1545, in the fourth edition of his work *Musica instrumentalis deutsch*, calls the transverse flutes *Schweitzer Pfeiffen*, and writes that it is good practice to use them with oscillating breath.<sup>12</sup>

One of the first sources on the use of the tremulant is the registration chart written or dictated, probably in 1558, by organbuilder Vincenzo Colombi for the organ in Valvasone, where the use of the "flauto along with the fiffaro"<sup>13</sup> is suggested. (Photo 1) The tremulant is there called *fiffaro*, thus exchanging the end result (the imitation of the transverse flute) with the means to obtain it.

As mentioned above, Silvestro Colliga in 1561 promised to manufacture a *Flauto alla todisca* with its tremulant. Similarly, in other contracts for Sicilian organs, in almost every case where flutes with stopped pipes are mentioned—to imitate the flutes *alla todisca*, or of German style—the tremulant appears as well.<sup>14</sup> It is therefore clear that it was rather common practice among organists to imitate the transverse flute by combining the flute stop (whether made of stopped pipes or not) with the tremulant. However, we need to wait until the beginning of 1600 in order to find texts of wider diffusion, containing specific indications on the use of tremulants in pipe organs.

In 1608, Costanzo Antegnati wrote *L'arte organica*. In the portion of this treatise that deals with registration practices, he explains that the tremulant can be used with the Principale alone, but only when playing slowly and without diminutions, in order to accompany motets with few voices or to play softly.<sup>15</sup> Later on, Antegnati provides another indication on the use of the tremulant, stating that

it can be used with the Ottava and the Flauto in Ottava, or (proposing the registration suggested by Vincenzo Colombi 50 years before) even with the Flauto in Ottava alone, again specifying that it is necessary to avoid fast playing or rapid phrasing. He had previously noted that those who play rapidly with the use of the tremulant show bad taste<sup>16</sup> because such an accessory confuses the sound when notes are played at a fast pace.

In 1610, Claudio Monteverdi, in his music for the *Vespers*,<sup>17</sup> expressly requests for the organ—which provides the basso continuo—the registration of Principale and tremulant,<sup>18</sup> from the end of the 11th to the 19th measure of Versus 3 “[*quia respexit*] *humilitatem ancillae suae*” of the *II Magnificat a sei voci*. It is to be noted that the same verset in the *primo Magnificat* had been orchestrated with two real *fiffare* (then two trombones and subsequently two blockflutes),<sup>19</sup> while the organ was accompanying with the Principale alone: once again, it is quite evident that the tremulant is used to imitate the “*affetto*” or the sensation created by the transverse flutes.

In 1622, Girolamo Diruta explains the use of the tremulant in the course of his dialogue *Il Transilvano*,<sup>20</sup> saying that the second tone makes the harmony melancholy, and it requires the Principale (by itself) with the tremulant, while the fourth tone makes it *lamentevole* (mournful), *mesta* (sad) and *dogliosa* (grievous), and this effect is obtained by the Principale with the tremulant or a Flute stop played in the appropriate range of the keyboard and with the correct melodic behavior. As one can see, Diruta narrows down, or redefines, the use of the tremulant, by associating it to the basic tone (second or fourth) of the music being played, and to the character that such tone gives to the pieces (melancholy, mournful, sad, grievous).

Toward the end of the 16th century, with the advent of the Voce Umana stop<sup>21</sup> (a principal-scaled rank of pipes beating with the Principale), once again called *Fiffaro*, the tremulant gradually disappeared from the tonal compositions of



Photo 2. A four-pipe *Uccelliera* (Nightingale), in its more common form.

new instruments. The sound of the new stop, which played in the treble section of the keyboard, was better, richer, and more interesting than the simple mechanical oscillation of sound. However, in 1718 it is possible to find yet another citation on the use of the tremulant: it can be found in the registration table of the organ built by W. Hermans in 1650 for the Cathedral of Como. It includes a complete description of the instrument and quite a few suggestions on the use of the stops. At #45 of the list in the chart, one reads “*Voce Umana, Principale e Tremolo*,” where the Voce Umana is in this case a reed stop (a *Vox Humana*). Later on, in the paragraph entitled “For the music,” it is explained that such a Voce Umana can be used with the tremulant in the bass portion of the keyboard, while the Principale and Tromba are played in the treble section, or the contrary (left hand with the Principale and Tromba, right hand with Voce Umana and tremulant). Such combinations are made possible by the presence of two manuals. As a conclusion for the long series of registration suggestions, the registration table states that “the tremulant can be used at the discretion [of the organist], when one, two or at most three stops are played.”<sup>22</sup>



Photo 3. The beautifully decorated organ by Nicola Abbate, 1780, in the church of SS. Annunziata at Venafro (Isernia); restoration by Fratelli Ruffatti, 2003. This instrument contains a number of special effects and controls, among which is a pair of rare Nightingales.

### The Nightingale

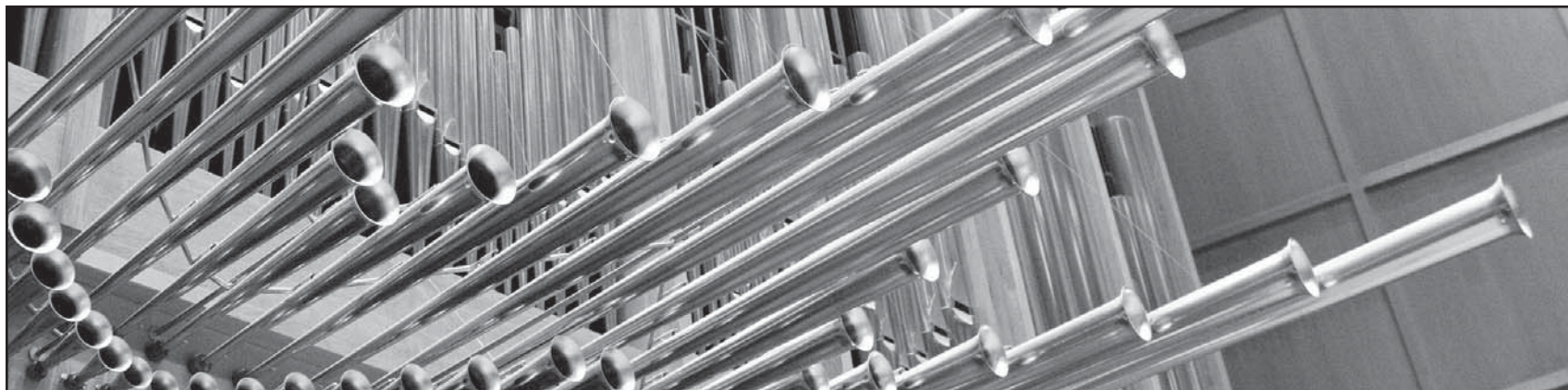
The Nightingale—literally translated in Italian as *Usignoli*, but normally referred to with the more generic term *Uccelliera* (song of birds) and sometimes also called, in various linguistic variants, *stortis philomelis*,<sup>23</sup> *ocellj*, *risignoli*,<sup>24</sup> *rosignoli*, *usignoli*, *passeri* (sparrows), *canarini* (canaries)—is uniform in its construction features: it consists of a series of two or more pipes mounted upside down, with the ends of their resonators submerged in water. (Photos 2, 3 and 4) When the pipes play, the wind coming out of the resonators sets the water in motion, and this creates an effect on the sound of the pipes that very realistically simulates that of singing birds.

Traces of the presence of nightingales even in important instruments are numerous. Starting from just before the

mid-1500s, they continue until 1880 without interruption all over the Italian territory from north to south, as evidence that such effects were held in high esteem by the organbuilders who manufactured them, and by their clients.

One of the first traces of such a device is connected to Vincentio Beltramo, who came from the Burgundy region of France, and who in 1544 signed a contract for a new organ for the church of San Nicola at Tortoreto (Teramo), in the Marche region, mentioning the Nightingale among the other stops.<sup>25</sup>

In 1569, Lodovico Arnoldo, a Flemish organbuilder, restored the organ at the Pieve di S. Maria in Gemona, adding, among other things, the Nightingale, as noted in the letter of payment.<sup>26</sup> One could mention a number of other locations and organbuilders, because,



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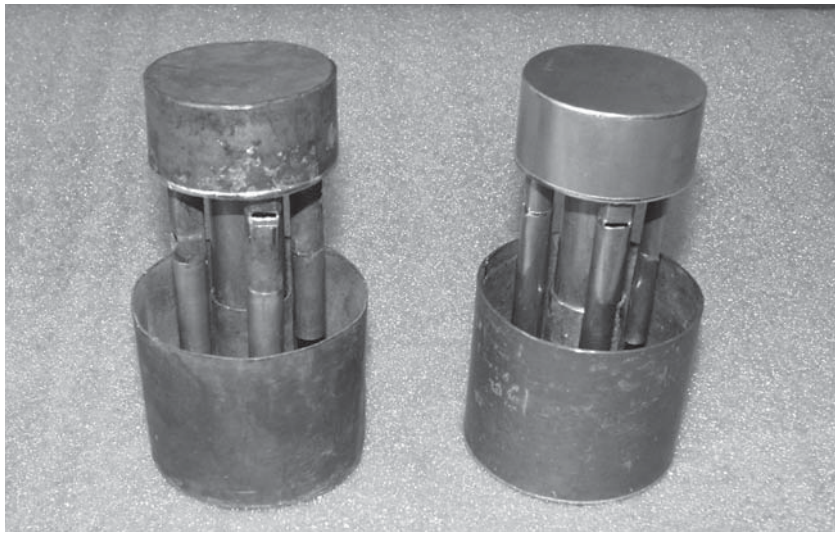


Photo 4. The two *Uccelliere* (Nightingales) in the Venafro organ. Their round shape is rare and unusual. The one on the left is original. A second, identical unit (right) was missing, and had to be rebuilt during the restoration of the instrument.

as stated above, almost everywhere already-existing or brand-new organs were equipped with such a device. Its installation is very simple: a hole is made in a windline, or in an accessible location at the windchest, and a stop control is installed to allow the organist to turn the effect on and off at will by opening or closing the wind. Often the Nightingale is located at the foot of the façade pipes, and in some cases several of them can be found within one instrument, one for each section of the façade when the same is divided, as is often the case in Renaissance-style instruments. In this case, the series of nightingales is operated by a slider similar to that of the other stops. Once the slider is activated, each nightingale unit starts to operate as soon as one or more façade pipes in the corresponding section is played. The end result, when playing a scale on the façade pipes, is that of birds singing at random from one side to the other of the instrument.<sup>27</sup>

In 1797, Pietro Agati built the organ (restored in 1990 by Fratelli Ruffatti) for the Church of S. Michele Arcangelo at Vignole, in Tuscany (Photo 5), where the *Usignoli* can be found. In later periods such devices appear mostly in organs built in central and southern Italy. For example, in 1881–1882 the Serassi brothers of Bergamo, in cooperation with Casimiro Allieri, built their largest instrument ever for the Cathedral of San Giorgio in Ragusa Ibla (restored in 1987 by Fratelli Ruffatti). Among the special effects, still at this late stage in history can be found a Nightingale, in this case a very large one, consisting of 12 pipes! It must have been specially requested by the customer, since the Serassi brothers had stopped manufacturing such devices by that time.

On the suggested use of the Nightingale in repertoire, little information can be found until the beginning of 1600; it is a fact, however, that it was widely used, since we have evidence of its presence in pipe organs from the middle of the 16th century on.

One of the first sources that indicates its use can be found in the registration

chart for the organ in Orvieto built by Vincenzo Fulgenzi.<sup>27</sup> It was written by Vittore Federici from Belluno (mentioned above for his work in the Cathedral of Feltre). In 1602 he was hired to perform some maintenance work on the instrument and he was asked to give his suggestions as to its use. He indicated that the use of the Nightingale was appropriate in the “Battles,” to be used in conjunction with the *Contrabassi* (24’), the *Ottava di Contrabassi* (12’), the *Tromboni*, the *Flauto in Quintadecima* (6’), all of the manual stops, and Cuckoo.<sup>29</sup> Another suggestion concerning the use of the *Uccelliera* (birdsong) can be found in the registration chart for the Willem Hermans organ, built in Rome in 1666 for the church of S. Apollinare, which contains the suggestion to register the combination “*Flauto in 8a. Rossignollj.*” In the same chart, which most likely Hermans himself wrote, we also find a rather generic suggestion as to the use of the effects in that organ: that “The tremulant, drums and nightingales be used at the discretion of the organist,<sup>30</sup> leaving total freedom to the organist as to their use in music.

A further indication, this time in northern Italy, can be found in the organ of the Cathedral of Como, built in 1650 by the same Hermans. In the already mentioned chart, under number 24 we find the combination: “*Flauto in Ottava, Drum, Nightingales.*”<sup>31</sup>

Around the turn of the 19th century, we find a similar indication for the use of the nightingales, this time without the drum, in the registration chart of the Tronci family, organbuilders active in Tuscany, who proposed the use of the Flute and the Nightingale for the “*andante movements.*”<sup>32</sup>

A much more varied and interesting use can be found in the music of Giuseppe Gherardeschi (1759–1824), a Pistoia-born musician from whom a large number of compositions survive, expressly composed for use on the late 18th–early 19th century Tuscan organ. Many of these works (most still unpublished) include extremely detailed reg-



Photo 5. Church of S. Michele Arcangelo, Vignole (Pistoia); organ by Pietro, Giustina and Giosuè Agati, 1979, restored by Fratelli Ruffatti in 1990. Tuscan organs of this period normally incorporated a number of special effects for the performance of opera-style music.

istration notations; below are a few that mention the use of the Nightingale. In the *Messa per Organo in Elafà, per uso del signor Francesco Baldansi di Prato, 1813*, in the first verset for the Gloria the nightingales are called for twice.<sup>33</sup>

In the *Sonata per Organo a guisa di banda militare che suona una Marcia*, one finds the following requested registration:<sup>34</sup> Reed stops, Flauto in Selva, and [Flauto] in 8a, Flautino Basso and Timpani (rolling drum) played in the loud passages but staccato, and nightingales where expressly indicated. One of the latest indications for the use of this effect can be found in the *Pastorale*, dated 1850, by another composer of the Gherardeschi family, Luigi (1791–1871), who, in two instances, suggests adding the nightingales to the initial registration, which comprises *Principali, Ottava soprana, Flauti e Trombe.*<sup>35</sup>

Judging from the indications that have been found, it seems prudent to conclude that the tendency was to use the Nightingale when lower pitch registers are used in contrast with higher pitched ones, to introduce it in the *andante* movements and in compositions such as the *pastorali*, and therefore in conjunction with softer stops, but also as a reinforcement in combinations using reeds and color stops.

Other effects were made to imitate the song of different species of birds: the “Nightingales, Cricket first, Cricket second, Titmouse birds and Sparrows” of Giuseppe Bonatti (1716) at San Tommaso Cantuariense in Verona,<sup>36</sup> or the “Canaries and Cuckoo birds” in a specification by Giovan Battista Piaggia for an organ in the Cathedral of Bolzano (1752).<sup>37</sup> The use of such effects obviously follows the same indications given for the nightingales.

#### The Rolling Drum (or Thunder)

In examining documents that refer to modifications of existing instruments, or

contracts for the manufacturing of new organs, the rolling drum (in Italian *Tamburo*, but also called *timpano*, *gran timpano*, *timballone*, *rollante*, *rullo*, *tamburro a ruolo*, *tuono*, *tremolo*) is very often found in conjunction with the tremulant and the nightingales. It seems, in fact, that in most cases the three effects were all installed together.

As we have seen for the tremulant and the nightingales, the installation of the drum was also rather simple, even in already-existing instruments. In the 16th and 17th centuries, it normally consisted of a couple of pipes of 6 or 8 feet especially dedicated to this effect. They played together at close but not identical frequencies, thus producing a prominent beat that resembled rolling drums. In later years, when pedal stops began to appear in pipe organs,<sup>38</sup> in order to avoid the construction of such additional pipes and thus save space and money, a number of pipes of the *Contrabasso* were made to play together by means of a special mechanism, producing a very realistic effect.

In some 19th-century organs of the Lombard school, in which the drum sound is produced by 3, 4, or 6 dedicated pipes, it is even possible to increase the intensity of sound: by pressing the pedal half-way down, only a few pipes will play, thus producing the “normal” rolling drum; pressing the pedal all the way down will cause all pipes to play at once, thus producing the effect called *Gran Timpano* or thunder.<sup>39</sup> In the 19th century it is possible to find a variety of “drums” within the same instrument, obtained through different combinations of 16’ and 8’ pipes playing together.<sup>40</sup>

One of the first traces of a rolling drum in an organ dates from 1543, when Giovanni Paolo Contini used it in the organ at the church of San Francesco in Montepulciano;<sup>41</sup> subsequent traces abound and can be found all over the Italian peninsula, thus giving us an idea of how widespread these effects were. It is possible to state that between 1550 and the second half of the 1800s, drum stops (*Rollante, Timpano, Thunder, Earthquake*<sup>42</sup>) were almost always present in organs built in Italy, just like the *Principale* or the *Flute* stops.

