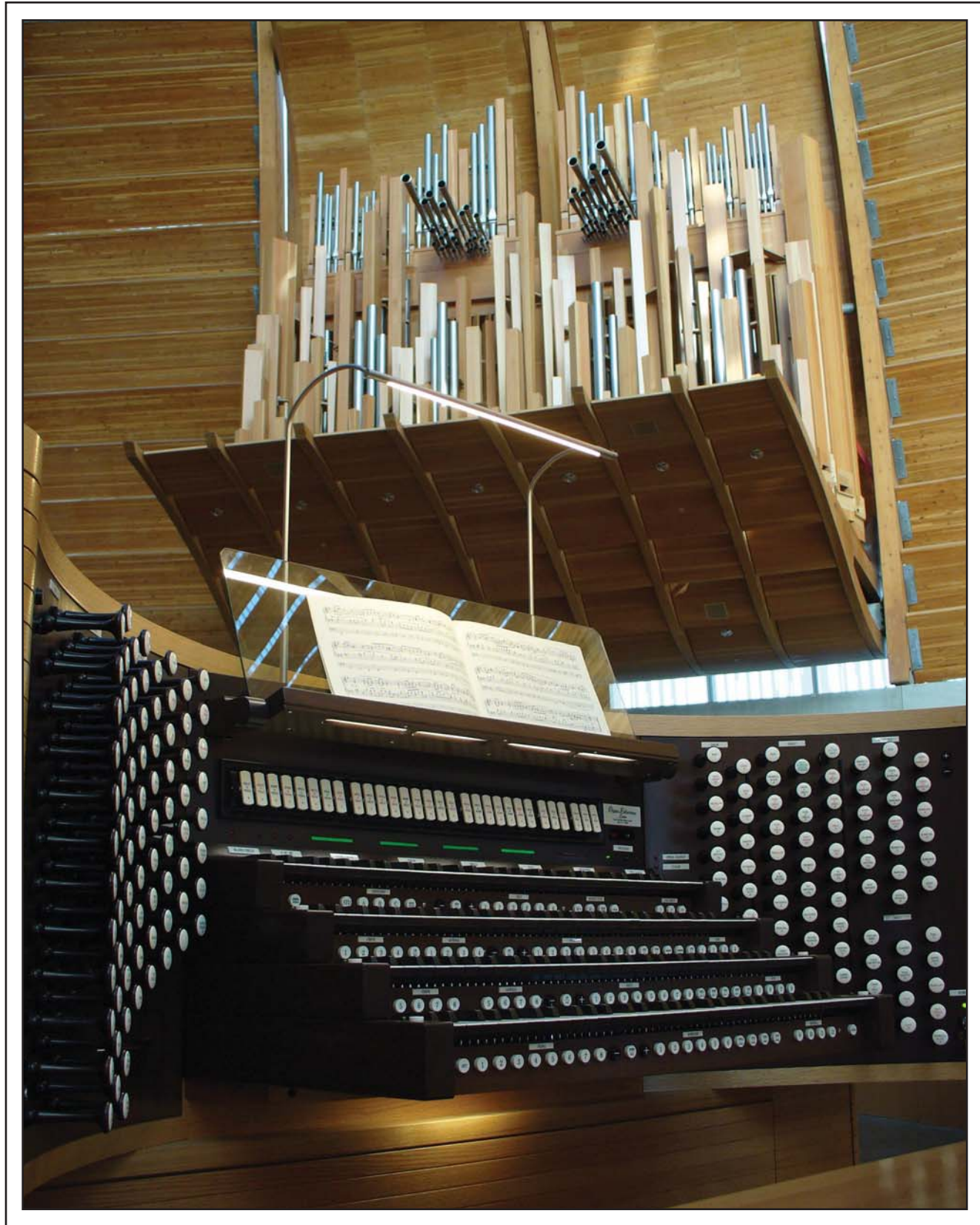


THE DIAPASON

JULY, 2012



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Oakland, California
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the Harpsichord, Carillon, and Church Music

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Editor's Notebook

In this issue

In this issue of THE DIAPASON, Ann Labounsky offers a reflection on the death of Jacqueline Englert-Marchal, daughter of the legendary French organist André Marchal. John Speller reports on the centennial of the E. M. Skinner Opus 190 at Grand Avenue Temple United Methodist Church in Kansas City, Missouri. Aurélie Decourt, daughter of Marie-Claire Alain, discusses the life and works of her uncle Jehan Alain.

In his column, John Bishop muses on the fate of pipe organs that have become redundant when churches close or congregations change, and offers some success stories of preserving historic organs. Gavin Black discusses recital planning and programming and suggests several strategies for drawing up successful programs. Larry Palmer offers recent examples of harpsichordists in the news. This is in addition to our regular columns of news, reviews, calendar, organ recital programs, and classified advertising.

Looking ahead

Articles in preparation include those on the Steer & Turner Opus 14 organ in Germany, an interview with Scott and Lee Dettra, a new look at BWV 565 and

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

This journal is indexed in the *The Music Index*, annotated in *Music Article Guide*, and abstracted in *RILM Abstracts*.

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its possible composer, an interview with Paul Wolfe, a report on the ninth international organ and early music festival in Oaxaca, Mexico, a description of the restoration of the Cavallé-Coll organ at Saint-Jean de Montmartre in Paris, France, and much more.

New DIAPASON website

By now our new website should be operational. The redesigned website has been under construction for quite a while. Please take a look, and let me know if you find the website complete and easy to use. There are many new features and a completely new look. On the website, one can view the current issue, a comprehensive up-to-the-minute calendar, archives of news and feature articles, classified ads with pictures, artist spotlights, and more. Visit <www.TheDiapason.com>.

Subscription promotionals

We continue to develop ways to expand our base of subscribers. Help spread the word. Contact me to send a free sample copy of THE DIAPASON to a student, friend, or colleague.

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Letters to the Editor

Tannenberg, Zion Lutheran

I was pleased to see the April 2012 issue in my mailbox yesterday afternoon. I enjoyed reading it that evening and this afternoon. While reading the article by Raymond J. Brunner on the musically excellent and historically important Tannenberg organ in Zion Lutheran Church, I noticed a point of confusion. While the text, page 18, column 3, has "The Flaut 8' and Flaut 4' are identical open wood pipes . . .," the shaded box at the bottom of columns 3 and 4 indicates that the 8' are stopped wood pipes and the 4' are open wood pipes.

I thank Raymond Brunner for the useful, interesting article.

Thomas Ferguson
Halifax, Nova Scotia, Canada

The author replies

Mr. Ferguson is correct that the information is confusing. Only the bottom octave of the Flaut 8' is stopped. The remainder of the rank from C2 is open, with the scaling identical to pipes of the same pitch in the 4' Flaut.

Raymond J. Brunner
R. J. Brunner & Company
Silver Spring, Pennsylvania

Here & There



Fort Wayne Competition finalists, back row (L-R): Aaron Sunstein, Jonathan Rudy, Sheung Chi Chan; front row (L-R): YangSun Yu, Sunim Kwag, Yoomi Chang



Fort Wayne Competition judges: Yun Kim, James Kibbie, Todd Wilson

Yoomi Chang, a doctoral student at the University of Kansas in Lawrence, Kansas, was named the winner of the 2012 **First Presbyterian Church National Organ Playing Competition** in the finals held March 24 at First Presbyterian Church, Fort Wayne, Indiana, on the Jack R. Ruhl Memorial Organ built by the Aeolian-Skinner Organ Company. The six finalists were chosen from 13 preliminary recorded entries. Ms. Chang was awarded a cash prize of \$2,000 and was presented in recital at First Presbyterian Church on April 29.

Originally from Korea, Yoomi Chang holds a bachelor's degree in organ performance from Ewha Woman's University. Her teachers have included Yoohee Lee, Jim Kim, and Heysun Park in Korea. In 2006, Chang moved to the United States, where she completed a master's degree and performance diploma at Indiana University with Christopher Young. She is currently a doctoral student of James Higdon in organ performance at the University of Kansas.

Second-place winner, **Sheung Chi Chan** (Simon), received a cash prize of \$1,000. Chan is also a doctoral student at the University of Kansas. Born and raised

in Hong Kong, Chan studied with Siu Ling Chiu at Hong Kong Cultural Centre. In 2003 he obtained a diploma in organ performance from the Royal School of Music. He holds a bachelor's degree from Hong Kong Baptist University, and a master's degree from Texas Christian University, studying with Joseph Butler. He is a doctoral student at the University of Kansas, working with James Higdon and Michael Bauer.

Other finalists included Sunim Kwag, a doctoral student at the University of North Texas; Jonathan D. Rudy, a master's student at Indiana University; Aaron E. Sunstein, a doctoral student at Indiana University; and YangSun Yu (Sunny), who is pursuing an artist's diploma at the University of Texas at Arlington.

The judges for the finals were James Kibbie, Yun Kim, and Todd Wilson. The competition is sponsored by the First Presbyterian Church Music Series. Information regarding the 2014 competition will be published in April 2013. For further information, see the church's website at <www.firstpres-fw.org> or contact assistant organist Kathy Miller at 260/426-7421 or <kmiller@firstpres-fw.org>.

The Riverside Church, New York City, is presenting its annual summer organ series on Tuesdays at 7 pm: July 3, Christopher Johnson; 7/10, Ulrike Theresia Wegele; 7/17, Christopher Creaghan; 7/24, Harry Huff; 7/31, David Briggs; and August 7, David Davies. Prior to each concert, a carillon recital begins at 6:30 pm. For information: 212/870-6721; <www.theriversidechurchny.org>.

Methuen Memorial Music Hall continues its 2012 organ recital series on Wednesdays at 8 pm: July 4, Brandon Santini; 7/11, Barbara Bruns; 7/18, Kevin Birch; 7/25, Nicole Keller; August 1, Paul Murray; 8/8, Peter Kranefoed; 8/15, David Arcus; 8/22, Anne Horsch; 8/29, Frederick Teardo. For information: 978/685-0693; <www.mmmh.org>.

The Church of St. Andrew and St. Paul, Montreal, Quebec, Canada, presents its series of "Organ Interludes" on Thursdays at 12:15 pm: July 5, John Grew; 7/12, Esther Clément and Dominique Gagnon; 7/19, Raymond Perrin; 7/26, Jonathan Oldengarm; August 2, Kurt-Ludwig Forg; 8/9, Christian Bacheley; 8/16, Benjamin Waterhouse; 8/23, Jacques Boucher; 8/30, Jonathan Oldengarm. For information: 514/842-9991; <www.standrewstpaul.com>.



Hutchings-Plaisted organ, First Parish Church, Brunswick, Maine

First Parish Church, Brunswick, Maine, presents its 27th annual summer concert series, Tuesdays at 12:10 pm, featuring the church's 1883 Hutchings-

Plaisted organ, restored in 2003 by the Andover Organ Company: July 7, Clarissa Brown; 7/24, Harold Stover; 7/31, Douglas Beck; August 7, Ray Cornils; 8/14, Katelyn Emerson. A tour of the historic church, established in 1707, is available after each concert. For information: 207/729-7331; <www.firstparish.net>.



Beckerath organ, St. Paul Cathedral

St. Paul Cathedral, Pittsburgh, Pennsylvania, presents its summer series of organ concerts on Sundays at 4 pm, performed on the cathedral's Beckerath pipe organ: July 8, Mark Anderson; 7/15, Nathan Carterette; 7/22, Luke Mayernik; 7/29, Adam Brakel; August 5, Karen Barr; 8/12, Amanda Plazek; 8/19, David Arcus; 8/26, Zvonimir Nagy. For information: 421/621-6082; <pittsburghbeckerath@verizon.net>.

The Basilica of the National Shrine of the Immaculate Conception, Washington, D.C., continues its summer organ recitals, on Sundays at 6 pm: July 8, Roland Stangier; 7/15, Peter Latona; 7/22, Florian Wilkes; 7/29, Rosalind Mohsen; August 5, Rebecca Yoder; 8/12, Christopher Jennings; 8/19, Richard Pilliner; 8/26, Benjamin LaPrairie & Russell Weismann. For information: <www.nationalshrine.com>.

Peachtree Road United Methodist Church, Atlanta, Georgia, concludes its music series on July 11 with a recital by Jonathan Biggers. For information: 404/240-8212; <www.prumc.org>.

St. Patrick's Cathedral, New York City, continues its organ recital series: July 15, William Atwood; 7/22, Andrés Mojica; August 5, Stephen Fraser; 8/19, David Christopher. For information: <www.saintpatrickscathedral.org>.



John Girvin, Scott Riedel, and Sebastian M. Glück (photo: Albert Jensen-Moulton)

Faith Lutheran Church, New Providence, New Jersey, celebrated the completion of their new 32-rank pipe organ on May 6 with a dedication ceremony and recital by John Girvin, DMA, Minister of Music. Pictured at the console of Glück Pipe Organs' Opus 13, left to right, are Dr. Girvin, Scott Riedel of

Milwaukee, who served as architectural, acoustical, and organ consultant to the congregation, and Sebastian M. Glück, designer and builder of the instrument. A full description of the organ may be found in the February issue of THE DIAPASON. Further information is available at <http://www.gluckpipeorgans.com>.

The Cathedral of the Incarnation, Garden City, New York, concludes its music events on July 17 with the Choir of Selwyn College, Cambridge, U.K. For information: <incarnationgc.org/>.

Chalmers-Wesley United Church, Quebec City, Quebec, Canada, presents its 2012 organ concert series: July 22, Mélanie Barney; 7/29, Olivier Lavoie-Gagné; August 5, Julie Pinsonneault; 8/12, Christian Bacheley; 8/19, Marie-Agnès Grall-Menet; 8/26, Raymond Perrin. For information: 418/692-2640; <www.chalmerswesley.org>.

Interlochen College of Creative Arts presents an Adult Choir Camp, July 30–August 4, Interlochen, Michigan. The camp will be led by Jerry Blackstone, director of choral activities at the University of Michigan. The schedule includes daily vocal warm-ups, rehearsals, afternoon classes, and a concert. For information: <college.interlochen.org>.

Organ Promotion announces upcoming events:

August 5–8, South German Organ Academy, Gabler-Holzhey-Riepp; August 15–18, Bach Organ Class, Thomaskirche, Leipzig; September 5–15, Third International Buxtehude Organ Competition, Lübeck; September 20–26, Eighth International J. P. Sweelinck Organ Competition in Gdansk, Poland; October 12–14, Organ Academy for young people, Musikhochschule, Lübeck. For information: <www.organpromotion.com>.

The Académie d'orgue de Tongres will take place August 10–15 in Tongeren, Belgium. Lectures, masterclasses, and concerts on historic instruments will be presented by Luc Ponet (French Baroque), Hannes Torggler (North German music from Sweelinck to Bach), and Diego Innocenzi (19th-century French repertoire—Franck, Batiste, Boëly, Battmann, de Vilbac). For information: <www.diegoinnocenzi.com/downloads/orgelforum2012.pdf>.

The Kotschmar Centennial Festival will mark the 100th birthday of the Kotschmar Organ, August 17–24, at Merrill Auditorium, Portland, Maine. Friends of the Kotschmar Organ present a six-day festival of pops, silent film, and classical concerts, masterclasses, and workshops presented by organists and artists, local historians, and architects. Concerts include:

August 17, 7:30 pm, silent film with Tom Trenney; 8/18, 10 am–3 pm, "Performaton" with Maine organists and organ tours; 8/18, 7:30 pm, pops concert with Walt Strony and Dave Wickerham; 8/20, 7:30 pm, the 3 H's (Hell, Heywood, and Hohman);



Kotschmar Organ

8/21, 7:30 pm, masters concert with Fred Swann and John Weaver; 8/22, 7:30 pm, centennial concert with Ray Cornils, Peter Richard Conte, and Festival Brass. For information: 207/553-4363; <www.foko.org>.



Roy Perry during the tonal finishing of the 1951 Aeolian-Skinner Opus 1174 at First Baptist Church, Longview, Texas

First Presbyterian Church, Kilgore, Texas has announced the second **East Texas Pipe Organ Festival** honoring the life and work of Roy Perry. This year's festival will take place November 12–15 and will feature landmark Aeolian-Skinner pipe organs in the East Texas area designed and tonally finished by Roy Perry (1906–1978). Performers this year include Jeremy Bruns, Charles Callahan, Ken Cowan, Richard Elliott, David Ford, Christo-

► page 6



Paris Organ Study Tour

The Paris Organ Study Tour took place April 11–15. One hundred organists, students, and organ fans came together in Paris to celebrate 150 years of the St. Sulpice organ, the 75th anniversary of the death of Charles-Marie Widor, and the 70th birthday of Daniel Roth. The five-day study session included lectures, recitals, demonstrations, and an organ course with Daniel Roth.

Kurt Lueders directed the event, and

offered lectures on the history of the French symphonic organ. Participants were from Germany, Denmark, Norway, the Netherlands, Austria, Great Britain, Switzerland, and the USA. The central focus of the trip was an organ course with Daniel Roth at St. Sulpice, using a big large video screen so that all participants could see what was happening at the console. For information: <www.organpromotion.com>.



Colin Andrews
Adjunct Organ Professor
Indiana University



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Montevideo, Uruguay



Emanuele Cardi
Organist/Lecturer
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Organist
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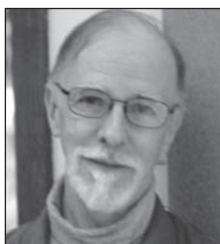
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Alexander Boggs Ryan at the console of 1951 Aeolian-Skinner Opus 1174 at First Baptist Church, Longview, Texas, ca. 1952

pher Jennings, Lorenz Maycher, Thomas Murray, Larry Palmer, Walt Strony, Brett Valliant, and Bradley Welch, with special presentations and exhibits honoring the life and career of concert organist Alexander Boggs Ryan. For further information, visit the website <www.EastTexasPipeOrganFestival.com>, find them on Facebook at East Texas Pipe Organ Festival, or request a brochure from East Texas Pipe Organ Festival, P. O. Box 2069, Kilgore, TX 75663. Early bird registration rates are available until September 15.

Early Music America announces the winners of its 2012 awards recognizing outstanding accomplishments in early music. José Verstappen, artistic director of Early Music Vancouver, received the Howard Mayer Brown Award for lifetime achievement in the field of early music. Arthur Haas, of Stony Brook University, received the Thomas Binkley Award for outstanding achievement in performance and scholarship by the director of a university or college early music ensemble. Chatham Baroque, early music trio, is the recipient of the Laurette Goldberg Award for lifetime achievement in early music outreach. For information: 206/720-6270; <www.earlymusic.org>.