The first suggestions for using the drum come from Vittore Federici for the organ in Orvieto: he describes a registration to play a *battaglia* with the drum in the German style,<sup>43</sup> which we have already mentioned under the sections dealing with the nightingales. The association of the drum with pieces describing battles is obvious, a type of performance which, according to Adriano Banchieri, was “commonly allowed on Easter Sunday . . .” with reference to the verses “*Mors et vita duello conflixere mirando*” (“Death and life have struggled”) of the Gregorian sequence *Victimæ paschali laudes*.<sup>44</sup>

Willem Hermans, both in the instructions for the use of the organ in the Como Cathedral, built in 1650, and for the organ in the German College in Rome (1666), suggests “*Flauto in 12ª Tamburrij.*”<sup>45</sup> the resulting sound being a beautiful imitation of a military flute or



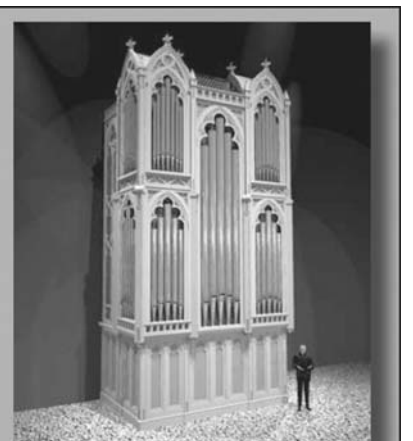
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Photo 6. Partial view of the registration chart by Gaetano Callido, 1792, glued above the music rack of the organ in the church of S. Stefano at Monte S. Giusto (Macerata); restoration by Fratelli Ruffatti, 2001. The second column shows a registration for the “Ripieno ad uso di Marcia” (full organ registration for use in marches), which includes the “tamburro battuto.” Since this instrument (and in general all Callido organs) only includes a rolling drum consisting of several Contrabasso pipes playing at once, the term “battuto” (from *battere* = to hit or to strike) does not refer to the actual percussion of a real bass drum, but rather to the imitation of its effect, which is achieved by playing the corresponding pedal a tempo, without holding it down.

a *Flagioletto*, very similar to one of the registrations suggested 100 years later by Dom Bedos, even if the French builder specifies the use of two 2' flutes in place of one 2 1/2' Flute.<sup>46</sup>

An interesting aspect in the use of the drum is the type of mechanism by which it is activated. If the organbuilder has provided a pedal, the drum can be used rhythmically, by pressing the pedal in sequence. In some cases, however, the drum is activated by a stop knob, in which case the use can only be continuous, or else the player will have to resort to the help of a registrant. The latter, more archaic method can be found in several instruments built in different times and regions of Italy, for example: an organ built in 1735 at the Church of SS. Filippo e Giacomo in Erbezzo (Verona) by Gaetano Amigazzi, a builder of the Lake Garda and Verona area in northern Italy; and an organ by Nicola Abbate, built in 1780 for the Church of SS. Annunziata in Venafro (Isernia).<sup>47</sup>

As one can see, while in most organs throughout Italy the drum was being activated by a pedal, a few builders were still continuing to build it with archaic systems. Thus one must recognize that there are no general rules in Italian organbuilding practices, and that the organist's interpretation of a musical piece when utilizing this effect should also take into account the most common organbuilding practices in the area where the music was composed.

In 1790–1792, Girolamo Zavarise, another builder of the Lake Garda school of organbuilding, in the registration chart for the organ of Selva di Cadore (Belluno), writes that “the drum is played by gently striking the pedal and must not be held for a long time, otherwise it creates disturbance.”<sup>48</sup> This indicates that the action for the drum allowed the organist to use this effect at will, by means of a pedal. In fact, in the Veneto region and in Lombardy, the rolling drum is predominantly activated by the last pedal at the right hand side of the pedalboard.

Likewise Gaetano Callido, the famous late 18th-century Venetian organbuilder, left many registration charts (Photo 6), all indicating the use of the rolling drum, where this effect is referred to as “drum to be played a tempo,”<sup>49</sup> clearly indicating a change in musical taste. In all these suggestions, the drum appears in the registration for the characterization of a march, which required the Principale, the Ripieno stops, the Flauto in XII, the Cornetta (a Tierce rank in the treble), the Tromboncini (a Regal stop), the Pedal Tromboni (8') and Contrabassi (the keyboard being permanently coupled to the pedals). It is therefore a *mélange*, which included all of the organ stops except the Flauto in Ottava and Voce Umana.

I have earlier described the registration for the *Sonata per Organo a guisa di Banda Militare che suona una Marcia* (Organ Sonata in the mode of a Military Band playing a March) by Giuseppe

Gherardeschi of Pistoia, written between 1800–1820, where, in the same fashion, it was requested that the *timpano* (drum) be played staccato, together with a loud registration.<sup>50</sup>

An interesting series of suggestions and recommendations on the use of the drum is contained in the book by Giobattista Castelli, which was adopted by the Conservatory of Music in Milan as a

“practical manual for the students who are learning the use of the organ.” Castelli was the equivalent of today's CEO of the Fratelli Serassi factory, one of the most notable organbuilding families operating between the 18th and the end of the 19th century.<sup>51</sup>

In the chapter titled “tremolo” [sic], he deals with the rolling drum, and he describes its use in a more elaborate and creative way than other organbuilders ever did. He explains that it is used predominantly during the last few chords of a piece. He continues by stating that it is also “pleasant in the *piano* passages” by pressing the pedal for a longer or shorter time as required by the piece, making sure, however, that the volume of the solo part on the manuals is prominent enough. It must also be used on the weak beats of held chords. However, after stating that a “judicious application” must be used, he cautions the organist “not to overuse it in the *piano* passages.”<sup>52</sup>

The example by Vincenzo Petrali, which illustrates the use of the drum (no. 16), an attachment to Castelli's text, is self-explanatory: the piece opens with two held notes of the drum, separated by a pause; the keyboard section follows, with a registration including the Principale and the Voce Umana, during which the drum is not activated, until the musical theme is introduced, underlined by two more “held notes.” Subsequently the drum is activated on

GREAT ORGAN		SWELL ORGAN		SOLA		PEDAL ORGAN		GAL PEDAL ORGAN	
7" w/c		7" w/c		10"					
Double Diapason	16	Contra Geigen	16	Bourdon	8	Contra Bourdon	32	Contra Bourdon	32
Bourdon	16	Lieblich Gedeckt	16	Diapason	16	Contra Bourdon	32	Diapason	16
First Diapason	8	Contra Dulciana	16	Holzgedeckt	8	Diapason	16	Diapason	16
Second Diapason	8	Diapason	8	Chimney Flute	8	Geigen Principal	16	Geigen Principal	16
Harmonic Flute	8	Holzgedeckt	8	Harmonic Flute	8	Bourdon	16	Bourdon	16
Clarabella	8	Chimney Flute	8	Zartflöte	8	Lieblich Gedeckt	16	Lieblich Gedeckt	16
Stopped Flute	8	Harmonic Flute	8	Flute Celeste, II	8	Soubasse	16	Soubasse	16
Violoncello	8	Zartflöte	8	Quintadena	8	Violone	16	Violone	16
Gemshorn	8	Flute Celeste, II	8	Violin	8	String Celeste II	16	String Celeste II	16
Gemshorn	8	Quintadena	8	Viole de Gambe	8	Viola	16	Viola	16
Quint	8	Violin	8	Viole Celeste	8	Flute Conique	16	Flute Conique	16
First Octave	8	Viole de Gambe	8	Salicional	8	Dulciana	16	Dulciana	16
Second Octave	8	Viole Celeste	8	Voix Seraphique	8	Quint	10 2/3	Quint	10 2/3
Flute Couvert	8	Salicional	8	Aeoline	8	Principal	8	Principal	8
Lieblichflöte	8	Voix Seraphique	8	Dulciana	8	Octave	8	Octave	8
Tenth	8	Aeoline	8	Dulciana Celeste	8	Gedeckt	8	Gedeckt	8
Twelfth	8	Dulciana	8	First Octave	4	Violoncello	8	Violoncello	8
Super Octave	8	Dulciana Celeste	8	Second Octave	4	Violes Celeste II	8	Violes Celeste II	8
Waldflöte	8	First Octave	4	Flauto Traverso	4	Bass Flute	8	Bass Flute	8
Seventeenth	8	Second Octave	4	Chimney Flute	4	Flute Conique	8	Flute Conique	8
Mixture IV-VI	8	Flauto Traverso	4	Dulcet	4	Dulciana	8	Dulciana	8
Furniture V	8	Chimney Flute	4	Dulcet Celeste	4	Twelfth	5 1/3	Twelfth	5 1/3
Scharf IV	8	Dulcet	4	Rohr Nasat	2 2/3	Super Octave	4	Super Octave	4
Double Trumpet	8	Dulcet Celeste	4	Piccolo	2	Contra Bass	4	Contra Bass	4
Trumpet	8	Rohr Nasat	2 2/3	Terzian II	2	Clarabella	4	Clarabella	4
Tromba	8	Piccolo	2	Furniture IV	4	Horn	4	Horn	4
Clarion	4	Terzian II	2	Bass Trombone	16	Flöte	2	Flöte	2
Orchestral Horn	8	Furniture IV	4	Bass Clarinet	16	Flauto Traverso	2	Flauto Traverso	2
Harp	8	Bass Trombone	16			Flauto Traverso	2	Flauto Traverso	2
		Bass Clarinet	16			Flauto Traverso	2	Flauto Traverso	2

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the weak beats of the closing measures of the piece.

Consequently, an orchestral use of this effect should be established, and, following an accurate analysis of the musical piece to be played, it is appropriate to also use it, without going overboard, in a wider spectrum of situations, beyond *allegro* movements or marches. It must be emphasized that this device was commonly found throughout Italy and that consequently it would be a good practice to imagine a broader and more articulate use of the drum when performing Italian organ literature.

It is also interesting to mention a curiosity: Giuseppe Verdi, who began his musical life by playing the organ in his parish church, and who took music lessons from two organists, Pietro Baistrocchi and Fernando Provesi, must have had a good knowledge of the effect of the rolling drum and of its construction. In fact, in the first scene of Act I of *Otello*, he requires that the organ on stage hold the first three notes of the pedalboard (C, C#, D) for numerous measures. It is a dramatic beginning with "lightning, thunder, hurricane," as specified in the introductory description; it is a natural storm, which anticipates the emotional turmoil of the leading character. The three held notes in fact reproduce the effect of thunder quite faithfully.

### The Bagpipe

The narration of the birth of Christ in the Gospel according to Luke tells us that among the first to come to the manger was a group of shepherds. The nativity representations obviously incorporated such features (the first nativity scene was created in 1223 at Greccio, in the region of Umbria, by St. Francis of Assisi), and it is clear that the shepherds who participated would carry with them the typical musical instruments of their tradition: bagpipes and reed flutes, or *ciaramelle*. A large number of paintings also testify to this tradition. The style of the *pastorale*, literally "shepherd's song," is directly inspired by the songs of the shepherds and by their musical instruments. One of the characteristics of the bagpipe—commonly referred to in Italian as *cornamusa*, but also found as *müsa*, *baghet*, and *pica*, just to mention a few of the original dialect-derived names that were given to several instruments, all similar but sometimes incorporating marginal construction differences—is the presence of at least one Bourdon pipe, which produces a drone. In the year 1544, Vincentio Beltramo from the Burgundy region of France specifies the *Zampogne* (bagpipes)<sup>53</sup> in the contract

for the organ at S. Nicola a Tortoreto (Teramo). The name may have indicated a complete reed stop; however, since immediately before in the same document he had mentioned the *Trombecte* stop, it is likely that, in the case of the bagpipe, he meant them to be only an effect.

This device was particularly common in organs built in central and southern Italy well into the nineteenth century. One reed pipe, usually with a short wooden resonator, could be easily activated by means of a stop control, and left on to play continuously. In some instruments two of these pipes, at different pitches, can be found, but always individually controlled. These pipes can be tuned at different pitches according to the need; having two of them instead of one, of different sizes, expanded the tuning range without creating excessive speech or volume problems. The notes normally produced by these pipes rotate around the keys used for musical compositions named *Pastorale*: G, F, D, and C. They simulated the continuous sound of the bagpipe's Bourdon, and music in *pastorale* style would be improvised over this background sound. This can be done today as well, of course, or a *pastorale* piece can be played that is compatible with one of the keys produced by the bagpipe effect. ■

### Notes

1. A. Banchieri, *Conclusioni nel suono dell'organo* (Bologna, 1609, Rossi), "Quinta conclusione dilucidata," p. 14.
2. *Descrizione delle Feste... Per le nozze del Ser[enissimo] Pr[incipe] Odoardo Farnese... con la Ser[enissima] Pr[incipessa] Dorotea Sofia* (Parma, 1690), p. 24.
3. A. Conti, "Trattato dell'imitazione," in *Prose e poesie*, II (Pasquali, Venezia, 1756), p. 109.
4. Dom Bedos de Celles, *L'art du facteur d'orgues* (Paris 1766–1778, L.F. Delatour), Pl. XLIX, plate 9.
5. P. P. Donati, "Note sul restauro," in *L'organo di Giovanni Piffero, 1519, del Palazzo Pubblico di Siena* (Siena, 1983, Periccioli), p. 14.
6. "Tremolli." See G. Vio, "Documenti di storia organaria veneziana," in *L'Organo*, XIV (1976), p. 37.
7. "...flauto alla todisca cum soi tremolanti." See G. Dispensa Zaccaria, *Organi e organari in Sicilia dal '400 al '900* (Palermo, 1988, Accademia nazionale di scienze, lettere e arti), Doc. 24, p. 134.
8. "...reducendo fifaros tremulos ad usum modernum..." See also O. Mischiati, "Vicende di storia organaria" in *Storia della musica al Santo di Padova a cura di Sergio Durante e Pierluigi Petrobelli* (Vicenza, 1990, Neri Pozza) (Fonti e Studi per la Storia del Santo a Padova), X, 6, pp. 163–164.
9. "...che sia adattato il tremolo che faci lo effetto del fifaro." See also O. Mischiati, *L'organo della Cattedrale di Feltre* (Bologna,

1981, Pàtron) (*Biblioteca di cultura organaria e organistica*, VI, pp. 9 and 74).

10. "Italis Traversa vel Fiffaro." See M. Praetorius, *Syntagma Musicum II, De Organographia* (Wolfenbüttel, 1619, Holwein; facsimile Kassel, 1958, Bärenreiter) (*Documenta musicologica*, I, Reihe, XIV), p. 35.

11. As late as the 19th century T. Monzani, a famous builder of transverse flutes born in Verona but working in London, still uses the term "German" to define the transverse flute. He wrote the treatise *Instruction for the German Flute* (London, 1801, Monzani & Cimador).

12. M. Agricola, *Musica instrumentalis deudsch* (facsimile, Leipzig, 1896, Breitkopf & Härtel), p. 171.

13. During the month of June of that year he signed a payment receipt for having installed the "fiffaro." See L. Stella-V. Formentini, *L'organo di Valvasone nell'arte veneziana del Cinquecento* (Udine, 1980, Ribis), p. 96, doc. 19, and L. Stella, "Vincenzo Colombi organaro a Venezia e la sua attività," in *L'Organo*, XXXIX (2007), pp. 47–49.

14. Zaccaria, *Organi e organari in Sicilia*, Docc. 27, 29, 30, pp. 137–139.

15. "...quando si vol cantare motetti con poche voci, & anco suonando delicatamente, si può anco con il tremolante, ma adaggio, & senza diminuire." See C. Antegnati, *L'arte organica* (Brescia, 1608, F. Tebaldino), c. 8 r.

16. "...perché rende confusione & è segno che non hanno gusto di quello che fanno." See C. Antegnati, *L'arte organica* (Brescia, 1608, F. Tebaldino), c. 7 v.

17. C. Monteverdi, *Sanctissimae Virgini Missa senis vocibus ac Vesperae pluribus decantandae...* (Venezia, 1610, R. Amadino).

18. "Principale e tremolare," Monteverdi, *Sanctissimae Virgini*.