The board of the **Organ Media Foundation** announces the completion of fund raising for the fiscal year 2012–13. Enough funds were raised to allow **Organlive.com** to continue broadcasting through May 2013. Organlive.com is a listener-supported Internet audio station dedicated to the music of the classical organ. The broadcast consists of a 24-hour stream of classical organ music recorded by well-known concert organists, as well as tracks recorded and submitted by less-renowned organists.

The Organlive broadcast library currently holds over 14,000 tracks from more than 1,100 albums of music recorded on pipe, digital, and combination organs. Included are pairings of organ with orchestra, solo instruments, choir, and vocal solos. Recordings come

from commercially produced albums, both old and new, and an ever-growing collection of digitally archived LPs and 78s. The broadcast is completely free to anyone with a broadband Internet connection, and is also available for the iPhone, iPad or iPod touch, and Android devices, through iTunes Radio, and on Internet audio devices such as the Roku or Logitech Squeezebox. It is heard in more than 100 countries by more than 15,000 unique listeners each month.

While tuned into the broadcast, listeners can browse the entire library and make requests for specific tracks to be played. Listeners can search by title, composer, album title, organist, and by organ. While listening, information is presented about the track and album being played, the organist, and the organ, as well as links to read more about the organist, organ, or to purchase the album, sheet music, or MP3 file when available. Links to public domain libraries of sheet music allow listeners to follow along with the music, or save and print scores for themselves.

Organlive is assisted by the record labels Raven, Albany Records, Hyperion, Delphian, Spektral, OxRecs Digital, and Pro Organo. For information about becoming a sponsor of Organlive, having your recordings added to the library, or advertising on the station, visit <<http://www.organlive.com>>.

The Organ Media Foundation was chartered in 2011 as a non-profit organization to promote and fund the music of the classical organ in new and traditional media. In addition to Organlive.com, the foundation produces a weekly podcast, "At the Organ," which addresses a different organ-related topic each week with interviews, discussions, and musical examples. Subscribe to the show or listen to current and back episodes at <<http://www.attheorgan.com>>. For information: <<http://www.organmedia.org>>.

Friends of Alice Jordan, who died January 15, 2012 (see "Nunc Dimittis, THE DIAPASON, March 2012, p. 10), gathered at the First United Methodist Church in Des Moines to hear a varied program of her music. Performers were organists James W. Thrash, J. Michael McCabe, and Robert Speed, who also directed a chorus in *See the Land, Her Easter Keeping* and her arrangement of *America the Beautiful*, which has been sung many years by the Iowa All-State Chorus. Also appearing on the program were Clay Hulsey, baritone, who sang *Psalms 8* and *Take Joy Home*, a work dedicated to Metropolitan Opera baritone Sherrill Milnes and his accompanist, the late Jon Spong. Flutist Sandra Walcha, principal flutist of the Des Moines Symphony, played Mrs. Jordan's *Aria*.

Preceding the playing of *Improvisation on Old Hundredth*, the audience joined in the singing of this hymn, as well as the final stanza of *America the Beautiful*. Readers for the service were JoLee Scarborough and Kimberly Rockwell Baudino. A reception followed the service, permitting the many people present to share in their memories of Dr. Jordan.

Appointments



James F. Mellichamp

At a May 4, 2012 meeting of the Board of Trustees, **James F. Mellichamp** was named 13th president of Piedmont College. A comprehensive liberal arts institution with campuses in Demorest and Athens, Georgia, the college has an enrollment of 2,800 students in four academic schools. Dr. Mellichamp, who joined the faculty of the college in 1982 as a professor of music, served previously as department chair, dean, academic vice president, and provost. He plans to continue with his studio of organists at the college as well as with his performing career. A member of the Atlanta AGO chapter, he has completed terms as treasurer, sub dean, dean, and is now a member of the Taylor Organ Competition Committee.

Here & There



Colin Andrews

Colin Andrews is featured on a new recording, *Olivier Messiaen, L'Ascension et La Messe de la Pentecôte*, on the Loft label (LRCD-1117). Recorded on the Fisk organ at St. Paul's Episcopal Church in Greenville, North Carolina, the CD includes Messiaen's complete *Ascension Suite* and *Pentecost Mass*. Andrews is director of music at First Presbyterian Church, Columbus, Indiana, and adjunct professor of music at Indiana University. For information: <www.gothic-catalog.com>.

Fausto Caporali is featured on a new recording, *César Franck: The Organ Works*, on the Fugatto label (FUG029). Recorded on the Mascioni organ (op. 1183, built 2009, III/43) at the parish of Pontevico Abbey, the two-CD set



Fausto Caporali

includes the twelve major organ works of Franck: *Six Pièces, Trois Pièces, and Trois Chorals*. Caporali holds a diploma in organ from the Verdi Conservatory in Milan. He is titular organist of Cremona Cathedral and teaches organ and Gregorian chant at the Turin Conservatory. For information: <<http://fugatto.free.fr/>>.



Chelsea Chen (right) and Lewis Wong

Chelsea Chen is featured on a new recording, *Eastern Treasures*, on the Con Brio label (CBR21141). The CD includes a collection of Asian folk songs for organ and violin, for which Chen is joined by violinist Lewis Wong. Chen is artist-in-residence at Emmanuel Presbyterian Church in New York City. A graduate of the Juilliard School and Yale University, her organ teachers include Thomas Murray, John Weaver, Paul Jacobs, Monte Maxwell, and Leslie Robb. The Wong-Chen Duo has performed throughout the United States and Germany. For information: <www.conbriorecordings.com>.



Elizabeth and Raymond Chenault

Elizabeth and Raymond Chenault, duo-organists, premiered their new duet medley arrangement of Andrew Lloyd Webber's *The Phantom of the Opera* at All Saints Episcopal Church, Atlanta, Georgia on May 15. The recital—in celebration of their sabbatical trip to Paris last summer, where they had the opportunity to hear and play many of the great historic organs—featured or-

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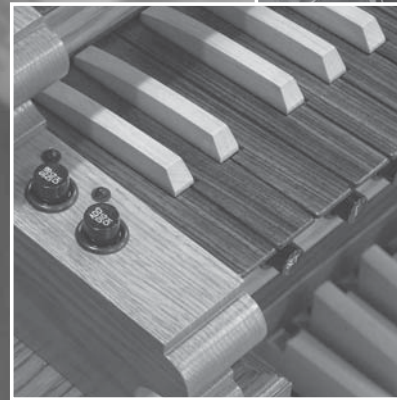
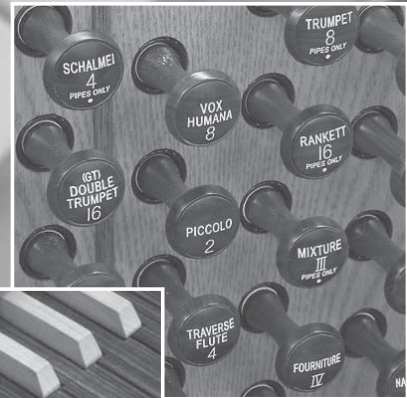
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Assistant Director of Music at St. Anne Catholic Church

St. Anne Catholic Community Church, Houston, Texas

The Allen Organ Company and Jim Ross, Music Director at St. Anne Catholic Community Church in Houston, Texas, congratulate Assistant Director of Music, Matthew McCue on the installation of a new custom pipe-digital combination organ. The beautifully handcrafted Heritage™ console controls 96 speaking stops including 51 ranks of pipes that were seamlessly integrated into the specification from the original mechanical-action instrument. The stunning woodwork on this one-of-a-kind console includes keyboards with exotic rosewood

naturals accented by maple sharps, rosewood drawknobs and overlays on tab stops, and custom scrollwork on the back panels. The instrument also features two LCD video screens in the center rail for use with the church's closed circuit TV system. Matthew said, "We now have a wonderful hybrid organ that can play music of all periods, styles and lead our congregation in wonderful hymn singing!"

To see photos and review the stoplist of this instrument, please visit: www.allenorgan.com/saintanne



gan music, over 2,000 slides on a giant screen, and commentary by francophile Paul Hamaty. For this program, Mrs. Chenault wore two gowns from Paris. The Chenaults played solo repertoire by Marchand, D'Andrieu, D'Agincourt, Vierende, Messiaen, Mulet, Dubois, Dupré, and Langlais. The opening selection was the organ duet *Sonate à Deux* by Gaston Litaize, which was commissioned by and dedicated to the Chenaults. It was the last composition written by the composer just prior to his death. The Chenaults premiered the Litaize duet for the 1992 AGO convention in Atlanta, where they also premiered another of their duet commissions, *Rhapsody* by Naji Hakim. The recent "Phantom" duet premiere was in celebration of their visit to the Paris Opera House.

The Chenaults are in their 37th year as organists and choirmasters of All Saints Episcopal Church and have commissioned, premiered, recorded, and published over 40 organ duets. They perform their organ duet commissions under the concert management of Philip Truckenbrod Concert Artists.



Julie Ford, Eugenio Fagiani, and Marijim Thoene

Eugenio Fagiani played a recital May 3 at Princeton University, and then presented three concerts in Michigan: May 4, St. John Episcopal Church, Plymouth; May 5, SS. Peter and Paul Roman Catholic Church, Detroit; and May 6, St. Paul's United Methodist Church, Rochester. Following his concerts in the U.S., Fagiani played at the Shrine of La Verna in Tuscany for a Papal Mass on May 13. Pictured from left to right: Julie Ford, minister of music at St. John Episcopal Church, Plymouth, Michigan, Eugenio Fagiani, and Marijim Thoene.