19. L.F. Tagliavini, "Il Fiffaro o Registro delle Voci umane. Origine ed evoluzione dei registri 'battenti,'" in *L'Organo*, XXXIII (2000), p. 113, and "Registrazioni organistiche nei Magnificat dei 'Vespri' Monteverdiani," in *Rivista Italiana di Musicologia*, II, 2 (1967) (Atti del Convegno di studi dedicato a C. Monteverdi, Siena 28–30 Aprile 1967), pp. 365–371.

20. G. Diruta, *Seconda parte del Transilvano*, Libro quarto (Venezia, 1622, A. Vincenti), p. 22: "Discorso sopra il concertar li registri dell'organo" ("discussion of the use of the organ stops").

21. In addition to sporadic earlier examples, the stop Fiffaro, later called Voce Umana, is unmistakably documented from 1581, the year of construction of the organ at San Giuseppe in Brescia, by organbuilder Graziadio Antegnati in cooperation with his son Costanzo. See Tagliavini, "Il Fiffaro o Registro delle Voci umane," pp. 109–248.

22. R. Lunelli, "Descrizione dell'Organo di Como e l'attività italiana di Guglielmo Hermans," in *Collectanea Historiae Musicae* 2, 1956, p. 276.

23. Th. Culley, "Organari fiamminghi a S. Apollinare a Roma – I," in *L'Organo* V (1964–1967), p. 95.

24. Zaccaria, *Organi e organari in Sicilia*, Doc. 56, p. 163.

25. "...ocelli..." See also G. Spaziani, *L'organo ad Ascoli Piceno dal XV al XIX secolo. Capitoli di storia organaria ascolana attraverso i documenti d'archivio e gli strumenti superstiti* (Grottammare, 2001, Stamperia dell'arancio), p. 71.

26. G. Vale, "Contributo alla storia dell'organo in Friuli," in *Note d'archivio per la storia musicale*, IV (1927), p. 95.

27. An example can be found in the organ of an unknown builder, manufactured in the 17th century for the Mother Church of Nicastro (Catanzaro), restored by Fratelli Ruffatti in 1981, which has five nightingales, one for each of the five sections of the façade.

28. An organbuilder of Flemish origin also known as Vulfangh or Vincenzo Fiamengo. See also Th. Culley, "Organari fiamminghi a S. Apollinare a Roma – I," in *L'Organo* V (1964–1967), p. 97.

29. B. Brumana, G. Ciliberti, *Orvieto, una cattedrale e la sua musica (1450–1610)* (Firenze, 1990, Olschki), p. 276.

30. Culley, "Organari fiamminghi," no. 2, p. 223.

31. Lunelli, "Descrizione dell'Organo di Como," p. 275.

32. U. Pineschi, "L'uso dei registri dell'organo Pistoiese nei secoli XVIII e XIX," in *L'Organo* XII (1974), p. 19.

33. *Ibid.*, p. 9 (no. 6).

34. *Ibid.*, p. 10 (no. 8).

35. *Ibid.*, p. 12 (no. 15).

36. The originals were unfortunately lost, and only their stop controls and original labels survived; they were therefore reconstructed during restoration. The two nightingales and the *passeri* (sparrows) are *uccelliere* built in the traditional form, only the number of pipes changing (5, 3, and 10, respectively) and the type of control (lever with latching notch for the first nightingale and the sparrows, lever without latching notch for the second nightingale). The two crickets are made each with two 1/8' pipes tuned slightly differently. In this case also the difference is in the action: with a latching notch for the first, without for the second. The *Speranza* (local name probably

referring to *Parus Major*, *Cinciallegra*, or *Titmouse bird*) has been reconstructed with two stopped pipes. The two action levers rise and close the stoppers, thus simulating the typical song of the bird (information kindly provided by Umberto Forni).

37. R. Lunelli, *Studi e documenti di storia organaria veneta* (Firenze, 1973, Olschki), p. 216.

38. In earlier instruments the pedalboard only acted as a pull-down device for the first keys of the keyboard, and no dedicated pedal stops were present.

39. G.P. Calvi, *Istruzioni Teorico-Pratiche per l'Organo* (Milano, 1833, Bertuzzi), p. 5, and G. Castelli, *Norme generali sul modo di trattare l'Organo Moderno. Cogli esempi in musica del Maestro Vincenzo Antonio Petrali* (Milano, Lucca, 1862), p. 13.

40. In the organ installed in the Sanctuary of S. Maria di Campagna in Piacenza, built by the Serassi brothers in 1825 and 1838, the following such devices are present: the *Timballone* (four wooden pipes playing G-1, A-1, B-1, and C1), the *Rollante* (again four pipes, but of different size, corresponding to B1, C2, C#2, and D2), and a *rombo* (composed of eight wooden pipes from D1 to A1), which is activated in conjunction with the Turkish Band. See O. Mischiati, *L'organo di Santa Maria di Campagna a Piacenza* (Cassa di Risparmio di Piacenza, 1980), p. 34.

41. R. Giorgetti, *Organi ed Organari a Montepulciano* (Firenze, 1994, Giorgi e Gambi), p. 89.

42. Information kindly provided by Francesco Ruffatti. In the Serassi organ of the Cathedral of Ragusa Ibla, there are five tin pipes, constituting the central section of the façade, approximately from C1 to E1 of a *Principale* 16', and therefore of very large size (and expensive!), expressly and exclusively dedicated to this particular variant, more terminological than anything else, of rolling drum. It is to be noted that Sicily, whose inhabitants are traditionally rather superstitious, is an area of intense volcanic activity, often subject to earthquakes, and therefore the presence of the "Earthquake" among the organ's special effects possibly had a dual purpose—as a musical effect and as a good luck charm!

43. "...A fare una battaglia con un tamburo alla todesca..." See also B. Brumana, G. Ciliberti, *Orvieto, una cattedrale e la sua musica (1450–1610)* (Firenze, 1990, Olschki), p. 276.

44. A. Banchieri, *L'organo suonarino, Opera Venetiana quinta* (Venezia, R. Amadino, 1611), "Quarto registro, Discorso dell'autore," p. 41. This suggestion does not appear in the 1605 edition (*Opera terza decima*).

45. Culley, "Organari fiamminghi," p. 222.

46. Bedos de Celles, *L'art du facteur d'orgues* (Paris, 1766–1778, L.F. Delatour), III partie, XXIII indication, Pour imiter le flageolet: "On mettra au grand Orgue la Quarte [de Nasard, 2'] & la Doublette [2']; & au Positif les deux 8 pieds pour l'accompagnement," p. 532.

47. Both instruments were restored by Fratelli Ruffatti in 2003–2004.

48. "Il tamburo va suonato a botte, e non tenuto che disturba." See also V. Giacobbi and O. Mischiati, "Gli antichi organi del Cadore," in *L'Organo* III (1962), p. 57.

49. San Servolo martire, op. 287, built in 1791, Buje (Istria). See G. Radole, "L'arte organaria in Istria," in *L'Organo* VI (1968), n. 1, p. 94; Collegiata di S. Stefano, Monte San Giusto (Macerata), op. 308, built in 1792, personally recorded; Pieve di S. Maria Assunta, Candide (Belluno), op. 367, built between 1797–1799. See Giacobbi and Mischiati, "Gli antichi organi del Cadore," p. 54 (n. 4).

50. U. Pineschi, "L'uso dei registri dell'organo Pistoiese nei secoli XVIII e XIX," in *L'Organo* XII (1974), p. 10 (n. 8).

51. G. Berbenni, "Serassi e l'arte organaria fra sette e ottocento," in *I Serassi e l'arte organaria fra Sette e Ottocento* (Atti del Convegno internazionale di studi, Bergamo 21–23 aprile 1995) (Bergamo, 1999, Carrara), pp. 29 and 33.

52. Castelli, *Norme generali*, p. 13.

53. G. Spaziani, *L'organo ad Ascoli Piceno dal XV al XIX secolo. Capitoli di storia organaria ascolana attraverso i documenti d'archivio e gli strumenti superstiti* (Grottammare, 2001, Stamperia dell'arancio), p. 71.

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*This article will be continued.*

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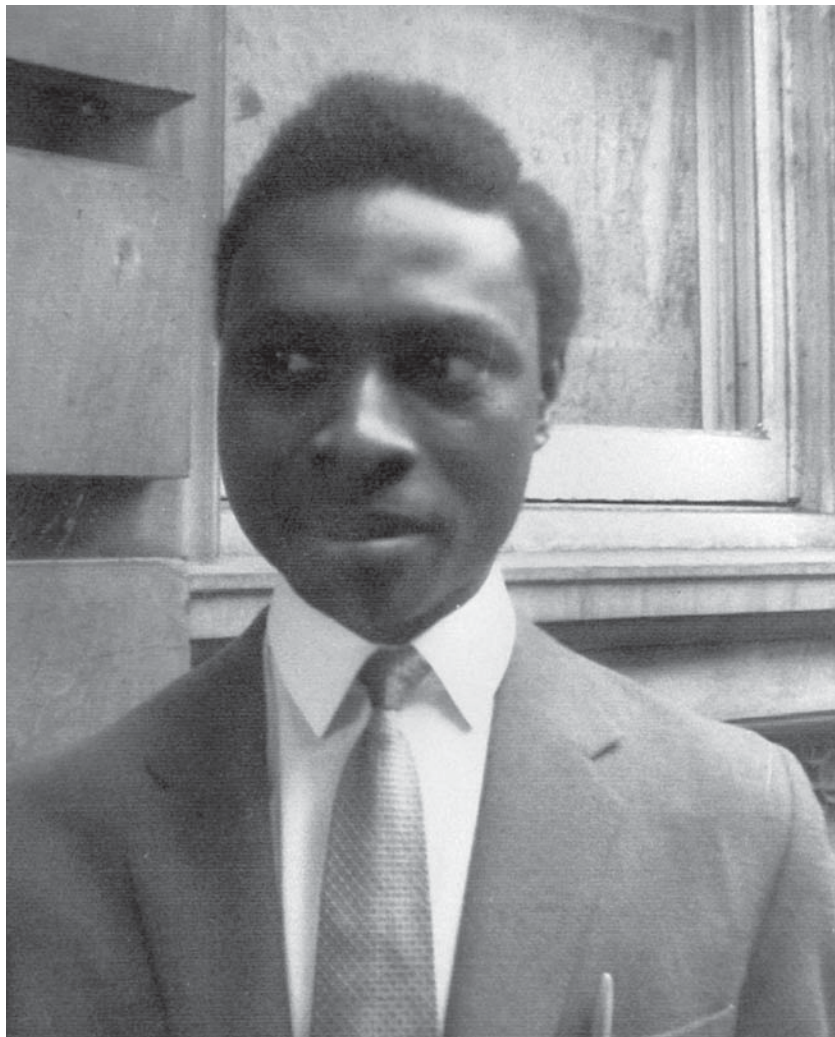
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# Ayo Bankole's *FESTAC Cantata*: A Paradigm for Intercultural Composition

Godwin Sadoh



Ayo Bankole at the Guildhall School of Music, London, 1960s

Choral music in Nigeria can be broadly divided into two categories: (1) traditional choral repertoire, and (2) Western-influenced choral works known as modern Nigerian art songs. Traditional choral singing can be observed in naming ceremonies, funeral rites, religious worship, children's activities, folk tales, royal events, wedding ceremonies, and at recreational gatherings. The performance techniques of indigenous choral songs include call-and-response, hand clapping, dancing, and instrumental accompaniment supplied by diverse kinds of drums, iron bells, *sekere* [maracas], or other types of idiophones such as bottles, calabash, sticks, and wooden clappers. On the other hand, Western-influenced choral works are usually performed in churches, colleges and universities, and public concerts. This article discusses the imprint of European and Nigerian musical elements in Ayo Bankole's *FESTAC Cantata*.

## Short biography

Ayo Bankole was born on May 17, 1935, at Jos, in Plateau State of Nigeria. He was a chorister at the Cathedral Church of Christ, Lagos, in the 1940s, under Thomas Ekundayo Phillips (1884–1969), the then organist and master of the music. It was Phillips who gave Bankole his early musical training in music theory, piano, and organ. In August 1957, Bankole left Nigeria on a Federal Government Scholarship to study music at the Guildhall School of Music & Drama, London, where he concentrated on piano, organ, and composition. During

his studies at Guildhall, Bankole experimented with advanced techniques based on twentieth-century tonality.

After four years of study at Guildhall, Bankole proceeded to Clare College, Cambridge University, London, where he obtained a B.A. degree in music in 1964. While at Cambridge as an organ scholar (1961–1964), Bankole earned the prestigious Fellowship of the Royal College of Organists (FRCO), making him the second Nigerian after Fela Sowande to receive the highest diploma in organ playing given in Great Britain. At the end of his training at Cambridge University in 1964, Bankole received a Rockefeller Foundation Fellowship to study ethnomusicology at the University of California, Los Angeles.

After a brief service at the Nigerian Broadcasting Corporation (now Federal Radio Corporation of Nigeria) in Lagos, he was appointed in 1969 to the position of Lecturer in Music at the University of Lagos, where he embarked on in-depth research on Nigerian traditional music and presented scholarly papers at conferences. At the University of Lagos, Bankole combined the roles of music educator, composer, choral conductor, performer, and musicologist. Bankole composed for several musical genres, including organ, piano, choral works, and solo art songs. He did not write any purely orchestral pieces, except choral works accompanied by the orchestra. Unfortunately, Bankole was brutally murdered by his own half brother in Lagos in 1976, while he was still in his creative prime.

## *FESTAC Cantata No. 4*

Out of all his numerous compositions, the last work written by Bankole shortly before his untimely death was the *FESTAC Cantata No. 4* for soloists, chorus, organ, orchestra, and Nigerian traditional instruments. According to Afolabi Alaja-Browne, the *FESTAC Cantata* was commissioned in 1974 by the Nigerian Broadcasting Corporation in commemoration of the Second World Black and African Festival of Arts and Culture (FESTAC).<sup>1</sup> The festival took place in 1977 in Lagos, Nigeria, one year after Bankole's demise. The cantata was actually premiered in 1976 at the Cathedral Church of Christ, Lagos, under the direction of the composer. The soloists included Tope Williams, bass, and Joy Nwosu Lo-Bamijoko, soprano. The choir was from the Baptist Church in Lagos, where Bankole was the organist and choir director. The cantata is one of Bankole's most mature works and represents a summation of his entire creative experience in the art of intercultural composition.

This composition demonstrates Bankole's fluency in both the European convention and Nigerian traditional music. The use of Western forms such as overture, fugue, and aria, along with techniques such as orchestration, contrapuntal devices, chromatic passages, tonal shifting, atonality, pandiatonicism, and polytonality attest to his mastery of Western classical music theory. In terms of Nigerian traditional practice, Bankole draws from his vast experience with various types of indigenous creative procedures to bring the music to its cultural roots and attract the Nigerian audience to it. The Western orchestra in *Cantata No. 4* consists of flutes, clarinets, picco-

los, trumpets, euphonium, triangle, and bass guitar, while the Nigerian traditional instruments include *sekere* (shaking idiophone or gourd rattle), high- and medium-pitched *agogo* (hand bell), small and large *ikoro* (slit-drum), *iya-ilu dundun* (talking drum or hourglass tension drum), and *gudugudu* (single-headed kettle drum). The text of the entire cantata is derived from the Old Testament (Psalms 14, 24, 53, and 91). Indeed, the *FESTAC Cantata* is a truly multicultural composition.

Structurally, *Cantata No. 4* is divided into twelve sections. The opening instrumental overture is written for organ, trumpets, flutes, and clarinets. It is in the style of a typical French overture in three distinct sections, but having a very slow trumpet fanfare as introduction. (See Example 1. Bankole, *Overture* [from *FESTAC Cantata No. 4*], mm. 1–21, on page 26.) The fanfare from the *Largo* introduction transforms into the principal theme played by the euphonium in the A section *Andante*, while the flutes play fast-moving eighth notes over the theme. The flutes' tune is a diminution of the ostinato of the tenor and bass voices in *Fun Mi N'Ibeji* Part II, another choral work by Bankole. The euphonium plays the principal theme in the bass. The B section, *Allegretto*, scored for organ and flute solo, is based on a phrase heard in several keys with the use of sequences. From measures 87 to 95, the principal theme from the A section reappears in modified form. The A section *Andante* returns to close the overture, but this time played only by the organ.

The second section of the cantata is a tenor recitative and chorus. The tenor

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## OVERTURE [from Festac Cantata No. 4]

Ayo Bankole

**Largo Triumphante** ♩ = 60

**ff** Organ and Trumpets

**mf** Organ Only Flutes Euphonium

**Andante Con Moto**

solo that is accompanied by organ sings “Onare o, enikan o mo, Awamaridi ni” (“Nobody knows your ways, they are mysterious”). The vocal melody starts in C major but modulates to F in m. 136 to prepare the incoming chorus for its tonal center. The final chorus is accompanied with *agogo*, playing the popular West African time-line pattern (a.k.a. the *konkonkonlo* rhythm among the Yoruba of southwest Nigeria).

The third section of the cantata is an instrumental *Allegro* scored for several Nigerian traditional instruments, Western flutes, and clarinets. It opens with the *sekere* and *agogo*, followed by small *ikoro*, and later enters large *ikoro*, *gugugudu*, and finally the full orchestra plays to the end. The fourth section of the *FESTAC Cantata* is a chorus, “Nitori iwo Oluwa” (“Because of you Lord”) accompanied by brass, flute, euphonium, clarinet, and organ. All the instruments come in at various points, while the organ plays through the entire section. Section five is a soprano recitative and duet accompanied only by organ and *sekere*.

Section six is a tenor aria preceded by a fanfare played by two trumpets. The aria is not consistent with the formal structure of a seventeenth-century aria (ABA); rather, it is through-composed.

The aria is accompanied with a passacaglia theme on the organ and clarinet. The passacaglia helps to maintain the phrasing of the vocal line and to reinforce the harmonic progression of the entire musical fabric. As in most passacaglias, the theme moves between the pedal and the manuals of the organ. The passacaglia is coated with various shades of harmonic colors and diverse rhythmic figurations to embellish the repetitions, develop the thematic material, and to create contrast between each appearance of the theme in different sections.

(See Example 2. Bankole, *Chorus* [from *FESTAC Cantata No. 4*], mm. 264–266.)

The seventh section of the *FESTAC Cantata* is a chorus, “O nse kisa, Olorun Oba” (“God the king performs wonders”), accompanied with improvised drumming, *sekere*, trumpet, and organ. The eighth section is exclusively traditional Nigerian. It demonstrates the composer’s experience, expertise, and musicological research into the traditional music of the Yoruba culture. It is an *ege* (a.k.a. *oriki*, a praise chant) and is accompanied only by *sere* that is shaken all through the section. *Ege* is a chant to be performed by an experienced praise singer. In the eighth section of the can-

## CHORUS [from Festac Cantata No. 4]

Ayo Bankole

♩ = 90

Soprano  
mi, ni se, ni se a - - - bo

Alto  
mi, ni se, ni se a - - - bo

Tenor  
ni - to - ri i - wo, I - wo, I - wo O - lu

Bass  
ni - to - ri i - wo, I - wo, I - wo O - lu

Piano

tata, the *ege* or *oriki* is in praise of God Almighty. It sings of God’s power over nature and humankind, and his ability to fulfill his promises (this is the choral recitative sung by the sopranos and altos). The *ege* is chanted by a soprano or tenor soloist. It is not written down in the score as practiced in the oral tradition of the Yoruba, and consists of five-verse poetry, with each verse separated by the choral recitative of the female voices.

Section nine of the cantata is an instrumental *Andante* scored for trumpet, *agogo*, triangle, gong, *sekere*, wood block, small and large *ikoro*, *ogido* (another type of slit-drum), and *iya-ilu*. This is an instrumental interlude in the cantata, similar to the “Sinfonia” or “Pastoral Symphony” in Handel’s *Messiah*. “Inter” culturalism is further broken down in Bankole’s cantata into “intra” culturalism. The variety of musical resources in this section displays an array of instruments from the three major ethnic groups in Nigeria: the trumpet (*Algaita*) is from the northern region; the gong and *ikoro* are often found in the music of the Igbo from the southeast region, while the *sekere* and *agogo* are commonly featured in the music of the Yoruba region of southwest Nigeria.

Of all the orchestral instruments, the trumpet, *agogo*, and *sekere* are more active, playing repetitive rhythmic and melodic phrases all through. The trumpet melody consists of a three-note phrase—B, G, D—with the exception of measure 555 where it plays the only E. Most traditional flutes in Africa have three to five holes, meaning that they can effectively play three to five notes. Additional notes can be realized on such instruments by overblowing. Bankole understands the theory behind the organology of traditional African instruments. Thus, in spite of the fact that the Western trum-

pet employed in this section is capable of producing several notes, Bankole assigns only three notes to it as observed in Nigerian traditional music. Section nine closes with the full orchestra playing *ff*.

Section ten of the *FESTAC Cantata* is made of multiple chorus units and it is accompanied by organ, flute, bass guitar, and improvised drums. It is structurally formalized into three main units:

A – Soprano solo, tenor solo, SA chorus, and TB chorus (mm. 582–608)

B – Duet between soprano and tenor, alto solo and chorus (mm. 609–618)

A – Soprano solo, tenor solo, SA chorus, and TB chorus (mm. 619–634).

Section eleven of the cantata is written for a bass solo with chorus. (See Example 3. Bankole, Bass Solo [from *FESTAC Cantata No. 4*], mm. 645–654, on page 27.)

The final section of the *FESTAC Cantata* is based on Psalm 24. It consists of an instrumental introduction and choral fugue. The introduction is a fanfare for trumpets and organ conceived in bitonality, where the trumpet plays in D major and the organ is in C major. The choral fugue follows the structure of a standard fugue. The low brass in C major introduces the fugue theme from measures 833 to 840.

In the exposition, the tenor and bass first sing the subject, while the soprano and alto sing the answer. (See Example 4. Bankole, Choral Fugue [from *FESTAC Cantata No. 4*], mm. 841–851, on page 27.) In the episode, the SA chorus and soprano solo present the fugue theme in C major. In the keys of G and E major, soprano solo and contralto solo with SATB chorus exchange the fugue theme “Ti Oluwa ni ile” (“The earth is the Lord’s”) from measures 920 to 945. The finale presents the last entry of the fugue theme from measure 1043 in the SATB

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# J. L. Krebs: Borrower Extraordinaire

Jonathan B. Hall

The free organ works of Johann Ludwig Krebs (1713–1780) are eminently enjoyable to learn, perform, and listen to. They are available to any well-trained organist willing to invest dutiful practice. They pose no particular conundrums of registration. They please almost any audience. In a nutshell, they're *good music*. It seems unfair to point out that they simply aren't as *great* as the works of Johann Sebastian Bach, who taught two generations of Krebses (Johann Ludwig and his father, Johann Tobias). What organ music, after all, is as great as Bach's? The composers certainly reflect a similar idiom—breathe the same air. The influence of teacher on student, and their shared culture, is abundantly clear.

Indeed, it often seems more than clear. Anyone who is well acquainted with Bach's free organ works will find more than a shared *Zeitgeist* with his student. One can often identify a clear model for a given Krebs work. It is interesting, even amusing, to walk through the two volumes published by Peters and note which Bach works leap to mind on page after page.

However, a closer look reveals that Krebs's musical borrowing is far subtler than it first seems. While certain ideas are clearly taken from Bach, others are just as conspicuously left out. Further, in a given piece, there is often more than one Bach model in evidence. Understanding this is the key to a really fruitful engagement of Krebs, not as a second-rate Bach or copycat, but as an original artist, fully a product (almost the *only* product) of the "Bach School." Though he was pervasively influenced by his great teacher, this should not lead us to dismiss his work as altogether derivative. It is not. It just *sounds* that way . . . at first.

## Editions

The best source for the free organ works is the two-volume Peters edition. The volumes appeared widely spaced in time: the first, edited by Walter Zöllner, dates back to 1938; the second, by Karl Tittel, to 1974. Both editors are a bit nervous about the family resemblance between Krebs's works and Bach's. Zöllner writes: "In the present selection, we have not included works which are too obviously founded on a Bach model . . ." Tittel writes:

The five preludes and fugues published by Zöllner do not display any overstressed evidence of Krebs attempting to emulate Bach's style of writing. In this respect it is perhaps of interest to cite Spitta who remarks that, although Krebs was fond of imitating the thematic material and adopting in full the form of Bach's works, he nevertheless displays a certain originality.<sup>2</sup>

The impression is given—confirmed upon examination of the pieces—that Zöllner got the "most unique" [*sic*] pieces, and Tittel must labor to justify the works that have fallen to him. Both editors sense an uncomfortable proximity; but it was not the job of either to analyze it.

## Praeludium und Doppelfuge

Regardless, there are strong echoes of Bach in both volumes; perhaps more so in Volume II, but perhaps more interestingly in Volume I. Consider the *Praeludium und Doppelfuge* in F minor, Volume I, page 16 ff. The parallels between the prelude and the *Prelude in B Minor*, BWV 544, are immediately apparent. There is a strikingly similar employment of 32nd notes; there is almost-identical passagework in the pedals; there is the same thinning-out of texture. Above all, there is the same high tragic tone. What spares the piece the stigma of plagiarism is, in part, the very different harmonic profile of the opening: where Bach offers dialogue, Krebs restates his theme repeatedly, in a lower register each time. Texturally, as well as rhetorically, there is not a great deal of difference.

Meanwhile, the fugue bears no resemblance at all to the B-minor fugue; that emulative honor goes to the double fugue in D minor in the same volume, page 58 ff. Here, the theme is constructed of conjunct eighth-note motion, like the fugue of 544. This fugue, however, contains a remarkable string of quotations in its midst. Starting in measure 192, there is an unmistakable parallel to measures 51–53, *inter alia*, of the "Wedge" prelude, BWV 548, followed immediately by a clear reference to the ending measures of the C-minor *Passacaglia*, just before the *thema fugatum* (measures 194–196 in Krebs, 165–168 in BWV 582). Just as this latter quotation concludes, the second theme of the double fugue is announced: the same material as Bach, at the same structural point.

## Example 1. Opening of prelude, BWV 549



## Example 2. Opening of Krebs C minor (volume II)



## Example 3. Fugue subject, BWV 549



## Example 4. Fugue subject, Krebs C minor (volume II)



So much quotation, in such a little space, from such disparate works! It is fair to infer that Krebs was so full of Johann Sebastian Bach that there wasn't always room for himself: so far from "the only Krebs in the Bach," sometimes only *Bach* was in the Krebs.

I have noticed a general tendency for Krebs not to use the same model for both halves of a prelude-fugue pair. Whether this comments on his sense of Bach's intended pairings or lack thereof, is the matter of another study. In general, though, he tends not to imitate the pairs as we have received them. I note a few possible exceptions to this. First, the *Prelude and Fugue in E Major*, in Volume I, starting on page 1, is perhaps reminiscent of the F-major toccata BWV 540, albeit with antiphonal effects reminiscent of the "Dorian" toccata BWV 538. The fugue, appropriately enough for either model, is cast in a vocal, *stile antico* fashion, at least up to a point. Also, in Volume II, the D-major (page 1 ff.) seems exuberantly modeled on the G-major, BWV 541, start to finish. (This prelude and fugue has long been the author's personal favorite.)

## Prelude and Fugue in C Minor

In Volume II, some of Krebs's borrowings are obvious. Consider his *Prelude and Fugue in C Minor*, overtly modeled on Bach's C-minor Prelude and Fugue (also in D minor), BWV 549/549a. The similarity is clear at the outset, with a pedal exordium that is almost directly copied (Examples 1 and 2). Krebs's fugue subject, while shorter than Bach's, uses a similar antecedent-consequent, or "question and answer" format (Examples 3 and

4). The surprise is that the fugue turns out to be a double fugue, much closer in form and style to the "Legrenzi," BWV 574, among others. (This fugue, as well, begins with a repetitive subject.) As we have seen before, the prelude-fugue pair does not look to the same model.

Meanwhile, gone altogether from Krebs are the North German *stylus fantasticus* sections that feature prominently in all three of his models, the prelude and both fugues. What Krebs consistently *omits* to borrow is just as intriguing as what he uses—here, the archaic features of the early Bach canon. There are, for example, no showy showers of passagework at the final cadences. The pieces, rather, show a marked preference for straightforward, even unsentimental conclusions.

So, in Krebs's C-minor prelude and fugue, we have a prelude that clearly references a Bach prelude, and a fugue that betrays an intertextual web of references. (*Intertextual*: a term from literary criticism, applied to music by such theorists as Robert Hatten. He distinguishes one kind of intertextuality, called *strategic*, where specific quotations or references are marshaled; from another called *stylistic*, a pervasive and general spirit of reference.<sup>3</sup>)

## Prelude and Fugue in A Minor

Another prelude-fugue pair of Krebs, in A minor (volume II, page 23), shows the same approach to borrowing. The prelude is easily mapped: it is solidly based on the *Tocatta in F*, BWV 540. The time signature is the same, as is the opening passagework over a tonic pedal. After some time spent with canonic man-

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**Example 5. Fugue subject, BWV 546**



**Example 6. Fugue subject, Krebs A minor (volume II)**



**Example 7. BWV 548, measures 59–60**



**Example 8. Krebs A minor, measures 91–92 (Volume II)**



**Example 9. Subject, Krebs A-minor fugue, BWV Anh. 181**



ual figurations, there is—guess what?—a pedal solo! There are many harmonic divergences between the two, though sequences involving third-inversion secondary-dominant harmonies are highly evocative of the model. The piece is well crafted and exciting, and would doubtless have a secure place in the canon, if only we could forget about Bach!

So much for the prelude. The fugue is another matter altogether. Here Krebs's borrowing is again very different, much subtler, and quite interesting. We have nothing even remotely resembling the fugue that follows the Bach toccata. The A-minor fugue is not a double fugue, nor does it contrast *alla breve* and *stile nuovo*. If anything, its theme bears a slight resemblance to BWV 546 (Example 5)—but it lacks the melodic coherence and harmonic promise of its model (Example 6).

This is not a great, or even particularly good, subject. The coiled watchspring of the Bach theme has been unwound, its potential energy lost. The main charm of Krebs's theme consists in its more-than-fair share of surprises, most of them intervallic. In eight measures, we have an augmented second, a diminished fourth, two diminished fifths, and two octave leaps! But rather than conjure magic from simple means, Krebs offers us a few striking thematic peculiarities up front, and makes comparatively little of them. Similarly, his rhythmic profile can't (or won't) settle between *stile antico* and a kind of emergent classicism.

This theme admits of a real answer in the dominant, yet for some reason Krebs gives it a *tonal* answer in the *subdominant*. This choice—which strikes one as capricious—is no borrowed Bachian gambit. If anything, it is a minor milestone of changing musical style. Its very capriciousness, like that of the theme, is mannered, an affected neurosis, the handling of a musical form no longer instinctively understood. Finally, the keyboard idiom is noticeably awkward throughout—a marked contrast to the fluency of the toccata. (One can almost hear Krebs exclaim, "Fugues were supposed to be weird!")

Thus far, insofar as borrowing is concerned, we have little to go on, except an echo of a quotation and a familiar stylistic context: both strategic and stylistic intertextuality. But at measure 91, we run abruptly into another Bach model—once again, the "Wedge" fugue (Examples 7 and 8). The "Wedge" is of course the subject of many a study; one of its most-celebrated attributes is its

complex architecture. Astoundingly, the entire exposition is repeated, sonata-like, giving the whole a vast ABA form. In the B section, the Vivaldian model prevails, with alternations between *concertino* passagework and the *ripieno* return of the subject. Further reiteration of this information is needless.

While Krebs's passagework, running from m. 91 to 116, certainly looks and feels "Wedge-like," the resemblance turns out, again, to be only skin-deep. For one thing, the fugue's overall architecture is completely different from that of the "Wedge." There is no return to the exposition; the form is not ABA, but ABC. Krebs works with his theme for a while, takes a break, and then carries on again, much as if to say, "Now, where was I?" But in the B section itself, there is neither any symmetry nor any returns of the theme. Scalar passages in the circle of fifths yield to ornamental figurations over an ostinato pedal. The B section then itself takes an AB form. Meanwhile, the outer wings of the work—sections A and C—are

through-composed, Krebs simply "following his bliss."

Ironically, Krebs has another fugue, formerly attributed to Bach as BWV Anh. 181, in A minor, which is unmistakably indebted to the "Wedge" for its theme (Example 9). But to return to the first A-minor fugue: to be sure, Krebs honors what by his day was a set rule of fugue writing, when he enters his theme in four voices and follows with an episode. The basic model of theme-episode-theme informs the strictly fugal sections of the work, with a *souçon* of virtuosity in the middle. (BWV Anh. 181, by contrast, is an orthodox *Spielfuge*, with neither interludes nor ritornelli.)