The Chicago-based **Gaudete Brass Quintet** collaborated with organist **Robert Benjamin Dobey** and the 2001 Schoenstein organ of Grace Episcopal Church in Sheboygan, Wisconsin, to record a disc that features several first recordings of 20th-century and 21st-century repertoire, written specifically for brass quintet with organ. Entitled *Conversations in Time*, the recording was released as item 7242 on the Pro Organo label (www.proorgano.com).

Included in the CD are newly commissioned works, among them *Three Impromptus for Brass Quintet and Organ*

(2010) by Chicago-based composer Jessica Hunt. Also on the program are three pieces by Giovanni Gabrieli, as arranged for organ with brass quintet by Paul Von Hoff (trombonist in the quintet). The album opens with the *Pièce héroïque* by Ivan Jevtic, and the largest work on the disc (about 25 minutes) is the *Diletto Te Deum* (1991) by German composer Bernhard Krol. For information: www.proorgano.com.

Barbara Harbach presented recitals and lectures from May 28 to June 2 in Sarajevo, Bosnia/Herzegovina, and Dubrovnik, Croatia. The schedule included a harpsichord recital, adjudication of harpsichord students, and a lecture in the Hall of the Music Academy at the University of Sarajevo; lectures at the University of Dubrovnik; and an organ recital at Katedralna crkva Velike Gospe, Cathedral of the Assumption of the Blessed Virgin Mary (works by Mendelssohn, Bach, Stirling, Baptista, Willis, and Harbach). For information: www.barbaraharbach.com.



Christopher Houlihan

Christopher Houlihan is featured on a new recording, *Joys, Mournings, and Battles*, on the Towerhill label (TH-72025). Recorded on the Aeolian-Skinner Opus 909 organ at All Saints Church, Worcester, Massachusetts, the program includes Durufle, *Suite*; Alain, *Three Dances*; and Durufle, *Prelude and Fugue on the name of ALAIN*. For information: www.Towerhill-Recordings.com.

Jeannine and David Jordan will perform the organ and media event, *Bach and Sons*, as part of the Rieder Kultursommer Series in Ried, Austria on August 10. Jeannine will present the narration, from the perspective of the women in Bach's life, in German, and perform organ works by Bach and his sons on the Schwanthaler organ. David creates the visual projection of the show, integrating three live camera feeds, video, and still photos.

Their tour will continue to Germany, where Dr. Jordan will perform solo organ concerts on the Ladegast organ of the Schlosskirche in Wittenberg on August 14; the Sauer organ of the Stadtkirche in Wittenberg on August 17; the



Jeannine Jordan

three organs of the Bad Belzig Marienkirche Organ Museum on August 18; the Schönefeld of the Bartholomäuskirche (Bach's wedding church) in Dornheim on August 20; and on the 1735 Silbermann organ of Freiberg's Petrikirche on August 22. To schedule a performance or learn more of the Bach and Sons organ and media event, visit www.bachandsons.org.



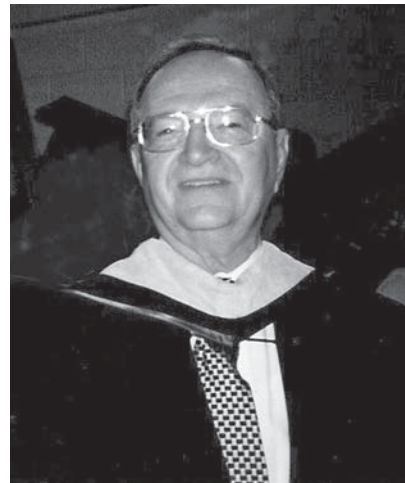
Joan Lippincott

Joan Lippincott is featured on a new recording, *J. S. Bach Art of Fugue*, on the Gothic label (G-49278-2), a two-CD set that presents the fourteen contrapuncti and four canons of the original print from the edition by Christoph Wolff, with liner notes by George B. Stauffer. The recording was made on the Craighead-Saunders Organ in Christ Church, Rochester, New York, which is modeled after the 1776 Casparini organ in Vilnius, Lithuania. For information: www.gothicrecords.com.



Stephen G. Schaeffer

Stephen G. Schaeffer is featured on a new recording, *Stephen Schaeffer Plays the Advent Organ*, recorded in March 2012 by Sonare at the Cathedral Church of the Advent in Birmingham, Alabama, on the 100-rank M. P. Möller organ installed under Dr. Schaeffer's supervision in 1988. The ten tracks feature works by Bach, Balbastre, Franck, Widor, Jongen, Durufle, Davies, Bridge, and King. The organ, whose stoplist is available at AdventBirmingham.org, was voiced by Daniel Angerstein and includes over 50% pre-existing pipework, some from the work of E. M. Skinner. The CD is available from the cathedral music department at 205/443-8553 for \$15 plus shipping, or from www.episcobooks.com.



Emmet G. Smith

The Texas Christian University Faculty Senate and Board of Trustees voted to bestow on **Emmet G. Smith**, former faculty member in the TCU School of Music, an honorary Doctor of Music degree. The presentation was during commencement ceremonies on May 12. During Smith's 45 years as Professor of Organ and Church Music at TCU, 18 of his students were awarded international scholarships for study abroad. Emeritus Professor Smith was also a Fulbright Scholar in Paris in 1956, a performer, masterclass teacher, organ consultant, and lecturer for universities, conservatories, and churches throughout the United States and Europe.

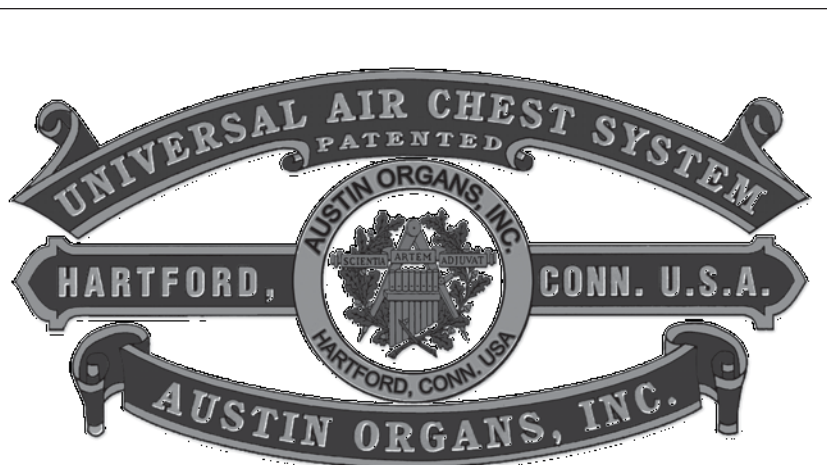
An active member of the AGO for 71 years, he served as dean of the Fort Worth chapter, and has served as president of the Delta of Texas chapter of Phi Beta Kappa. Smith distinguished himself as the Harold D. and Imogene Herndon Professor of Music at Texas Christian University. He has received numerous honors, and has concertized throughout the United States, as well as in Luxembourg, Germany, and France, where he performed at Notre Dame Cathedral.

During his years at TCU, thirteen of his students were chosen as Fulbright Scholars for study abroad. In addition, his students won two Rotary International scholarships, two foreign government scholarships and one private foundation award for study abroad. Two of his students were admitted to the Chartres Competition. In 1964 he was the first TCU professor to organize and direct summer study in Europe, and returned with students every four years. He was chosen as a TCU Honors Professor and was recognized for his teaching with the Chancellor's Award for Distinguished Teaching in 1985. He was named a Minnie Stevens Piper Professor of Texas, and was the recipient of the President's Award for Outstanding Contributions by the Texas Association for the Gifted and Talented.

Smith was known as a mentoring, protective, and demanding professor. In tribute to 40 years of instruction and friendship, more than 75 of his former pupils returned to the TCU campus to honor him in 1991. Five years later they returned for his retirement from TCU, where Olivier Latry, titular organist at Notre Dame, Paris, France, honored him with a recital in Ed Landreth Auditorium at TCU.

Nicholas Schmelter, director of music ministries at First Congregational Church, Saginaw, Michigan, announces the receipt of a commissioned anthem for Pentecost written by **Philip Rice**. Scored for SATB choir and organ, *I Will Pour Out My Spirit* is written for **Dr. Steven Egler**, artist in residence at First Congregational Church. The anthem's text is taken from Acts 2:17-21, 26-28, and 18th-century hymns by John Jacobi and Augustus Toplady.

Philip Rice (b. 1988) is a composer of sacred and secular vocal and instrumental works. He has studied with Stefan Young (a student of Nadia Boulanger) and David Gillingham, and has received additional instruction from Sven-David Sandström, Tom Cipullo, Cindy McTee, and Roberto Sierra. He holds a master's degree in composition from Westmin-



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ster Choir College, a bachelor's degree in composition and theory from Central Michigan University, and is currently pursuing a DMA at Michigan State University. Rice has won several prizes for his compositions, including awards from Chanticleer, the Kansas University Choral Society, SibeliusMusic.com, the Kalamazoo Symphony Orchestra, Central Michigan University, Westminster Choir College, and others.

First Congregational Church dates to 1868. The church's first quartet was formed in 1882. Over the years, musicians including Duke Ellington and Virgil Fox have performed in the sacred space. The sanctuary boasts a three-manual, 70-rank organ containing historic pipes from Skinner Opus 751; it is presently under renovation. The chapel houses an unaltered two-manual, nine-rank pipe organ built by the Aeolian-Skinner Organ Company, Inc. (Opus 1327). For information: 989/754-6565; <www.fcscaginaw.org>.