**Differences in contrapuntal treatment**

Another feature lacking here—as in most of Krebs's organ works—is any of the contrapuntal pyrotechnics expected in Bach. There are no sudden and surprising inversions, augmentations, or retrogrades. There is no *stretto*. There are none of the superlative eruptions of chromaticism that Bach dishes out so inimitably in the final bars of so many of his best pieces.<sup>4</sup> (When, on very rare occasion, Krebs sets a theme in inversion, he announces it all over again, while calling attention to the technique with a super-scription.<sup>5</sup>) Whether Krebs lacks the inclination for harmonic and contrapuntal pyrotechnics, or the *chops*, is an interesting question.

We do know that, by the time the third fugal voice has entered in measure 17, the piece has yielded up its last surprise, unless the B section is surprising. We cannot evade the implicit judgment of Art, which teaches us that it is nobler to bring much out of little than the reverse. It has to be said candidly, if with regret, that this fugue is at least to some extent an exercise in *parvum in multo*.

I have not, by any means, fully explored the intertextual ground of Krebs's free organ works. Further examples could have been cited; many another paper could be written. The question should also be asked: how are these pieces *different*? Critics speak of an emerging classical style in Krebs, a new architecture no longer sure what to do with Baroque building materials. There is some truth to this. There are passages where Krebs almost seems to be marking contrapuntal time, far more interested in harmony or emotional content. For this author, much of the previously discussed fugue in A minor (see, in particular, measures 156 ff.) fits this description. Little is accomplished of contrapuntal moment; the right-hand part feels almost crude. At times, one almost wishes for a dampener pedal! Yet a certain mass of sound is

achieved, perhaps pointing towards another esthetic altogether.

But therein also lies a precious insight. A sympathetic student of Krebs should not hold the composer up to comparison with Bach; would you like that standard applied to you? Rather, one should try to see past the borrowings—the persistent sense of pastiche—and try to hear what Krebs is trying to say. If this can be done—if one can hear Krebs despite the echoes—the organist will sense a kindred spirit, and can, I believe, really start to enjoy this repertoire.

Johann Ludwig Krebs outlived Bach by a good 30 years, and Bach was widely considered conservative, even dated, in his day. In his awkwardness with fugal form—in his frequent overreaching and lack of formal plan—was Krebs looking forward, even as he thought he was looking back?

Also, in encountering the organ works of Krebs one has an opportunity to hear something much closer to the mainstream. What was it really like to go to church in Germany in the long afterglow of Bach, and hear one of the best practitioners at work, playing with *Kraft* and *Feuer*? With genius comes a certain isolation; Krebs may be more representative of the norm than the transcendental *Thomaskantor* could ever be.

There is in Krebs's music a joy, an exuberance, an earnest good nature, that should be judged on its own merits. The shadow of a genius makes a brilliant man almost disappointing. It takes empathy to accept the clear Bach references in Krebs, and then hear past them to a distinctive and strangely fresh voice. ■

**Notes**

1. Preface to Volume I, Edition Peters 4179, 1938.
2. Preface to Volume II, Edition Peters 8122, 1974.
3. Robert Hatten, "The place of intertextuality in music studies," *American Journal of Semiotics* 3.4 (1985): 69–82. Cited in Robin Elliott, "Intertextuality in R. Murray Schafer's Adieu Robert Schumann," *Institute for Canadian Music Newsletter* 1.3 (September 2003), 3–12.
4. For examples of "superlative eruptions of chromaticism," see the endings of, for example, the great *Kyrie*, *Gott, heiliger Geist*; the three-verse *O Lamm Gottes, unschuldig*; the *Allabreve* in D; the *Crucifixus* from the B-minor Mass; the *adagiosissimo* moment in *O Mensch, bewein*; and others.
5. See, for example, Volume I, p. 66, m. 287.

Jonathan B. Hall, *FAGO, ChM*, is the author of *Calvin Hampton: A Musician Without Borders and of many articles on the organ and sacred music. He is past dean of the Brooklyn AGO chapter, director of music at Central Presbyterian Church, Montclair, New Jersey, and teaches music theory at the Steinhardt School of New York University.*

**American Institute of Organbuilders**  
 2011 Annual Convention  
 Syracuse, New York  
 September 25-28, 2011

for more information: [www.pipeorgan.org](http://www.pipeorgan.org)

## Cover feature

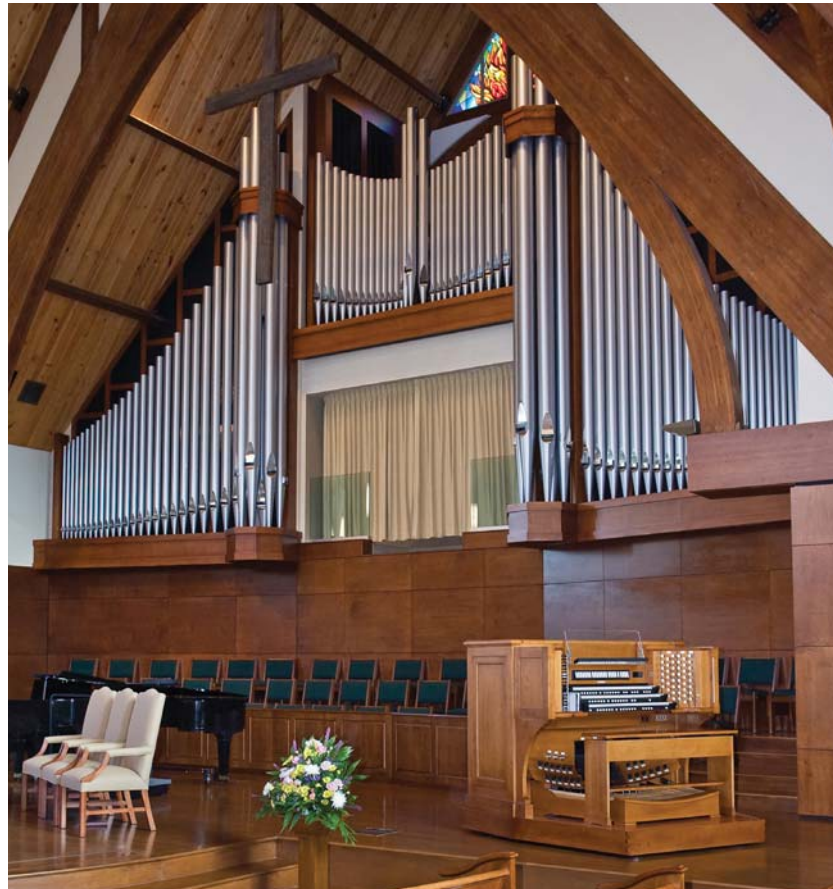
### A. E. Schlueter Pipe Organ Company, Lithonia, Georgia Hendricks Avenue Baptist Church, Jacksonville, Florida

The early morning hours of December 23, 2007 were of significance and great loss for the Hendricks Avenue Baptist Church. Due to contract negotiations with the symphony, the then-locked-out musicians of the Jacksonville Symphony Orchestra performed at Hendricks Avenue Baptist Church with a "Messiah Sing" on the evening of December 22. The proceeds of this performance were to benefit the Health and Welfare fund of the members of this institution. This was the last performance ever held in the sanctuary. Sometime in the morning hours of the 23rd a fire started and in a matter of hours consumed the church to the foundation. On the brink of Christmas, the stunned members and staff assembled on the church grounds in front of the still-smoldering pyre of their sanctuary, to console, pray, and plan. From this immeasurable loss they resolved to bolster their presence in the Jacksonville community with a new church and renewed dedication to their ministry.

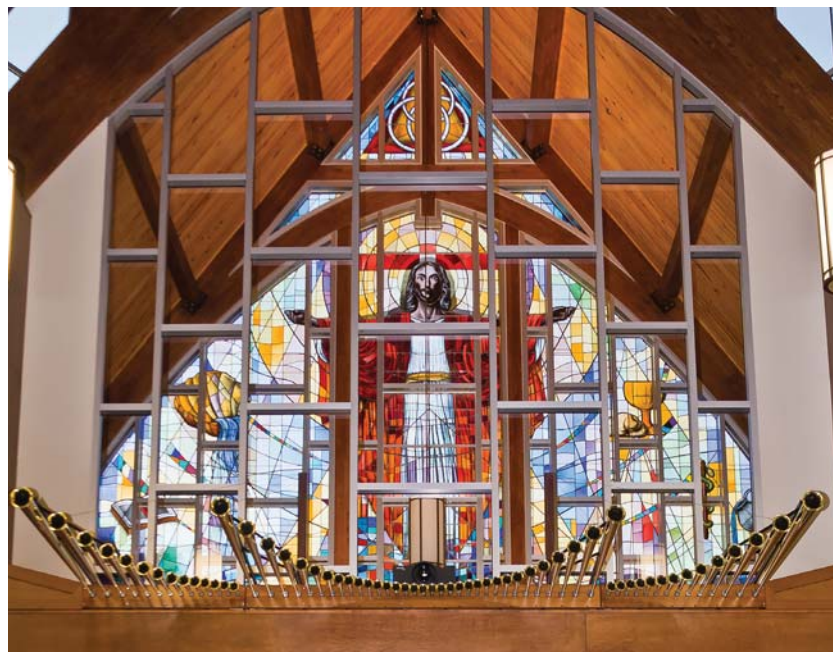
Reverend Dr. Kyle Reese assembled a team to plan and oversee the rebuilding of the sanctuary. They vowed to have the church open no later than December 23, 2009, when they would again open the church to the public with a performance of Handel's *Messiah*. In addition to Pastor Reese, key members who were to play a role in our building an instrument were O'Neal Douglas, chairman of the Sanctuary Renovation Task Force; Bill Mason, organ committee chairman; Reverend Tommy Shapard, Minister of Music and Worship; and Brenda Scott, organist. A constant presence on this construction project was O'Neal Douglas, who served as a living Gantt chart. He invested untold hours to assure the clear communications and coordination between all the different trades involved to build this church by the required completion date.

Lost in the fire was a three-manual, 48-rank Möller that had been installed in 1989. As one of the last instruments from Möller, it was a very good example of their building style and had been well loved by the congregation. Prior to working with our firm as a sales representative, Herbert Ridgeley Jr. represented the Möller firm. He had worked with then minister of music Reverend Kendall Smith on the installation of this Möller instrument. Marc Conley of our staff had worked on this instrument when he was employed by Möller. With these past affiliations, we began the initial discussions with the church as they considered a replacement pipe organ and evaluated firms that might build this instrument. In the words of Tommy Shapard, the charge of the organ committee was "to design an instrument with a variety of colors and levels of expression available in the new instrument to give our congregation and choir the opportunity to sing together more vitally and creatively as a worshipping body."

I will always recall an exchange that took place early in our meeting with the organ committee. As we talked about a proposed stoplist, we were five minutes into the discussion when Chairman Mason raised a finger and jokingly said, "Arthur . . . from this point forward whenever we say Baptist, we want you to think Presbyterian." He was referring to the landmark III/62 instrument our firm was building at that time for New York Avenue Presbyterian in Washington and its ties to President Lincoln and theologian Peter Marshall. (See cover feature, *THE DIAPASON*, July 2010.) I came to find a much deeper meaning in his off-hand quip. In public and private discussions, I have heard other builders refer to a "type" of organ they design by denomination. Personally, I do not believe one serves any church well by imprinting their view of any particular denomination—a generic "this is it" approach to



Chancel organ side view



Antiphonal organ Trompette En Chamade

stoplist and tonal design of an instrument. This is true regardless of whether it be Baptist, Methodist, Presbyterian, Catholic, Episcopal, or any other denomination. There are and always will be the subtle and not so subtle differences in a church's worship style. Often in my professional career I have had a church explain their "traditional" worship only to find a worship style that I might personally find to be contemporary, or often a church that describes itself as "contemporary" to be traditional. The euphemism "blended" often used by many churches to describe their music in worship does not solve any identity issues either. As a builder, it is incumbent upon you to experience a church's worship with your own eyes and ears and then really listen to how your client will use the organ in their worship. This is the only surefire way to refine a stoplist and scale sheets into a cogent amalgam that will allow you to design, voice, and tonally finish an instrument that truly serves the vision of the church you are working for.

A very real challenge in the design of this instrument was that the church moved very fast in the design of a building to assure their December 23, 2009 first service. By the time a contract was signed with our firm, the basic design of

the building was locked in place and key building materials had been ordered. We had to work with the architect to design space for an instrument in a building that was already well defined. To allow for an instrument, space would have to be created. As a design team, we found that if we changed the width of the hallway access to the baptistery on the right and left and had a concrete lentil poured above the hallway and above the baptistery, room could be provided for a 43-foot-wide chamber of varying depth and elevations. Taking into account the sloping ceilings in the chambers, we planned a left-to-right division orientation of Swell, Great/Pedal, and Choir. The enclosed divisions of the organ have tone openings on their front and also on the side openings into the center Great and Pedal division. These side openings provide a coalescence and focus for the enclosed resources into the central axis of the instrument.

The chancel façade is designed to frame the baptistery. The façade is silver with polished mouths and features pipework from the 16' Principal, 16' Violone, 8' Octave, and 8' Diapason. The casework has a maple finish to match the church furnishings. To support the needs of audio-visual functions in their ministry, a projection

screen was incorporated into the center section of the upper organ case.

The completed organ is 60 ranks, divided among three manual divisions in the chancel and a floating Antiphonal division in the rear of the church. My specification and scaling for this instrument has its roots in American Classicism, with an emphasis on the English elements found within this stylistic construct. All of the organ divisions are weighted around 8' chorus structure. The Great is designed around a diapason chorus that has richness and warmth but that still maintains clarity in its phrasing. The Swell features an independent 8' Principal, which allows the 8' Swell string scales to be narrower, since these stops do not need to provide the core 8' flue foundation. The Gemshorn in the Choir is generously scaled, with a wide mouth to support a function in this division analogous to a foundational Spitz Principal. The mixtures in the enclosed divisions are pitched at 2' and provide a logical completion to the enclosed division principal choruses. This allows completion of the 8/4/2 chorus ladder without breaks in pitch or the need for independent 2' principals as single stop draws. In addition to avoiding the stridency sometimes found in mixtures with pitches above 1', this treatment of the mixtures also frees up the 2' pitch registers for independent manual flutes.

While individually differing in color, the two enclosed divisions have parallel flue pitch registers for support of choral accompaniment. With a large, effective shade front, these divisions provide ample resources of weight and color against the human voice.

The organ reeds were designed with English shallots, which prove much more favorable in a dryer American acoustic. As is our common practice, the organ reeds are placed on separate reservoirs, separate tremolos, and individual unit electro-pneumatic windchests. This treatment allows the reeds to be freed from the strictures of the manual flue wind pressures. This allows complete freedom in scale, shallot design and treatments, and tongue thickness. With a separate tremolo, achieving the correct depth and speed on the reed stops does not become as elusive as it can sometimes be when flues and reeds share a common plenum.

For a large festive solo voice, the chancel organ features a high-pressure English Tuba. This stop is located in the Choir division, and under expressive control it can be used as a darker ensemble reed when it is dynamically caged. It is carried down to the 16' register to effectively ground the Pedal division.

A very complete Pedal division was desired, with multiple pitches represented from 32' through 4'. Just the 16' registers alone represent nine of the 24 stops in the Pedal division. In addition to independent Pedal registers, full advantage was taken of manual-to-pedal duplexes. The result is a plethora of stops under the organist's control, with a full range of colors and dynamics.

Early on in the design of this instrument, we prepared for a 10-rank Antiphonal. Due to the beneficence of several members, the church was able to contract for this "prepared for" item and have it installed with the chancel instrument. Visually, the rear organ takes its design from the chancel façade. Positioned between the two cases is an 8' Trompette En Chamade with brass bells. Cognizant of its position in the church and the presence of the high-pressure English Tuba in the chancel organ, the stop was voiced on a moderate 7½ inches pressure. By its position, it has presence and lacks the offensiveness that is sometimes associated with this stop. The core of the Antiphonal organ includes a complete 8' principal chorus, a lyrical 8' Gedeckt, and an ethereal pair of 8' Erzähler Celestes.

Foundational support for the Antiphonal division is provided by a Pedal 16'



Marc Conley installing Trompette En Chamade pipes in Antiphonal organ



Arthur E. Schlueter III, the late Jim Garvin, and Arthur E. Schlueter, Jr.



Hendricks Avenue Baptist Church the morning after the fire

Stille Gedeckt and 8' Stille Principal in the Antiphonal Pedal division. In addition to providing foundation for the rear division, these stops are also very useful in larger organ registrations by adding definition and dimension to the chancel bass presence.