Nunc Dimittis

Paul Emerson Opel died March 1 in Rutland, Vermont. He was 55. He attended Bennington College and earned degrees in music and Russian; following graduate studies in library science, he served as Bennington's music librarian from 1988–95. During that time he also served as organist for the Old First and First Baptist churches, and managed the Sage City Orchestra. In 2002 Opel became the choir accompanist, and later director of the applied music program, at Green Mountain College in Poultney, Vermont. He was also an adjunct professor of music at Castleton State College. Opel served as organist for Poultney Methodist and Federated Church of Arlington. He was a member of the Organ Historical Society and the Vermont AGO chapter, which he served as dean from 2004 to 2008. Paul Emerson Opel is survived by his wife Jennifer (Baker), his parents, two sisters, two stepsons, and an adopted son.

George H. Shorney, who was president (1970–1991) and chair (1992–2001) of Hope Publishing, died on March 31 in Naples, Florida, after a three-year battle with lung cancer. Born in 1931 in Oak Park, Illinois, Shorney served two years in the U.S. Navy after graduating from Denison University. He married Nancy Leith in 1955, and three years later went to work for Hope Publishing—a business owned by his family. He was highly respected in the church music publishing world, and he served four terms as president of the Church Music Publishers Association. He became a fellow of the Hymn Society in the United States and Canada, and he received an honorary doctorate from Westminster Choir College in 2002. His memorial service was celebrated at Fourth Presbyterian Church, Chicago, on April 17.

Here & There

Augsburg Fortress announces the release of new music for organ: Michael Bedford, *Rejoice, O Earth—Organ Improvisations on World Songs* (ED018844); Teresa Bowers, editor, *Pippings for Flute and Organ* (ED015843); Edwin T. Childs, *Communion Hymns for Organ, Volume 2* (ED018842); Benjamin Culli, *Praise the One—Ten Organ Impressions for Worship, Vol. 3* (ED018846); Emma Lou Diemer, *Organ Voluntaries on Sainly Tunes* (ED018847); Charles Lenz, *All Are Welcome—Hymn Variations for Organ* (ED018843); *Organ Plus Anthology—Settings for Organ and Instrument, Volume 1* (settings by Ashdown, Cherwien, Christiansen, Farlee, Harbach, Leavitt, Petrich, Roberts, Stover, Weaver, ED018852); Lynn Peterson, *Thankfulness and Praise—Ten Organ Settings* (ED0188450). For information: <www.augsburgfortress.org>.

Beckenhorst Press announces the release of *Praise Ye, the Lord of Hosts—Eleven Organ Solos for the Christmas season*, arr. by Albin C. Whitworth, with settings of well-known carols and arrangements of works by Saint-Saëns and Handel. For information: <www.beckenhorstpress.com>.

Wayne Leupold Editions announces new releases: Jeffrey Brillhart, *Breaking Free—Finding a Personal Language for Organ Improvisation through 20th-century French Improvisation Techniques*; Robin Dinda, *Casey at the Bat for organ and narrator*, Op. 26 (Organ Demonstrator No. 45, for middle school and high school students and adults); Denise Lanning, *In the Beginning—An Encounter with Improvisation at the Organ*; Johann Pachelbel, *Complete Works for Keyboard Instruments, Volume VII, Chorale Partitas, and Volume VIII, Arias with Variations*, edited by Michael Belotti; John R. Shannon, *Improvising in Traditional 17th- and 18th-Century Harmonic Style—A Volume Based on the Musical Language of the Mature Baroque*, Volume I and Volume II; Calimerio Soares, *Pequenos Prelúdios Folclóricos (Órgão)*, Volume 2: Books 5, 6, 7, & 8 (A collection of easy preludes based on Brazilian folk songs). For information: <www.wayneleupold.com>.

Symétrie (Édition d'Yves Jaffrès) announces a new publication of Michel Corrette's *XII Offertoires* for organ. The *XII Offertoires* add to the five previously known books by Corrette, and fill a gap in Corrette's work for organ between 1756 (the *IIIe Livre d'orgue*) and 1787 (*Pièces pour l'orgue dans un genre nouveau*). Each *Offertoire* (except the last) is named after a particular saint's feast day, and includes the name and date (such as for St. Bernard, August 20; St. Francis, October 4; and St. Cecilia, November 22). Corrette desired to honor the patron saints of religious communities that were the most frequent recipients of organ

books (Benedictines, Dominicans, Franciscans, etc.). Édition d'Yves Jaffrès; €25; 21 × 29.7 cm, 64 pages, ISMN: 979-0-2318-0538-3. For information: <http://symetrie.com/fr/edition/michel.corrette/xii-offertoires>.

John-Paul Buzard Pipe Organ Builders announces the addition of live streaming videos to its website, <www.buzardorgans.com>. The videos coordinate with the "Seamless" theme of Buzard's print advertisements, which appear in *The American Organist*, *THE DIAPASON*, and *Choir and Organ*.

"Seamless Voicing & Tonal Design" demonstrates how seamless crescendos and diminuendos may be accomplished on Buzard organs. "Seamless Engineering & Silent Wind" demonstrates how quiet the wind systems in Buzard organs are and shows how wooden wind trunks weave themselves seamlessly around the building's structure. "Seamless Visual Design" offers the viewer a "Virtual Organ Crawl" through Buzard's Opus 39 organ at Hayes Barton United Methodist Church in Raleigh, North Carolina. Views of the organ cases and interior are accompanied by SALZBURG and EVENTIDE. In coming weeks a video highlighting the Buzard company's service department projects and personnel, "Seamless experience," will be uploaded.

Harpichord News

by Larry Palmer

Harpichordists in the news

What with the recent multi-million-dollar endowment of the Juilliard School's early music program, New York City steadily increases its profile as an emerging major center for historically informed performance. And that has meant an unusually high *New York Times* profile for our favorite instrument. In case some of our readers have not noticed several recent news or review items of special interest to harpichordists, here are a few favorite citations encountered during the first months of the year.



Mahan Esfahani (photo credit: Marco Borggreve, Amsterdam)

In the edition of Tuesday, April 3, 2012 (page C7), critic Vivian Schweitzer's cogent review of **Mahan Esfahani's** Sunday afternoon recital at the Frick Collection was illustrated with a dramatic chiaroscuro photograph of the artist about to take his seat at the spotlighted harpsichord. Schweitzer began with a reference to Wanda Landowska, who gave her last public recital on the Frick's stage in 1954, and then mentioned Esfahani's currently unique place among today's solo performers as the first harpichordist to be appointed a New Gen-

eration Artist by the BBC. Mahan's wide-ranging program included music by William Byrd, Scarlatti, Bach's "English" *Suite in G Minor*, and Mel Powell's rarely heard *Recitative and Toccata Percossa* (composed in 1951 for Fernando Valenti). Schweitzer particularly lauded Esfahani's choice of encores: the *Gavotte and Variations in A Minor* by Rameau and William Croft's *Ground in C Minor*. Iranian-born Esfahani studied harpsichord with Elaine Thornburgh at California's Stanford University and with Peter Watchorn in Boston.



Jory Vinikour (photo credit: Charles Mize)

In an opera review (Friday March 2, 2012, page C3) the *Times'* chief music critic Anthony Tommasini praised a sensational production of George Frideric Handel's *Rinaldo* at the Lyric Opera of Chicago. The following sentence certainly captured my attention: "At Armida's word a huge harpsichord descends from above: literally her instrument of enchantment . . ." [For a picture of this faux instrument, see the June 2012 issue of *Opera News*, page 44.]

Later, in the concluding paragraph of his four-column critique, Tommasini wrote:

As Armida, the bright-voiced, fearless soprano Elza van den Heever stole every scene she was in, especially the end of Act II, in which the thwarted Armida sings a fiery aria of defiance, "Vo' far guerra." The music has a virtuosic harpsichord part, played brilliantly by **Jory Vinikour**. On-stage a dancer pretends to play the gargantuan harpsichord. The real battle is between [the soprano], who sends chilling phrases flying, and Mr. Vinikour, in the pit. He wins. A diva put in her place by a harpichordist! Chalk one up for the period-instrument movement.

Hooray and hearty congratulations Jory! At last here is a review truly worth quoting in future publicity releases!

While in Chicago the busy Mr. Vinikour also participated in performances of another rarely heard baroque opera, *La Descente d'Orphée aux Enfers* (*Orpheus's Descent into the Underworld*) by Marc-Antoine Charpentier. *Chicago Tribune* classical music critic John von Rhein wrote that the Haymarket Opera's "able, nine-piece ensemble of violins, recorders, viols and theorbo included the expert contributions of harpichordist Jory Vinikour, moonlighting from his *Rinaldo* duties over at the Lyric." [February 25, 2012]

► page 12

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Frances Bedford (photo credit: Charles Mize)

North of Chicago, at the University of Wisconsin-Parkside, the centerpiece among the new Regional Arts Center spaces for the Music Department is the **Frances Bedford** Concert Hall, named in honor of the well-known Professor Emerita and author. A naming ceremony and gala reception took place as part of the two sold-out December performances of Handel's *Messiah*. On these occasions Bedford played harpsichord continuo, as she has done since 1993 for each of the triennial presentations of this beloved work. Also participating in the orchestra were three additional family members: oboists Monte Bedford and Leslie Outland Michelic, and Matt Michelic, viola.