Never to be forgotten in an instrument of this size is the need for quiet contemplative moments. Early in our meetings we talked about the need for the organ to have the resources for what we began to refer to as "the whisper." In the Choir division, we added a Ludwigtone stop. This is a wooden set of pipes with a dividing wall in the center of the pipe that has two separate mouths. Its unique construction allows each pipe to produce two notes, one of which can be tuned off-beating. In our stoplist as the Flute Celeste II, when it is drawn with a closed box, full couplers, and the Antiphonal Klein Erzahlers added to it, with a light 16' Pedal stop, there is a moment of being surrounded by an ethereal magic that is at once all enveloping and yet without any weight.

Mechanically this organ uses our electro-pneumatic slider chests, with the organ reeds placed on electro-pneumatic unit chests. Conventional ribbed box regulators are used for the winding system.

The resources of the organ are controlled by a three-manual drawknob console. Built in the English style, the console sits on a rolling platform to allow mobility. The console exterior is built of maple, with an ebonized interior. The console features modern conveniences for the organist, such as multiple memory levels, programmable crescendo and sforzando, transposer, MIDI, and the ability to record and play back organ performances.

To allow full control in the tonal finishing of this instrument, we set sample pipes on the windchests in the organ chambers and then removed the pipes from the chambers to continue work with a portable voicing machine located in the chancel. This allowed us to work unimpeded and be more accurate with cutups and initial nicking, feathering, and flue regulation than could have possible within the confines of the organ chambers and the sea of pipework on each chest. After "roughing in" the pipework voicing, the stops were reinstalled in the organ chamber for final voicing and tonal finishing. In a process that lasted months, the tonal finishing was completed by a team including Daniel Angerstein, Peter Duys, John Tanner, Marc Conley, and Bud Taylor. In addition

to our tonal finishers, our installation team included Marshall Foxworthy, Rob Black, Patrick Hodges, Jeremiah Hodges, Kelvin Cheatham, Joe Sedlacek, and Wilson Luna. I am thankful for their dedication and the long hours they put into this project to make sure that our tonal ideals for this instrument were not only achieved but exceeded.

The new sanctuary was finally at a point of completion by November 16 that we were able to begin the installation. The organ was brought up divisionally to allow autonomous work by our staff in multiple divisions. This allowed 40 ranks of the organ to be brought online when first heard in public on December 23, 2009. On this day, our staff was able to return home to be with their families during Christmas, and two family members, Art Schlueter Jr. and Arthur Schlueter III, were able to begin their Christmas together at the public opening of this church with Handel's *Messiah*. Forever in my memory will be standing tall as father and son during the *Hallelujah Chorus*. As with all organ projects, there was still work to be done to complete and finish the organ, but it was a satisfying conclusion to a year that saw the installation of multiple new instruments by our firm and the fulfillment of a promise to this congregation and community.

A final chapter to this story must be told. To assist their search for an organbuilder and evaluate plans for a new instrument, the organ committee engaged local Jacksonville organbuilder, Jim Garvin, as part of their working group. As I developed my proposal for the church, he was a ready translator to discuss the minutiae of the organ proposal—from chest design, stop type, material construction, winding systems, etc. As a builder, I found it a great pleasure to work with Jim, who ably served as a liaison between the organbuilder and the church. Sadly, during the building of this instrument Jim began a battle with cancer. Even as he was weakened by his fight with the cancer, he never wavered in his role as consultant through the organ installation and dedication. I am happy to say that he lived to sing and worship with this instrument. One of our collective proudest moments was at the inaugural organ dedication with Dr. Al Travis. With a solid look in the eye and a firm stance, we exchanged handshakes as equals who had both worked to the best of our abilities on behalf of Hendricks Avenue Baptist Church. Earlier this year Jim lost his fight with cancer. His funeral was held at Hendricks Avenue Baptist Church, where I again returned to hear organ and choir, but this time to say goodbye. I will forever be grateful for my consultant and colleague I worked with in the completion of this project. Reminiscent of the way the project started, I once again heard Handel, as Jim's final request for his service had been the *Hallelujah Chorus*.

Additional information on our firm and projects can be viewed at <www.pipework-organ.com> or by writing A. E. Schlueter Pipe Organ Company, P.O. Box 838, Lithonia, GA 30055.

—Arthur E. Schlueter III, tonal and artistic direction

All photos taken by Tim Rucci (www.timrucci.com)

#### Hendricks Avenue Baptist Church Three manuals, 60 ranks

##### GREAT—Manual II (unenclosed) (16 ranks)

16'	Violone	61 pipes
8'	Diapason	61 pipes
8'	Violone	12 pipes
8'	Flute Harmonique (1–12 Pedal Bourdon)	49 pipes
8'	Bourdon	61 pipes
4'	Octave	61 pipes
4'	Spire Flute	61 pipes
2 2/4'	Twelfth	61 pipes
2'	Super Octave	61 pipes
IV	Mixture 1 1/2'	244 pipes
III	Klein Mixture 3/4'	183 pipes
16'	Double Trumpet (English shallots)	61 pipes
8'	Trumpet	12 pipes
16'	English Tuba (Choir) (non-coupling)	
8'	English Tuba (Choir) (non-coupling)	

4'	English Tuba (Choir) (non-coupling)	
	Chimes (Choir)	
	Zimbelstern	9 bells
	Great to Great 4'	
	Tremulant	

##### CHOIR—Manual I (enclosed) (13 ranks)

16'	Gemshorn	12 pipes
8'	Hohl Flute	61 pipes
8'	Gemshorn	61 pipes
8'	Gemshorn Celeste	49 pipes
8'	Flute Celeste II (Ludwigtone)	80 pipes
4'	Principal	61 pipes
4'	Spindle Flute	61 pipes
2'	Harmonic Piccolo	61 pipes
1 1/2'	Quint	61 pipes
III	Choral Mixture 2'	183 pipes
8'	Clarinet (English shallots with lift caps)	61 pipes
8'	English Tuba (non-coupling)	61 pipes
	Tremulant	
	Choir to Choir 16'	
	Choir Unison Off	
	Choir to Choir 4'	

##### SWELL—Manual III (enclosed) (14 ranks)

16'	Lieblich Gedeckt	61 pipes
8'	Geigen Principal	61 pipes
8'	Viole de Gamba	61 pipes
8'	Viole Celeste TC	49 pipes
8'	Rohr Flute	12 pipes
4'	Geigen Octave	61 pipes
4'	Nachthorn	61 pipes
2 3/4'	Nazard TC	49 pipes
2'	Flageolet (from 16')	24 pipes
1 3/4'	Tierce TC	49 pipes
IV	Mixture 2'	244 pipes
16'	Bassoon (English shallots with lift caps)	61 pipes
8'	Trumpet (English shallots)	61 pipes
8'	Oboe	12 pipes
4'	Clarion	12 pipes
	Tremulant	
	Swell to Swell 16'	
	Swell Unison Off	
	Swell to Swell 4'	

##### ANTIPHONAL—floating division (10 ranks)

8'	Weit Principal	61 pipes
8'	Gedeckt	61 pipes
8'	Klein Erzähler	61 pipes
8'	Klein Erzähler Celeste	49 pipes
4'	Principal	61 pipes
III	Mixture 2'	183 pipes
8'	Trompette En Chamade	61 pipes

##### ANTIPHONAL PEDAL

16'	Stille Gedeckt	12 pipes
8'	Stille Principal	32 pipes

##### PEDAL (7 ranks)

32'	Violone (digital)	
32'	Bourdon (digital)	
16'	Principal	32 pipes
16'	Violone (Great)	
16'	Gemshorn (Choir)	
16'	Subbass	32 pipes
16'	Lieblich Gedeckt (Swell)	
8'	Octave	32 pipes
8'	Violone (Great)	
8'	Gemshorn (Choir)	
8'	Bourdon	12 pipes
8'	Gedeckt (Swell)	
4'	Choral Bass	12 pipes
4'	Bourdon	12 pipes
IV	Mixture 2 3/4'	128 pipes
32'	Posaune (digital)	
32'	Harmonics (wired Cornet series)	
16'	Trombone (ext Tuba)	12 pipes
16'	Double Trumpet (Great)	
16'	Bassoon (Swell)	
8'	English Tuba (Choir)	
8'	Trumpet (Great)	
4'	Clarion (Great)	
4'	Oboe Clarion (Swell)	

Inter-manual couplers  
Great to Pedal 8', 4'  
Swell to Pedal 8', 4'  
Choir to Pedal 8', 4'  
Antiphonal on Pedal

Swell to Great 16', 8', 4'  
Choir to Great 16', 8', 4'  
Antiphonal on Great

Swell to Choir 16', 8', 4'  
Antiphonal on Choir

Antiphonal on Swell

MIDI controls (programmable as preset stops)  
(with record/playback) (audio included)

MIDI on Pedal  
MIDI on Great  
MIDI on Swell  
MIDI on Choir

Combination system with a minimum of 128 levels of memory

## New Organs



### Kegg Pipe Organ Builders, Hartville, Ohio First Presbyterian Church, Phoenixville, Pennsylvania

The new Kegg organ in the First Presbyterian Church of Phoenixville replaces an organ that had been pieced together with parts mostly from Bartholomay, with some Haskell pipes and other supply house additions. Although many in the church have a high regard for things historical, it became clear that the haphazard installation in the crowded chamber made repair and maintenance of the failing instrument impractical. Even so, the committee expressed a desire to reuse any old material that could be successfully incorporated into the new instrument.

When dealing with an instrument of celebrated historical merit, the process of proper documentation, conservation, and, when appropriate, careful restoration is normally the best course of action. A poorly installed organ of dubious heritage, no matter how old, makes that choice much less clear. When the request comes from a historical perspective, however, with a client wishing to maintain a line of continuity with the past, we do everything we can to respect that heritage.

In the Phoenixville organ, we reused six sets of pipes. The 16' Open Wood Diapason and the 16' Subbass are large pedal pipes that would indeed have been very expensive to replace. We repaired and refinished these pipes, and restored and releathered their original windchests as well. The Swell Gedeckt and Harmonic Flute are two wood stops that were particularly charming in the old organ, and we have retained them as well, replacing only the top two octaves of metal pipes in the Harmonic Flute 2' extension. The Great Dulciana and Unda Maris are very likely Haskell pipes from the organ before the Bartholomay. Their tone is soft and extremely delicate, a luxury in an organ of this size, but the sound is entirely appropriate in the intimate acoustic of the renovated sanctuary.

The stoplist is laid out for all the normal functions of a two-manual church organ. The Great Clarinet and Swell Mixture are prepared. Fund-raising ef-

forts were quite successful, but fell short of allowing these stops to be installed at this time. However, there was some money left, and after studying several of our organs where we have made a two-manual specification playable on a three-manual console, the committee decided to take that option. The plan still calls for adding the prepared stops, but the flexibility afforded by the third manual cannot be overstated.

Director of music David Nicol and organist Mary Nicol, who also chaired the organ committee, made our time in Phoenixville an absolute delight. Far beyond the usual chores of coordinating our work with electricians, heating/AC technicians, and alarm installers, they did an outstanding job of taking care of us as well. There was a steady supply of goodies to eat and drink, and recommendations along with directions for many of the local restaurants. As consultant, Dr. Gordon Turk served the church well in helping them through some difficult spots in their decision-making, and also made helpful suggestions to us during the design process and tonal finishing.

The new organ was dedicated on November 7, 2010, with a recital by Gordon Turk, and the First Presbyterian Church choir giving the premiere performance of Kile Smith's anthem, *Behold, the Best, the Greatest Gift*, commissioned for the occasion.

—Fredrick Bahr

### Kegg Pipe Organ Builders

Charles Kegg, President\*  
Fredrick Bahr, Tonal Director\*  
Philip Brown  
Michael Carden  
Joyce Harper\*  
Philip Laakso  
Thomas Mierau\*  
Bruce Schutrum

\*Members, American Institute of Organbuilders

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## 2011 Summer Carillon Concert Calendar

by Brian Swager

**Albany, New York**  
Albany City Hall, Sundays at 1 pm  
July 24, Elena Sadina  
July 31, George Matthew, Jr.

July 24, Mary Kennedy  
July 31, Gordon Slater  
Aug 7, Lee Cobb  
Aug 14, Jonathan Lehrer

**Alfred, New York**  
Alfred University, Davis Memorial Carillon  
Tuesdays at 7 pm  
July 5, Monika Kazmierczak  
July 12, Toru Takao  
July 19, Karel Keldermans  
July 26, Gordon Slater  
August 2, Sharon Hettinger

**Culver, Indiana**  
Culver Academies, Memorial Chapel Carillon, Saturdays at 4 pm  
July 9, John Gouwens  
July 16, Carol Anne Taylor  
July 23 & 30, Sept 3, John Gouwens

**Danbury, Connecticut**  
St. James Episcopal Church  
July 6, Gerald Martindale, 12:30 pm

**Allendale, Michigan**  
Grand Valley State University, Cook Carillon, Sundays at 8 pm  
July 10, James Fackenthal  
July 17, Timothy Sleep  
July 24, Helen Hawley  
July 31, GVSU Carillon Collaborative  
August 7, Open Tower  
August 14, Patrick Macoska  
August 21, Julianne Vanden Wyngaard

**Dayton, Ohio**  
Deeds Carillon  
July 24, August 7, 21, 3 pm  
August 27, 2 pm  
September 5, noon  
September 11, 3 pm  
Larry Weinstein, carillonneur

**Ames, Iowa**  
Iowa State University  
September 24, Arie Abbenes

**Denver, Colorado**  
University of Denver, Williams Carillon  
Wednesdays at 7 pm  
July 6, Koen van Assche  
July 20, Anne Kroeze  
August 3, Carlo van Ulft  
August 17, Janet Tebbel

**Bloomfield Hills, Michigan**  
Christ Church Cranbrook, Sundays at 5 pm  
July 10, Eddy Mariën & Tom Lee  
July 17, Toru Takao  
July 24, Stefano Colletti

**Detroit, Michigan**  
St. Mary's of Redford Catholic Church  
Saturdays at 5:15 pm  
July 9, Eddy Mariën & Tom Lee  
July 16, Toru Takao  
July 23, Anna Kasprzycka

Kirk in the Hills Presbyterian Church  
Sundays at 10 am and noon  
July 10, Eddy Mariën & Tom Lee  
July 17, Toru Takao & Kasia Piastowska  
July 24, Stefano Colletti  
September 4, Dennis Curry

**East Lansing, Michigan**  
Michigan State University, Beaumont Tower Carillon, Wednesdays at 6 pm  
July 6, Ulla Laage  
July 13, Eddy Mariën & Tom Lee  
July 20, Ray McLellan  
July 27, Stefano Colletti  
August 3, Sally Harwood

**Centralia, Illinois**  
Centralia Carillon  
September 3, Jeff Daehn, 2 pm  
September 3, Linda Dzuris, 2:45 pm  
September 4, Laura Ellis, 2 pm  
September 4, Carlo van Ulft, 2:45 pm  
September 9, Carlo van Ulft, 7 pm  
September 16, Carlo van Ulft, 7 pm  
September 23, Carlo van Ulft, 7 pm

**Erie, Pennsylvania**  
Penn State University, Smith Chapel  
Thursdays at 7 pm  
July 14, Toru Takao  
July 21, Karel Keldermans  
July 28, Gordon Slater  
August 4, Sharon Hettinger

**Chicago, Illinois**  
University of Chicago, Rockefeller Chapel  
Sundays at 6 pm  
July 10, Monika Kazmierczak  
July 17, Brian Tang  
July 24, Wylie Crawford  
July 31, Stefano Colletti  
August 7, Melissa Weidner  
August 14, Janet Tebbel  
August 21, Andrew Wetzel

**Fort Washington, Pennsylvania**  
St. Thomas Church, Whitemarsh  
Tuesdays at 7 pm  
July 5, Geert D'hollander  
July 12, Amy Johansen  
July 19, Stefano Colletti  
July 26, Toru Takao  
August 2, Lisa Lonie

**Cohasset, Massachusetts**  
St. Stephen's Episcopal Church  
Sundays at 6 pm  
July 10, Gijbert Kok  
July 17, Monika Kazmierczak