One of the more memorable declarations from centuries of comments about musical instruments comes from **Giovanni Maria Trabaci**, who wrote in the Preface to Book II of his pieces "per ogni strumenti, ma ispecialmente per i Cimbali e gli Organi" (1615): "the harpsichord is the lord of all instruments in the world, and on it everything may be played with ease." ["il Cimbalo è Signor di tutti l'istromenti del mondo, et in lei si possono sonare ogni cosa con facilità."] While I am not always convinced about the "ease" involved, it does seem quite evident that, despite an ever-increasing overabundance of baroque music played on the piano, the lordly harpsichord continues to garner the attention of writers on music as it provides tonal sustenance and aural enjoyment to its own special audience. ■

Comments and news items are always welcome. Address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Texas 75275. E-mail: <lpalmer@smu.edu>.

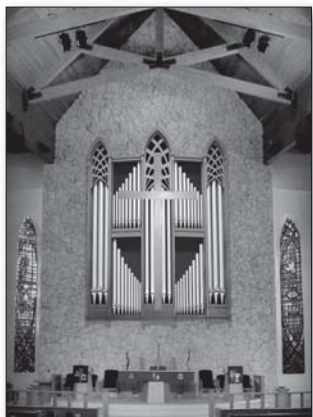
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In the wind . . .

by John Bishop



Former glories

I love visiting church buildings. I love experiencing all the different forms these buildings can take, reading bulletin boards to try to understand what's going on in the place, meeting with church officials, hearing organs, imagining what organ from our lengthy list of available instruments might best suit a given church. I love the vitality of an active church—gaily decorated classrooms, purposeful rooms for the rehearsing and production of music, busy offices chattering and clattering away. I love the sense that all that activity and dedication of treasure is focused on the public worship of a faith community. And I love meeting with the committees charged with the task of acquiring a new organ for their church, discussing the various forms of the pipe organ, and helping them focus on how to conceive a plan and present it to their superior committees.

Around 2000 when I had just joined the Organ Clearing House, I visited a church building and was greeted by the organist who recognized me and asked, half in jest, "What are you doing here? We love our organ!" I guess my reputation preceded me. It was the first time I realized that I might be considered the Grim Reaper of the pipe organ. I like to think that what I do is bring beautiful vintage organs into church buildings, but I realize how likely it would be that I would be known for the reverse—taking organs out of buildings.

There's a church in suburban Boston that I've known for more than 25 years. In the early 1990's, my firm, the Bishop Organ Company, renovated the organ. We installed new pitman windchests replacing poorly designed and sluggish vented chests, releathered fifteen reservoirs, and installed a solid-state combination action and relay. It's a big organ, more than 60 ranks with nine 16' voices. It's a big church building—the sanctuary seats 1,200. But when we did this extensive project, there were only 75 pledging units—church-finance-speak for "families." The job cost more than \$250,000. Do the math.

Elsewhere in the building there is a dining hall that is served by a big commercial kitchen, all fitted out with the latest restaurant-style appliances from about 1952. Adjacent to the kitchen is a pantry lined with elegant oak-and-glass cabinets filled with what must be a thousand place settings of china, all monogrammed with the church's initials. It must be 40 years since they had a really big dinner, but all the stuff is there and ready to go. This church is doing pretty well. There's a relatively new pastor who is attracting new people, they have a good organist who is inspiring people to join the choir, and in general they are doing quite a bit better than holding their own.

There are many buildings like this around the country. Great big places originally built and furnished to serve huge congregations are now being operated by dwindling groups of faithful who struggle with fuel oil bills approaching \$10,000 per month, and 80-year-old roofs that are starting to fail. It's increasingly common for a congregation to worship in a chapel, parlor, or low-ceilinged fellowship hall during winter months to reduce the heating bill. And it's common for these churches to close.

§

We at the Organ Clearing House have had many experiences with people who are losing their church. We organize the sale of an instrument, and arrive at the building with scaffolding, crates, and packing supplies to start the dismantling of the organ, and an elderly church member comes to us with a photograph of her parents' wedding taking place in front of that organ. Her parents were married and buried, she and her husband were married, her husband was buried, and her children were all baptized, confirmed, and married with that organ.

It's a regular and poignant reminder of how much the church means to people. There have been a number of occasions when people have wept as we start to dismantle an organ.

Last year I was invited to assess the pipe organ in a church building in New Jersey that had closed. It was a grand building with mahogany-fronted galleries surrounding the sanctuary, sweeping stairways, and an organ with more than 80 ranks. This place was unusual in that there had apparently been no planning for the closure. It was two years since the last worship service, and the place looked like a ghost town. It was as if the organist finished the postlude, the ushers turned off the lights, the sexton locked the doors, and no one came back. The last Sunday's music was still on the console music rack. Stuffed choir folders complete with lozenges and Kleenex were piled on the choir room piano. Half finished glasses of water were on the pulpit, there was unopened mail on the secretary's desk, and the usher's station at the rear of the nave was still stocked with bulletins, attendance records, and the neat little packets of biblical drawings and crayons for little children. All it needed was tumbleweeds being buffeted down the center aisle.

Some churches form a "disbandment committee" that is charged with the task of emptying the building, divesting of furnishings, and archiving parish records. I contact the chair of that committee when I want to bring a client to see and hear the organ. There's a myth that says that the nominating committee is the worst duty to draw in a church (or in any non-profit institution) because you get rejected so regularly, but I think the disbandment committee must be worse. Pageant costumes, Christmas decorations, hymnals, folding chairs, classroom supplies, communion sets, Styrofoam coffee cups, choir and acolyte robes, and all the other gear it takes to run a church are piled in corridors, destined for dumpsters. People leaf through it all thinking there must be uses for it, without registering that there are a hundred other churches in the state going through the same thing. You'd think you could sell a nave full of pews in a heartbeat, but more often, a nave full of pews is heartbreaking.



E. & G. G. Hook Opus 283, Woburn, First Congregational

There's a positive side to all this. Often we can save the organ, and when we do it moves to another parish representing a spark from its original home.

Woburn (WOO-burn), Massachusetts is a suburb of Boston with a population of a little under 40,000, located about ten miles north of the city. During the nineteenth century Woburn was a center for the tanning of leather—the high school football team is still called "The Tanners." It's the next town to the north from my hometown, Winchester, and when I was in high school I was assistant organist at the First Congregational Church of Woburn, home of E. & G. G. Hook's Opus 283 built in 1860, with three manuals and 31 speaking stops. I think I had an idea at that young age of how fortunate I was to be playing on such an instrument. William H. Clarke was the organist of that church when the organ was installed, and ten years later he was organist of the First Unitarian Church, just across the town square, when the Hook brothers installed their Opus 553 in 1870. (Note that Hook covered 270 opus numbers in ten years!) A few years after that, William Clarke left the Boston area to establish an organbuilding shop in Indianapolis, taking with him Steven P. Kinsley, the head voicer from the Hook factory.



Die Berliner Hook, Opus 553

Opus 283 is still in its original home. It is still playable, though the parish is not strong enough these days to mount a proper restoration. But Opus 553 is now in Berlin, Germany—widely referred to as "Die Berliner Hook." When the Woburn Unitarian Church closed in 1990, the organ was sold to the church in Berlin, and the proceeds from the sale were saved under the stewardship of former church member Charlie Smith with the intention that they would be used when an appropriate opportunity came along. (See "Hook Opus 553 to Berlin, Germany" by Lois and Quentin Regestein, *THE DIAPASON*, October 2001.)

Stoneham, Massachusetts is the next town east of Woburn, with a population of about 21,000. In 1995 the Stoneham Unitarian Church was closed, and the building was converted into a nursery school. A crew of organ lovers man-



Hook Opus 466, Follen Community Church, Lexington

aged to get E. & G. G. Hook's Opus 466 (1866) out of the building and into storage before the balcony was boarded up, and the organ was offered through the Unitarian Universalist Association to a "neighboring church that could give it a good home."

Lexington, Massachusetts is the next town west of Woburn (it also adjoins Winchester). It has a population of 30,000 and is home to the Lexington Battle Green, where the first battles of the American Revolutionary War took place. Facing the Battle Green is the stately First Parish (UUA) Church, home to a marvelous three-manual Hutchings organ. On the east end of Lexington on Massachusetts Avenue (Paul Revere's Ride) is the Follen Community Church (UUA), a unique octagonal structure built in 1840. In 1995, the organ at the Follen Church was a hodge-podge affair that had been assembled from parts by an enthusiastic member of the church. It had a 48-volt DC electrical system, unusually high voltage for pipe organ action, and as the organ deteriorated, the console emitted puffs of smoke that unnerved the parishioners.

When members of the Follen Church heard through the UUA that the Hook organ from Stoneham (#466) was available, they pounced on the opportunity. Organ committee chair Wendy Strothman spearheaded a campaign that raised the funds necessary for the restoration and installation of the organ. The organ was first played in its new home on Easter Sunday 1997.

As the restoration progressed, Charlie Smith of Woburn got wind of the story, and offered the Woburn organ fund to the Follen Church to support the care of the restored organ, and to support regular organ concerts there. So Hook Opus 553 wound up supporting Opus 466 in its new home—and Wendy and I are married!

§

As I write, the Organ Clearing House is participating in another project that allows a redundant organ a fresh start. Christ Church (Episcopal) in South Barre, Massachusetts closed its doors last year after a long period of declining membership and dwindling funds. Their organ was Hook & Hastings Opus 2344, built in 1914, a sweet little instrument with three stops on each of two manuals, and a pedal 16' Bourdon. The impeccable craftsmanship of its builders and its mechanical simplicity combined to make the organ a remarkably reliable and durable instrument. The Episcopal Diocese of Western Massachusetts contacted us about the disposition of the organ as the building was being offered for sale, but a few weeks later called again with a fresh suggestion.