**Gainesville, Florida**  
University of Florida, Sundays at 3 pm  
July 17, Amy Johansen  
August 14, Jonathan Casady

GREAT			CHOIR		
16'	Viola (ext #9)	12 pipes	8'	Rohrflute	Great
8'	Solo Diapason III++		8'	Unda Maris II	Great
1.	8' Principal	61 pipes	4'	Koppelflute	Great
2.	8' Rohrflute°	61 pipes	8'	Clarinet	Great (prep)
3.	8' Dulciana°	61 pipes+	8'	Gedeckt	Swell
4.	8' Unda Maris TC°	49 pipes+	8'	Viola	Swell
5.	4' Octave	73 pipes	8'	Viola Celeste	Swell
6.	4' Koppelflute°	61 pipes	4'	Harmonic Flute	Swell
	2' Fifteenth (from #5)		2'	Flute	Swell
7.	IV Mixture	244 pipes	II	Cornet	Swell
	Trumpet (from #15)		8'	Trumpet	Swell
	8' Clarinet° (prepared)		8'	Oboe	Swell
	Tremulant			Choir 16, 4	
	Chimes (21 bells)			Swell to Choir 16, 8, 4	
	Zimbelstern (5 handbells)				
	Great 16, UO, 4				
	Swell to Great 16, 8, 4				
	Choir to Great 8				
*Enclosed separately from Swell					
++Plays #1, #5, #17 all at 8' pitch					
SWELL			PEDAL		
8.	8' Gedeckt	61 pipes+	17.	16' Diapason	56 pipes+
9.	8' Viola	73 pipes	16'	Viola (from #9)	
10.	8' Viola Celeste GG	54 pipes	18.	16' Subbass	44 pipes+
11.	4' Principal	73 pipes	8'	Octave (from #17)	
12.	4' Harmonic Flute	73 pipes+	8'	Subbass (from #18)	
	4' Viola (from #9)		8'	Viola (from #9)	
13.	2 2/3' Nazard	61 pipes	8'	Gedeckt (from #8)	
	2' Octave (from #11)		4'	Octave (from #17)	
	2' Flute (from #12)		32'	Harmonics (derived)	
14.	1 1/2' Tierce	61 pipes	16'	Trumpet (from #15)	
	1 1/2' Larigot (from #13)		8'	Trumpet (from #15)	
	III Mixture (prepared)		4'	Oboe (from #16)	
	16' Bassoon (from #9 & 16)			Great to Pedal 8, 4	
15.	8' Trumpet	73 pipes		Swell to Pedal 8, 4	
16.	8' Oboe	61 pipes		Choir to Pedal 8, 4	
	4' Clarion (from #15)				
	Tremulant				
	Swell 16, UO, 4				

+Pipes from previous organ

Three manuals, 21 ranks, 1,324 pipes



**Glencoe, Illinois**

Chicago Botanic Garden  
Mondays at 7 pm  
July 11, Monika Kazmierczak  
July 18, Brian Tang  
July 25, Wylie Crawford (Christmas in July)  
August 1, Stefano Colletti  
August 8, Melissa Weidner  
August 15, Janet Tebbel  
August 22, Andrew Wetzel  
August 29, Christine Power  
September 5, Mark Lee

**Grand Rapids, Michigan**

Grand Valley State University  
Wednesdays at noon  
July 6, Gordon Slater  
July 13, James Fackenthal  
July 20, Timothy Sleep  
July 27, Julianne Vanden Wyngaard

**Grosse Pointe Farms, Michigan**

Grosse Pointe Memorial Church  
Tuesdays at 7:15 pm  
July 5, Phyllis Webb & church volunteers

**Hartford, Connecticut**

Trinity College Chapel, Wednesdays at 7 pm  
July 6, Ellen Dickinson  
July 13, Frans Haagen  
July 20, Toru Takao & Kasia Piastowska  
July 27, Melissa Weidner  
August 3, Wesley Arai  
August 10, George Matthew, Jr.  
August 17, Jon Lehrer

**Jackson, Tennessee**

First Presbyterian Church  
August 28, 6:45 pm, Jackson Symphony  
Orchestra and carillon

**Kennett Square, Pennsylvania**

Longwood Gardens, Sundays at 3 pm  
July 17, Stefano Colletti  
July 24, Toru Takao  
July 31, Janet Tebbel, with Bruce Mc-  
Neel, guitar  
August 12, 7:30 & 8:30 pm: Cast In  
Bronze (mobile carillon)  
August 14, Carol Jickling Lens  
August 21, Lisa Lonie with the Alexan-  
der Brass Quintet

**LaPorte, Indiana**

The Presbyterian Church of LaPorte  
Sundays at 4 pm  
July 17, Carol Anne Taylor  
August 28, John Gouwens

**Luray, Virginia**

Luray Singing Tower  
Tuesdays, Thursdays, Saturdays and Sun-  
days in July, and August at 8 pm, David  
Breneman, carillonneur  
July 7, Geert D'hollander  
July 21, Stefano Colletti

**Madison, Wisconsin**

University of Wisconsin, Thursdays at 7:30 pm  
July 7, Lyle Anderson  
July 14, Lyle Anderson  
July 21, Sue Bergren  
July 28, Dave Johnson

**Mariemont, Ohio**

Mary M. Emery Memorial Carillon  
Sundays at 7 pm  
July 10, July 24, August 7, August 21,  
September 5, 2 pm, Richard D. Gegner  
July 17, August 14, September 4, Rich-  
ard M. Watson  
July 31, August 28, Richard D. Gegner  
& Richard M. Watson

**Middlebury, Vermont**

Middlebury College, Fridays at 7 pm  
July 8, Gordon Slater  
July 15, Stefano Colletti  
July 22, Elena Sadina & Sergei Gratchev  
July 29, Hans Uwe Hielscher  
August 5, George Matthew, Jr.  
August 12, George Matthew, Jr.

**Minneapolis, Minnesota**

Central Lutheran Church, Sundays 11:15 am  
July 10, Anna Kasprzycka  
July 17, Margo Halsted  
July 24, James Fackenthal

**Montreal, Quebec**

St. Joseph's Oratory, Sundays at 2:30 pm  
July 10, Stefano Colletti  
July 17, Eddy Mariën  
August 7, Jonathan Hebert & Andrée-  
Anne Doane

**Naperville, Illinois**

Naperville Millennium Carillon  
Tuesdays at 7 pm  
July 5, Eddy Mariën & Tom Lee  
July 12, Monika Kazmierczak  
July 19, Brian Tang  
July 26, Wylie Crawford  
August 2, Stefano Colletti  
August 9, Melissa Weidner  
August 16, Janet Tebbel  
August 23, Andrew Wetzel

**New Haven, Connecticut**

Yale University, Yale Memorial Carillon  
Fridays at 7 pm  
July 8, Frans Haagen  
July 15, Ellen Dickinson  
July 22, Toru Takao & Kasia Piastowska  
July 29, Melissa Weidner  
August 5, Wesley Arai  
August 12, Jessica Hsieh & Darren Zhu

**Northfield, Vermont**

Norwich University, Saturdays at 1 pm  
July 9, Gordon Slater  
July 16, Stefano Colletti  
July 23, Elena Sadina & Sergei Gratchev  
July 30, Hans Uwe Hielscher  
August 6, George Matthew, Jr.

**Norwood, Massachusetts**

Norwood Memorial Municipal Building  
Mondays at 7 pm  
July 11, Gijsbert Kok  
July 18, Monika Kazmierczak  
July 25, Brian Tang  
August 1, Gordon Slater  
August 8, Lee Cobb  
August 15, Jonathan Lehrer

**Ottawa, Ontario**

Peace Tower Carillon, weekdays at 11 am  
July 5, Frans Haagen  
July 12, Stefano Colletti  
July 19, Eddy Mariën  
July 26, Student Recital

**Owings Mills, Maryland**

McDonogh School, Fridays at 7 pm  
July 8, Geert D'hollander  
July 15, Karel Keldermans  
July 22, Stefano Colletti  
July 29, Toru Takao

**Philadelphia, Pennsylvania**

First United Methodist Church of German-  
town, Mondays at 7:30 pm  
July 11, Amy Johansen  
July 18, Stefano Colletti

**Plainfield, New Jersey**

Grace Episcopal Church  
August 21, 12:30 pm, Gerald Martindale

**Princeton, New Jersey**

Princeton University, Grover Cleveland  
Tower, Sundays at 1 pm  
July 10, Amy Johansen  
July 17, Karel Keldermans  
July 24, Lisa Lonie  
July 31, Toru Takao & Kasia Piastowska  
August 7, Carol Jickling Lens  
August 14, Lee Cobb  
August 21, Ed Nassor  
August 28, James Fackenthal  
September 4, Doug Gefvert

**Rochester, Minnesota**

Mayo Clinic  
August 7, 4 pm, Laura Ellis

**Rochester, New York**

University of Rochester, Hopeman Mem-  
orial Carillon, Mondays at 7 pm  
July 11, Toru Takao  
July 18, Karel Keldermans  
July 25, Gordon Slater  
August 1, Sharon Hettinger

**St. Paul, Minnesota**

House of Hope Presbyterian Church  
Sundays at 4 pm  
July 10, Anna Kasprzycka  
July 17, Margo Halsted  
July 24, James Fackenthal  
July 31, Dave Johnson

**Sewanee, Tennessee**

University of the South, Sundays at 4:45 pm  
July 10, John Bordley  
July 13, 5 pm, Anna Kasprzycka  
July 17, Richard Shadinger  
July 24, Mary McFarland

**Springfield, Massachusetts**

Trinity United Methodist Church  
July 7, 7 pm, Gerald Martindale

**Springfield, Missouri**

Missouri State University, Jane A. Meyer  
Carillon, Sundays at 7 pm  
July 10, Helen Hawley  
August 14, Laura Ellis  
September 11, Janet Tebbel

**Storrs, Connecticut**

Storrs Congregational Church  
July 18, 7 pm, George Matthew, Jr.

**Toronto, Ontario**

University of Toronto, Soldiers' Tower  
Wednesdays at 6 pm  
July 6, Frans Haagen  
July 13, Stefano Colletti  
July 20, Eddy Mariën

**Valley Forge, Pennsylvania**

Washington Memorial Chapel,  
Wednesdays at 7:30 pm  
July 6, Geert D'hollander  
July 13, Amy Johansen

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July 20, Stefano Colletti  
July 27, Toru Takao  
August 3, Doug Gefvert  
August 10, Carol Jickling Lens  
August 17, Lee Cobb  
August 24, Doug Gefvert & Irish Thunder Pipes & Drums  
August 31, James Fackenthal**Wellesley, Massachusetts**  
Wellesley College, Saturdays at 6 pm  
July 9, 2 pm, Gerald Martindale  
July 16, Amy Allport  
July 23, Lucy Dechene  
August 6, Daniel Kehoe  
August 13, Jonathan Lehrer**Williamsville, New York**  
Calvary Episcopal Church  
Wednesdays at 7 pm  
July 6, Gloria Werblow & Joan Sulecki  
July 20, Karel Keldermans  
July 27, Gordon Slater  
August 3, Sharon Hettinger**Victoria, British Columbia**  
Netherlands Centennial Carillon  
Sundays at 3 pm, July–August  
Rosemary Laing, Carillonneur**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  
**Heather & Mark Paisar**; First Presbyterian, Neenah, WI 7 pm16 JULY  
**Gordon Turk**; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon  
**Carol Anne Taylor**, carillon; Memorial Chapel, Culver Academies, Culver, IN 4 pm17 JULY  
**Nathan Laube**; The Mother Church, Boston, MA 7 pm  
**Edward Moore**; St. Paul R.C. Cathedral, Pittsburgh, PA 4 pm  
**Timothy Harrell**; Trinity Episcopal, Solebury, PA 4 pm  
**Russell Weismann**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm  
**Lynne Davis**; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm  
**Brian Tang**, carillon; University of Chicago, Chicago, IL 6 pm19 JULY  
**Stephen Tharp**; Merrill Auditorium, Portland, ME 7:30 pm  
POE students; Old West Church, Boston, MA 8 pm  
**Charles Tompkins**; Christ Episcopal, Roanoke, VA 7:30 pm20 JULY  
**Faythe Freese, James Higdon, Jack Mitchener, Alan Morrison, Peter Sykes, & Todd Wilson**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Joshua Stafford**; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm  
**Adrian Foster**; Church of the Advent, Cape May, NJ 8 pm  
**Lou Carol Fix**; Old Salem Visitor Center, Winston-Salem, NC 12 noon  
**Joanne Peterson**; All Saints Episcopal, Appleton, WI 12:15 pm  
**Kirsten Synnestvedt**; Sinsinawa Mound, Sinsinawa, WI 7 pm22 JULY  
From Age to Age; Cathedral of St. Paul, St. Paul, MN 7:30 pm23 JULY  
**Gordon Turk**; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon  
**John Gouwens**, carillon; Memorial Chapel, Culver Academies, Culver, IN 4 pm  
**Nathan Laube**; First Congregational, Oshkosh, WI 12 noon24 JULY  
**J. Christopher Pardini**; St. Paul R.C. Cathedral, Pittsburgh, PA 4 pm  
**Richard Fitzgerald**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm  
**Ken Cowan**; Shepherd of the Bay Lutheran, Ellison Bay, WI 7 pm  
**Wylie Crawford**, carillon; University of Chicago, Chicago, IL 6 pm  
**Christopher Stroh**; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm26 JULY  
**Jennifer McPherson**; King's Chapel, Boston, MA 12:15 pm**Andrea Printy**; Old West Church, Boston, MA 8 pm  
**Thomas Baugh**; Christ Episcopal, Roanoke, VA 7:30 pm27 JULY  
**Michael Kleinschmidt**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Gordon Turk**; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm  
**Mary Lou Peeples**; Old Salem Visitor Center, Winston-Salem, NC 12 noon  
**Frank Rippl & Don Verkuilen**; St. Bernard's Catholic Church, Appleton, WI 12:15 pm  
**Wyatt Smith**; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm  
**Gerhard Weinberger**; Sinsinawa Mound, Sinsinawa, WI 7 pm30 JULY  
**Gordon Turk**; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon  
**John Gouwens**, carillon; Memorial Chapel, Culver Academies, Culver, IN 4 pm31 JULY  
**Heywood Alexander & Ernie Drown**, harpsichord and organ, with recorder and flute; The Randolph Church, Randolph, NH 4 pm  
**Stephen Distad & Robert Frazier**; Cathedral of St. Patrick, New York, NY 4:45 pm  
**Donald Fellows**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm  
**Jack Mitchener**; Interlochen Center for the Arts, Interlochen, MI 5 pm  
**Stefano Colletti**, carillon; University of Chicago, Chicago, IL 6 pm2 AUGUST  
**Sophie-Véronique Cauchefer-Choplin**; Merrill Auditorium, Portland, ME 7:30 pm  
**Louise Munding**, with soprano and viola; Old West Church, Boston, MA 8 pm3 AUGUST  
**Hans-Uwe Hielscher**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Gordon Turk**; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm  
**Jeff Verkuilen**; Holy Cross Catholic Church, Kaukauna, WI 12:15 pm  
**James Hammann**; Sinsinawa Mound, Sinsinawa, WI 7 pm4 AUGUST  
**Gordon Turk**, with orchestra; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm6 AUGUST  
Exsultemus & Newton Baroque, Telemann cantatas; Second Church in Newton, West Newton, MA 8 pm  
**Gordon Turk**; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon7 AUGUST  
**Stephen Schnurr**; St. Paul R.C. Cathedral, Pittsburgh, PA 4 pm  
**Gerhard Weinberger**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm  
**Melissa Weidner**, carillon; University of Chicago, Chicago, IL 6 pm9 AUGUST  
**James Jones**, with trumpet; Merrill Auditorium, Portland, ME 7:30 pm  
**Allison Clark**; King's Chapel, Boston, MA 12:15 pm  
**Lee Ridgway**; Old West Church, Boston, MA 8 pm10 AUGUST  
**Rosalind Mohnsen**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Eric Plutz**; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm  
**John Skidmore**; St. Joseph Catholic Church, Appleton, WI 12:15 pm  
**David Jonies**; St. John's Cathedral, Milwaukee, WI 12:15 pm  
**David Pitt**; Sinsinawa Mound, Sinsinawa, WI 7 pm14 AUGUST  
**Michie Akin**, piano & organ; St. Barnabas Episcopal, Berlin, NH 4 pm**A four-inch Professional Card  
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**Michael Bower**; Cathedral of St. Patrick, New York, NY 4:45 pm  
**Donald Fellows**; St. Paul R.C. Cathedral, Pittsburgh, PA 4 pm  
**Paul Murray**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm  
**Janet Tebbel**, carillon; University of Chicago, Chicago, IL 6 pm  
**Patrick Burkhart**; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

16 AUGUST  
**Dave Wickerham**; Merrill Auditorium, Portland, ME 7:30 pm  
**Jen McPherson**; Old West Church, Boston, MA 8 pm

17 AUGUST  
**Mark Steinbach**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Blake Doss**; First English Lutheran, Appleton, WI 12:15 pm  
**Derek Nickels**; Sinsinawa Mound, Sinsinawa, WI 7 pm

21 AUGUST  
**Kathy Sacco**; St. Paul R.C. Cathedral, Pittsburgh, PA 4 pm  
**Leo Abbott**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm  
**Nathan Laube**; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm  
**Andrew Wetzel**, carillon; University of Chicago, Chicago, IL 6 pm

23 AUGUST  
**Chelsea Chen**; Merrill Auditorium, Portland, ME 7:30 pm  
**Peter Kranefoed**; King's Chapel, Boston, MA 12:15 pm  
**Brandon Santini**; Old West Church, Boston, MA 8 pm

24 AUGUST  
**Andrew Sheranian**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Peter Richard Conte**; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm  
**Derek Nickels**; St. Joseph's Catholic Church, Appleton, WI 12:15 pm  
**R. Monty Bennett**; Sinsinawa Mound, Sinsinawa, WI 7 pm

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

27 AUGUST  
 Exsultemus & Newton Baroque, Telemann cantatas; Second Church in Newton, West Newton, MA 8 pm  
**Gordon Turk**; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon

28 AUGUST  
**Daniel Sañez**; St. Paul R.C. Cathedral, Pittsburgh, PA 4 pm  
**Federico Andreoni**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm  
**Nathan Laube**; Shepherd of the Bay Lutheran, Ellison Bay, WI 7 pm  
**Dean Whiteway**; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

30 AUGUST  
**Ray Cornils**, with Kotschmar Festival Brass; Merrill Auditorium, Portland, ME 7:30 pm  
**Lisa Massaglia**; King's Chapel, Boston, MA 12:15 pm

31 AUGUST  
**Luca Massaglia**, with saxophone; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Gordon Turk**; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm  
**Ralph & Marilyn Freeman**; St. Paul Lutheran, Neenah, WI 12:15 pm  
**Stephen Steely**; Sinsinawa Mound, Sinsinawa, WI 7 pm

**UNITED STATES  
 West of the Mississippi**

15 JULY  
**Naomi Shiga**; Christ Episcopal, Tacoma, WA 12 noon

17 JULY  
**Leo Abbott**; St. Mary's Cathedral, San Francisco, CA 3:30 pm  
**John Karl Hirten**; California Palace of the Legion of Honor, San Francisco, CA 4 pm  
**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

18 JULY  
**Sal Soria**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

21 JULY  
**Garrett Collins**; St. Boniface Church, San Francisco, CA 1 pm

23 JULY  
**Keith Thompson**; California Palace of the Legion of Honor, San Francisco, CA 4 pm

24 JULY  
**Keith Thompson**; California Palace of the Legion of Honor, San Francisco, CA 9 am  
**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

25 JULY  
**Helmuth Luksch**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

28 JULY  
**Garrett Collins**; St. Boniface Church, San Francisco, CA 1 pm

31 JULY  
**Gerhard Weinberger**; St. Mary's Cathedral, San Francisco, CA 3:30 pm  
**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

1 AUGUST  
**Christopher Houlihan**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

4 AUGUST  
**Garrett Collins**; St. Boniface Church, San Francisco, CA 1 pm

6 AUGUST  
**David Hegarty**; California Palace of the Legion of Honor, San Francisco, CA 4 pm

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**David Gell**, with voice, classical guitar, and piano; Trinity Episcopal, Santa Barbara, CA 3 pm

7 AUGUST  
**Alan Montgomery**; St. Mary's Cathedral, San Francisco, CA 3:30 pm  
**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

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

14 AUGUST  
**Weston Jennings**; St. Mary's Cathedral, San Francisco, CA 3:30 pm  
**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

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

19 AUGUST  
**Jonathan Wohlers**; Christ Episcopal, Tacoma, WA 12 noon

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

22 AUGUST  
**Dennis James**, silent film accompaniment; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

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

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

#### INTERNATIONAL

15 JULY  
**Bine Bryndorf**; St. Saviour's Church, Oundle, UK 1 pm  
**Tom Wimpenny**, with Abbey Girls Choir; St. Albans Cathedral, Oundle, UK 10 am

16 JULY  
**Claudia Termini**; Basilica Antica, Oropa, Italy 9 pm

17 JULY  
**Craig Cramer**; Fredricksborg Castle, Hillerød, Denmark 4 pm

**Christophe Mantoux**; Chartres Cathedral, Chartres, France 4:30 pm  
**Mario Duella**, with flute; Santuario della Madonna delle Grazie, Portula/Novareia, Italy 5 pm  
**James Metzler**; Ely Cathedral, Ely, UK 5:15 pm

18 JULY  
**David Aprahamian Liddle**; St. Michael's Cornhill, London, UK 1 pm  
**Maxine Thévenot**; Central Presbyterian, Hamilton, ON, Canada 7:30 pm

19 JULY  
**James O'Donnell**; Westminster Abbey, London, UK 7 pm  
**Nina De Sole**; St. James United Church, Montreal, QC, Canada 12:30 pm

20 JULY  
**Gillian Weir**; Holmens Kirke, Copenhagen, Denmark 12 noon  
**Gillian Weir**; Sorø Kirke, Sorø, Denmark 8 pm  
**Martin Baker**; Westminster Cathedral, London, UK 7:30 pm  
**Tom Loney**; St. James' Anglican Church, Orillia, ON, Canada 12:15 pm  
**Konstantin Volostnov**; Christ's Church Cathedral, Hamilton, ON, Canada 7:30 pm

21 JULY  
**Winfried Bönig**; St. Petri Dom, Bremen, Germany 7 pm  
**Robert Gallagher**; St. Matthew's Westminster, London, UK 1:05 pm  
**Ken Cowan**, with orchestra; Centenary United Church, Hamilton, ON, Canada 7:30 pm

22 JULY  
**Alessandro Bianchi**; Chiesa di S. Eurosia, Pralungo/S. Eurosia, Italy 9 pm  
**Philip Crozier**; Marktkirche, Halle, Germany 8 pm

23 JULY  
**Martyn Noble**; Liverpool Cathedral, Liverpool, UK 4 pm  
**John Kitchen**; St. John the Evangelist, London, UK 7:30 pm  
**Philip Crozier**; Marktkirche, Hannover, Germany 6 pm

24 JULY  
**Philip Crozier**; Dom, Magdeburg, Germany 4 pm

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**Jonathan Ryan**; Wallfahrtsbasilika, Werl, Germany 7:30 pm  
**Livio Vanoni**; Cappella di S. Marta e Chiesa di S. Giacomo, Campertogno, Italy 9 pm  
**Simon Bell**; Westminster Abbey, London, UK 5:45 pm  
**Dominique Joubert**; Eglise Chalmers-Wesley, Vieux-Québec, QC, Canada 6 pm

26 JULY  
**Robert Quinney**; Westminster Abbey, London, UK 7 pm  
**Jean-Willy Kunz**; St. James United Church, Montreal, QC, Canada 12:30 pm

27 JULY  
**Maxine Thévenot**; St. Michael and All Angels, Croydon, Surrey, UK 12:30 pm  
**Gillian Weir**; Aalborg Domkirke, Aalborg, Denmark 7:30 pm  
**Blair Bailey**; St. James' Anglican Church, Orillia, ON, Canada 12:15 pm  
**Stephanie Burgoyne & William Vandertuin**; Christ's Church Cathedral, Hamilton, ON, Canada 1 pm

28 JULY  
**Markus Eichenlaub**; St. Petri Dom, Bremen, Germany 7 pm  
**Ennio Cominetti**; Chiesa di S. Lorenzo, Sostegno, Italy 9 pm  
**Kola Owolabi**; Church of St. Andrew and St. Paul, Montreal, QC, Canada 12:15 pm

29 JULY  
**Jonathan Ryan**; Münster, Konstanz, Germany 8 pm  
**Grazia Salvatori & Francesca De Santis**; Chiesa di Santa Maria Vergine Assunta, Viverone, Italy 9 pm  
**Philip Crozier**; Leonhardskirche, Basel, Switzerland 6:15 pm

30 JULY  
**Mario Duella**; Chiesa di Sant'Anna al Montrigone, Borgosesia, Italy 5 pm  
**Sergio Paolini**; Chiesa di S. Antonio, Borgosesia, Italy 9 pm  
**Anthony Norcliffe**; Liverpool Cathedral, Liverpool, UK 4 pm  
**Tim Wakerell**; Bloomsbury Central Baptist, London, UK 4 pm  
**Philip Crozier**; Le Musée Suisse de l'Orgue, Roche, Switzerland 5 pm  
**John Scott**; Church of St. John the Evangelist, Elora, ON, Canada 2 pm

31 JULY  
**Jonathan Ryan**; Basilika St. Marien, Kevelaer, Germany 4:30 pm  
**Paul Derrett**; Westminster Abbey, London, UK 5:45 pm  
**Rich Spotts**; Eglise Chalmers-Wesley, Vieux-Québec, QC, Canada 6 pm

1 AUGUST  
**Luigi Muratori**; Chiesa dei SS. Giovanni e Giuseppe, Mollia, Italy 9 pm

2 AUGUST  
**Leonardo Ciampa**; Chiesa di S. Maurizio, Vocca, Italy 9 pm  
**Jon Laukvik**; Westminster Abbey, London, UK 7 pm  
**Kurt-Ludwig Forg**; St. James United Church, Montreal, QC, Canada 12:30 pm

3 AUGUST  
**Leonardo Ciampa**; Chiesa di S. Margherita, Balmuccia, Italy 9 pm  
**Maxine Thévenot**; Rosslyn Hill Unitarian Chapel, London, UK 7 pm  
**Richard Hansen**; St. James' Anglican Church, Orillia, ON, Canada 12:15 pm

4 AUGUST  
**Albrecht Koch**; St. Petri Dom, Bremen, Germany 7 pm  
**Massimo Andrea Verzilli**; Chiesa di S. Maria delle Grazie, Varallo, Italy 9 pm  
**Virgile Monin**; Church of St. Andrew and St. Paul, Montreal, QC, Canada 12:15 pm

5 AUGUST  
**Philip Crozier**; Grote Kerk, Breda, Holland 8 pm

**Jonathan Ryan**; Hauptkirche St. Petri, Hamburg, Germany 6:30 pm  
**Christophe Mantoux**; St. Wenzelskirche, Naumburg, Germany 7:30 pm  
**Jacques Boucher**, with violin; Chiesa della Beata Vergine Assunta, Scopello, Italy 9 pm  
**Esteban Iriarte**; Parroquia de San Martin de Tours de Ataun, San Sebastian, Spain 8 pm

6 AUGUST  
**Gillian Weir**; St. Thomas Kirche, Leipzig, Germany 3 pm  
**Jonathan Ryan**; Dom, Limburg, Germany 4 pm  
**Jacques Boucher**, with violin; Chiesa di S. Giovanni Battista, Alagna, Italy 9 pm  
**Giampaolo di Rosa**; Parroquia de Santa María de Tolosa, San Sebastian, Spain 8 pm  
**Loreta Imaz**; Santa María la Real de Azkoitia, San Sebastian, Spain 8 pm  
**Adrian Griffiths**; Liverpool Cathedral, Liverpool, UK 4 pm

7 AUGUST  
**Philip Crozier**; Frederiksberg Slotskirke, Denmark 5 pm  
**Jonathan Ryan**; Schlosskirche, Varel, Germany 6 pm  
**Walter D'Arcangelo**; Chiesa di S. Stefano, Piode, Italy 9 pm  
**Alessandro Bianchi**; Parroquia del Salvador de Ursubil, San Sebastian, Spain 8 pm  
**Ádám Kiss**; St. Michael's Abbey, Farnborough, UK 3 pm, Choral Vespers 4:45 pm  
**Emmanuel Bernier**; Eglise Chalmers-Wesley, Vieux-Québec, QC, Canada 6 pm

8 AUGUST  
**Colin Walsh**; Chiesa di Maria Vergine Assunta, Grignasco, Italy 9 pm  
**Daniel Roth**; Parroquia de San Vicente, San Sebastian, Spain 8 pm

9 AUGUST  
**Massimiliano Guido**; Chiesa di S. Michele Arcangelo, Rastiglione, Italy 9 pm  
**Giampaolo di Rosa**; Catedral del Buen Pastor, San Sebastian, Spain 8 pm  
**James McVinnie**; Westminster Abbey, London, UK 7 pm  
**Vincent Thévenaz**; St. James United Church, Montreal, QC, Canada 12:30 pm

10 AUGUST  
**Philip Crozier**; Sorø Klosterkirke, Denmark 8 pm  
**Eugenio Maria Fagiani**; Chiesa di S. Sebastiano, Trivero/Bulliana, Italy 9 pm  
**Alessandro Bianchi**; Iglesia de San Ignacio, San Sebastian, Spain 8 pm  
**Wilhelmina Tiemersma**; St. James' Anglican Church, Orillia, ON, Canada 12:15 pm

11 AUGUST  
**Tobias Gravenhorst**; St. Petri Dom, Bremen, Germany 7 pm  
**Jonathan Ryan**; Marienkirche, Lübeck, Germany 7 pm  
**Fabio Macera**; Chiesa di S. Antonio Abate, Parrocchia di Brugaro, Cravagliana, Italy 9 pm  
**Esteban Landart**; Iglesia de Iesu de Riberas de Loyola, San Sebastian, Spain 8 pm  
**Thomas Ospital & Yoann Erchoff**; Iglesia de Santa María de Deba, San Sebastian, Spain 8 pm  
**Vincent Thévenaz**; Church of St. Andrew and St. Paul, Montreal, QC, Canada 12:15 pm

12 AUGUST  
**Philip Crozier**; Sct. Nicolai Kirke, Rønne, Bornholm, Denmark 8 pm  
**Maxine Thévenot**; Magdeburger Dom, Magdeburg, Germany 8 pm  
**Giulio Mercati**; Chiesa di S. Bartolomeo, Scopa, Italy 9 pm

13 AUGUST  
**Jonathan Ryan**; Marienkirche, Reutlingen, Germany 8 pm  
**Luca Ratti**; Chiesa di S. Lorenzo, Crevola, Italy 9 pm

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## PUBLICATIONS/ RECORDINGS

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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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## PUBLICATIONS/ RECORDINGS

Like the harpsichord? **Harpsichord Technique: A Guide to Expressivity**, second edition, by Nancy Metzger is a hands-on guide for touch and historically informed performance. [www.rcip.com/musicadulce](http://www.rcip.com/musicadulce).

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The Organ Historical Society has released *Historic Organs of Indiana*, 4 CDs recorded at the OHS National Convention in Central Indiana in July, 2007. Nearly 5 hours of music features 31 pipe organs built between 1851–2004, by Aeolian-Skinner, Skinner, Henry Erben, Felgmaker, Hook & Hastings, Kilgen, Kimball, and many more builders. Performers include Ken Cowan, Thomas Murray, Bruce Stevens, Carol Williams, Christopher Young, and others. A 40-page booklet with photos and stoplists is included. OHS-07 4-CD set is priced at \$34.95 (OHS members, \$31.95) plus shipping. Visit the OHS Online Catalog for this and over 5,000 other organ-related books, recordings, and sheet music: [www.ohscatalog.org](http://www.ohscatalog.org).

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**Historic Organs of Seattle: A Young Yet Vibrant History**, the latest release from OHS, is a four-disc set recorded at the 2008 OHS national convention, held in the Seattle, Washington area. Nearly five hours of music feature historic organs by Aeolian-Skinner, Casavant, Hook & Hastings, and Hutchings-Votey, Kilgen, Tallman, Woodberry, Hinners, Cole & Woodberry, plus instruments by Flentrop, C. B. Fisk, and Rosales, and Pacific Northwest organbuilders Paul Fritts, Martin Pasi, John Brombaugh, Richard Bond, and many more! Renowned organists Douglas Cleveland, Julia Brown, J. Melvin Butler, Carole Terry, Bruce Stevens, and others are featured in live performances on 24 pipe organs built between 1871 and 2000. Includes a 36-page booklet with photographs and stoplists. \$34.95, OHS members: \$31.95. For more info or to order: <http://OHSCatalog.com/hiorofse.html>.

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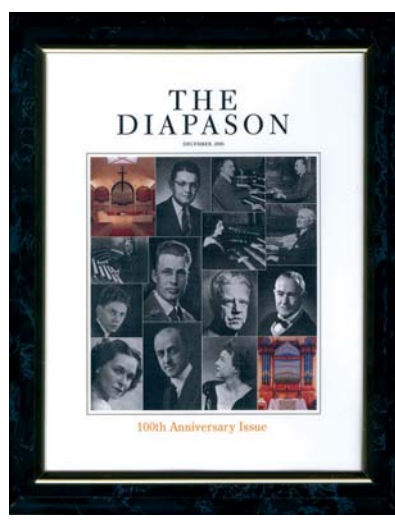
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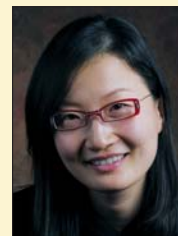
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