St Francis Episcopal Church is in Holden, Massachusetts, about 15 miles east of South Barre. Several of the parishioners from Christ Church in South



Hook & Hastings Opus 2344, Christ Church (Episcopal), South Barre

Barre had begun worshipping in Holden, and some people wondered if the Hook & Hastings organ in Christ Church would be appropriate for installation at St. Francis. We compared measurements in the two buildings, and sure enough the organ would fit beautifully. The vestry of St. Francis put that project together in record time, and we are in the midst of relocating that organ now. It's especially meaningful for the members of the former Christ Church to be able to bring

their organ with them as they suffer the loss of their church and work to get used to a new worshipping life. As we came to town to start dismantling the organ, one of those members told me that she had been a member at Christ Church for 65 years. She lives across the street from the building. It's personal.

§

Sometimes the relocation of an organ is an artistic exercise, taking an instrument from a long-closed building and seeing it through installation with little or no contact with the people who were its original owners. This is rewarding work, as we know we are preserving the craftsmanship of our predecessors, reusing the earth's resources by placing an organ in a building without having been a party to contemporary mining and smelting, and refreshing our ears with some of the best organ voicing from a previous age.

But when the relocation of an organ can involve the people who worshiped with it in its original home, and especially play a role in the blending of two parishes, the process is especially meaningful. It's personal. ■

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On Teaching by Gavin Black



Recitals—questions and ideas

The topic for this month, and also next, is recitals, with an emphasis on planning and programming. Playing a recital—performing, in this case, solo organ repertoire in front of an audience that can be assumed to be paying attention—is an activity that gets to one of the hearts of what we do or care about as musicians.

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For some of us, church work, in and of itself, gets at something else about the heart of what we do. And for many of us, simply communing with the music is also central to what it means to be an organist or a musician—relating to the music that we play, or listening to music that we care about that is also within the orbit of what we play or might play. Giving a recital is a direct way of sharing something that we care about with other people—indeed, sharing something with which our initial experience was both personal and important. Thus it is potentially (and often in reality) exciting and rewarding. It is also potentially frightening: not just for the obvious and well-discussed reason that it is hard and we might do it badly (always mortifying) but also just because it, especially at its best and most successful, involves opening ourselves up to others. We run the risk and take on the challenge of exposing our inner thoughts and feelings, saying “yes, this is what I care about; this is what I want to do.”

A solo recital is also an interesting exercise in taking responsibility, because that responsibility is all yours. The execution of each moment in each piece is the responsibility of the one player, of course, but so is the concept—pieces chosen, order—and the projection of that concept. (In a recital by a student, the teacher may have participated in choosing pieces, in fact in many cases really ought to do so. But during performance, what comes across is what the student/performer actually does.) In a church service, wedding, funeral, academic ceremony, joint recital, chamber music concert, choral concert, and so on, the responsibility for the whole picture of what goes on is divided. Any given organist—student or experienced professional—is not in charge of what is going on, is not wholly responsible for the success or failure of what happens, and cannot entirely make free and autonomous choices about what happens. Neither of these kinds of situation is necessarily more difficult or more nerve-wracking than the other. They are just *differently* difficult, and differently nerve-wracking for different people. It is a good idea for students to have experience with both (those in which the student is “doing it all” and those in which he or she is not) not just for the experiences as such, but also to learn about their own strengths, weaknesses, and temperamental preferences.

(A personal aside: I have always been most comfortable when I am the only performer, and when the whole of whatever is going on is up to me. This is not a result of my being brave about taking on responsibility. It is about my being afraid of letting down any other people involved. It is liberating for me not to have to think about that—when it is there to be thought about, I think about it too much. Of course, that is among the things that are, for me, weaknesses, and that I have had to work on overcoming: I have done so with medium success, more so with chamber music than with, for example, working under a conductor. Everyone, student or pro, has his or her own picture of what comes more natu-

rally and what does not: what strengths can be relied on, what weaknesses can be improved, what should be avoided or at least not emphasized. Helping a student understand this is one of the best gifts that a teacher can give.)

There are a lot of factors to take into account in planning a recital. The one that I think gets the most attention, and that is indeed very important, is the choice of what pieces to play: in fact this is sometimes thought of as essentially synonymous with recital planning. I want to discuss this matter here by asking questions or framing the issue, rather than providing clear-cut answers to the question “What type of programming makes for a good recital?” I don’t think that there is an answer to that question. However, before trying to tackle that discussion I want to mention what I think is actually most important about recital planning and the whole business of giving recitals, in any musical medium, certainly including organ: if the playing is vivid and interesting, and successfully conveys commitment and excitement to the listeners, then a recital will be a success. If I were to put into a hat the very large number of slips of paper that it would take to list—separately—all of the pieces of organ music that exist, and then draw out an hour’s worth of them at random, and then perform those pieces in recital—really well—the result would be something worthwhile. (This puts to one side, for the moment, the question of whether one can give great performances of pieces chosen at random rather than because of any commitment to those pieces.) It might not be as worthwhile as a well-designed program also performed well. But it would be *much more* worthwhile than a well-designed program performed in a lackluster manner.

None of this means that it is not a good idea to work out a good, effective list of pieces for a recital, and also to work out the most effective order for those pieces. It is also just plain necessary to do some version of this, since we are in fact not going to choose programs by random drawing. These are some of the ways of approaching the task:

1) **Programs of the works of one (famous) composer.** This is traditional, and the value and dangers of it are both almost self-explanatory. A program of all-Bach or all-Franck, say, is pretty much guaranteed to be made up entirely of great music. It is also guaranteed to have a certain kind of coherence. It is also likely to give an audience some familiarity on which to hang its hats. The latter is also the source of the danger: a program of this sort can seem so familiar that it is not interesting or challenging to the listeners. It also tends to invite comparison—certainly with recordings, perhaps with other concerts. This comparison can seem daunting or deflating, or it can feel like a healthy challenge.

2) **Programs of the works of one (not so famous) composer.** This can be very exciting indeed. If a performer has knowledge and understanding of the work of a composer whose music is not widely played, and if that music is good enough that it really deserves to be bet-

ter known, then this sort of program can make a major contribution to the lives of the audience members. The danger is obvious: that the music is less known, or unknown, for a good reason, and that it really can’t amount to anything great. Even in this case, it makes sense to argue that any and all music deserves a chance. One aspect of this kind of program as it affects the dynamic of the recital-giving process is this: that the danger of comparison to others is minimal.

3) **Mixed programs by related composers or composers from a particular time and place.** This is a very common sort of concert in general: piano recitals of Haydn, Mozart, and Beethoven; orchestral concerts of Brahms and Schumann. An organ equivalent might be a program of Buxtehude, Pachelbel, and Bach—two composers who knew each other and who both influenced the third; or of Widor, Vierne, and Tournemire: a teacher and two of his students. This can be a way of achieving both variety and coherence.

4) **A program of works by two composers whose relationship is one of contrast,** say Reger and Vierne—a quintessential German organ composer and a quintessential French organ composer from about the same time; or Frescobaldi and Sweelinck—the greatest keyboard composers and teachers of southern and northern Europe at about the same time as each other. This can be interesting and illuminating. A program of this sort raises issues about the instrument: does the particular organ do Vierne as well as it does Reger, or Frescobaldi as well as it does Sweelinck? A program of works by more than two composers whose relationship is one of contrast (or of, in a sense, not being related) becomes, in effect, the next kind of program:

5) **A program of pieces that have no discernable connection that can be described musicologically,** but that seem in the judgment of the performer—or the performer and his or her teacher in consultation—to **add up to a good listening experience.** This kind of program, which is in a way the least satisfying to describe or to talk about, is potentially extremely successful in performance: that success depends on the judgment exercised in choosing the pieces, and, of course, on execution. The notion of making a success of this sort of (random) program has a lot to tell us about concerts in general, whatever the programming, and I will talk about it more below.

6) **A program based not on composers, but on instruments.** With harpsichord concerts—plus or minus clavichord—it can be fascinating to use several instruments, three perhaps or even more, if it is possible to stay on top of all that tuning. The program can then be organized around showing off the qualities and possibilities of each instrument. Of course, we rarely can give an organ recital on multiple instruments. So the organ version of this is to choose pieces that show off the strengths and different aspects of the organ being played. The stronger the historical or geographic character of the instrument, the more this will tend to converge with 1), 2), or 3) above. One way to look at this sort of programming is that if every piece on a program is in some way especially well-tailored to the organ being played, and if that organ is an interesting one, then the program will have enough of a unifying principle to seem coherent.

7) **A program based on the history of the player.** For a student, this can be successful in one particular way, namely that audience members who are friends, family, and fellow students will find it interesting: they are there in part because of solidarity with that player. A program of “pieces that have been important to my development,” so to speak, will be appealing on a human basis. Of course this

dovetails with a common, and often necessary, student approach to programming, namely: “all of the pieces that I know well enough to perform.” The latter need not by any means lead to bad programming, since it represents the interests and development of one particular artistic (temporarily student) personality.

Any of these concepts can work very well in creating a solo recital program. There are also many more that can, just as well. Opening this up for discussion can be a good learning experience for any student. However, there are two further things to say—both words of caution and ways of expanding possibilities.

The first is this—and it is indeed a word of caution: a musicologically or historically, or just plain logically meaningful concept does not, all by itself, guarantee a great musical event. Whether it is “all Bach” or “music suitable to this interesting organ” or any other programming principle, if the music that is being used to bring that principle to life is not great music, or if the performance is not a committed, exciting one, then the underlying logic of the program will be cold comfort to the listeners. Now, the concept of “great music” is obviously a subjective one. I myself have no desire to be conservative or restrictive about that, or to try to dictate to others what music they should consider worth playing. I simply want to suggest that a concept is not enough—it is always the actual music as it moves through the air of the performance space that matters, and anyone playing a recital must remember this.

The second point is the one alluded to under 6) above. It is entirely possible for a program with no discernible underlying logic to constitute a wonderful concert, and indeed to end up manifesting a convincing overall shape and (perhaps abstract) purpose. This is because music as such—again, actual music as it moves through the air of the performance space—is very much its own thing. In ways that we probably don’t understand, or understand only partially and occasionally, certain harmonies, melodies, rhythms, overtones, dynamic shapes, pauses, sonorities, and other elements of musical language lead naturally into one another, invite one another, add up to more than the sum of the parts. The ebb and flow of tension, the balance of contrast and continuity, the reinforcement of emotions or the contrast of different emotions: all of this can happen during and between and among pieces that have no definable connection with one another. If a recital program is going to have a convincing overall shape, and in the end affect the listeners more deeply because of that shape, then these sorts of things have to happen, whether there is also a “program” or not.

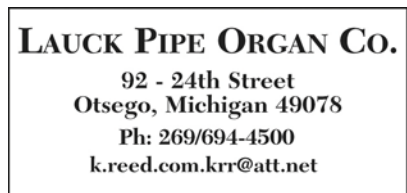
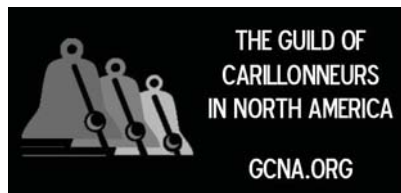
So how can you—any performer, or a student in particular, or a teacher trying to help a student—discern what juxtaposition of pieces might have a good chance of adding up to something meaningful? In a way I hate to give this answer, since it is rather unspecific, but it has the advantage of being true: the ultimate arbiter of what works is the intuitive response of a listener or of the performer standing in for the listener. If the performer honestly feels that certain pieces in a certain order add up to an effective program, then they do. The point is to remember to look at the process through this lens, to play—or imagine—the pieces that are under consideration, and try to be alive to how they affect one another. What is the feeling at the end of one piece? How does it feel then to start the next piece? What is the proposed opening like? Stirring? Exuberant? Mysterious? Short? Long? What does that say about what comes next, or about what comes, or should come, at the end of the first half or of the concert? What is the balance among different elements—



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fast, slow, contrapuntal, dance-like, loud, soft? Does the program, or each half, start somewhere and move somewhere else, or does it start somewhere, move away, and come back? If at some point in the program there are quite a few very short pieces in a row, do they work informally as a kind of larger grouping or not? Should they? Do they balance any larger units that might be found elsewhere in the concert? When questions of this sort are simply not considered, the risk arises of devising a program that does not seem to add up to anything much: perhaps less than the sum of its parts.

Next month I will continue this discussion, in part by bringing forward some specific recital programs, mostly of my own, and considering some of their strengths and weaknesses. ■

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

Music for Voices and Organ

by James McCray

The relentless dramaturgy of handbells

... the notion that you can educate a child musically by any other means whatsoever except that of having beautiful music finely performed within its hearing, is a notion which I feel constrained to denounce.

George Bernard Shaw (1856–1950)
Music in London, 1890–1894: 1931

Readers will find this author sounding curmudgeonly in my comments below about handbell performances, but before passing judgment, they are reminded that my previous ten handbell columns over the past thirty years pointed out consistently positive observations. These comments included dedication of ringers, natural beauty of sound in handbells, and many other charming features of their character. However, simply put, most handbell performances are not very “musical”! In my many hearings of numerous handbell ensembles, they most often lack a real intrinsic depth of musicianship. Often, they seem somewhat mechanical and not connected to the music. Generally this is due to the nature of how they operate.

In handbell performances, melodies are created by individual notes played by different performers—and that makes cohesiveness difficult to attain. A warm melody played by a group of violins is not chopped into note segments, but all instruments play the entire unison line as a group, giving it a true sense of connection as they all phrase the line the same way. Clearly, it is far more difficult to make a musical line more “musically shaped” when different performers are contributing only one or two notes in it. Success demands a special depth of listening from all performers.

It is, however, possible to create a very musical performance; but in most handbell choirs, the level of innate musicianship is less. Being “musical” is difficult to clearly explain, and the old axiom “I’ll know it when I hear it” seems a silly guideline. While I know that there are church groups who attain that deeper musical level, it has not been my privilege to hear an entire performance that is “completely musical” throughout. I guess I am just not in the right place, but will continue to explore other situations.

My comments are not meant to discourage handbell performances, but rather to encourage groups to dig deeper into their rehearsals to create a more substantial level of cohesive musicianship. It is up to the director to shade and shape those lines beyond the natural beauty of the bell sound—this requires keen listening on the part of all the performers.

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Choir with three or four handbells

Three Processionals for Four Bells and Voices, Richard Proulx. Two-part voices, handbells, and assembly, GIA Publications, G-4892, \$1.30 (E).

These three settings are each two pages in length and comprise processionals for Christmas, Pentecost, and a general Sunday. They all involve a cantor and have several verses that are sung in various vocal combinations. The handbells have four-note clusters and simple linear statements. These easy, pragmatic settings will be useful to any church choir.

Hosanna Processional, Joseph Martin. SATB and children’s choir with four handbells, Hope Publishing Co., C 5745, \$1.95 (M-).

Designed for Palm Sunday, this spirited processional usually has the children’s choir doubled by the sopranos; however, there are a few spots where the children sing independently. The choral parts are on two staves, with a separate line for the children. Handbells play open fifths and almost always with just one ring per measure. The men generally sing in unison or octaves, the women in parallel thirds.

I Will Sing the Story of Your Love, Bret Heim. SATB, organ, three handbells, and optional assembly, GIA Publications, G-6421, \$1.75 (M+).

Based on Psalm 96, this rhythmic set-

ting has a pulsating, staccato single line in the right hand of the organ part, which sets up a syncopation against the feeling of 3/4 in the choral and handbell lines. There are four verses, with the assembly joining on the unison refrain. A separate handbell part is included at the back; they play only briefly and as a single quarter-note line. This is a festive piece that truly features the organ.

Choir with handbell choir

Tribute to the Saints, Lloyd Larson. SATB, piano, optional trumpet, 3-octave handbells, and congregation, Lorenz Publishing Co., 10/40251, \$1.95 (M-).

Larson uses the strong Charles Stanford melody ENGELBERG as the tune for this setting appropriate for All Saints Day, which is on the horizon later this autumn. There are five verses in this setting—the congregation sings on three of them; their music is on the back cover. The trumpet music, also at the end, is indicated in this score; however, the handbell score and parts are published separately (30/2613L, \$19.95). Choral parts are on two staves and are very easy.

Awake, My Heart, Carolyn Jennings. SATB, piano or organ, and optional eight handbells, Augsburg Fortress, 978-8066-9732-1, \$1.90 (M).

The handbells are not used until near

the end; they play sustained four- or five-note chords rather than a melodic line. The organ part is on two staves with frequent sustained pedal notes. There is a mixture of two- and four-staff writing for the choir, and the emphasis clearly is on their music. The text is adapted from Paul Gerhardt (1607–1676), and is appropriate for Easter.

For the Beauty of the Earth, arr. Joel Raney. SATB, piano, with optional 3–5 octave handbells and 3–5 octave handchimes, Hope Publishing Co., C 5733, \$1.95 (M-).

Although there are passages marked where the handbells play, this score does not indicate their exact music. (The handbell part is available as C 5733HB, \$4.50.) The keyboard part is on two staves and has a flowing right hand that is interrupted with rolled chords or arpeggios. The choral parts are on two staves and involve the familiar melody DIX and the popular Folliott Pierpoint text. This is a comfortable, pragmatic setting.

Lord, You Call Us, arr. Michael Burkhardt. SATB and organ, with optional 4-octave handbells and congregation, MorningStar Music Publishers, MSM-50-7800, \$2.25 (M).

This arrangement of Marty Haugen’s work has five verses, with two for the congregation. The organ part is on two staves, with registrations, and the hand-

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bells often play busy solo lines. The choir's music is not difficult, with lots of unison singing. The congregation's music is on the back cover for duplication. This lovely setting is also available in a full concert band version (MSM-50-7800A, \$15.00). The handbell part is available as 50-7800HB, \$10.00.

A Processional Psalm, Richard Proulx. SATB, cantor, 16 handbells, and optional percussion, Selah Publishing Co., 410-834, \$1.25 (M).

This excellent setting begins with the cantor singing stemless notes in a plainsong style prior to the start of the procession. Phrases are punctuated with handbell note clusters and the choir eventually enters in that same style. Notation changes to a consistent rhythm while the choir moves into two parts, accompanied by a tambourine and steady handbell octaves. Later the handbell clusters return. When the processional arrives in the choir loft, the music changes. This work is not difficult and is a very effective setting of Psalm 34 that may be useful in many occasions. Highly recommended!

Everyone, Sing to the King!, David Lantz III. SATB, piano, and optional 3-octave handbell choir, Beckenhorst Press, BP 1874, \$1.75 (M-).

Handbells are not indicated on the choral score, but parts are available as BP 1874A (\$2.95). The joyful music is based on a Palm Sunday text by Susan Boersma. Choral parts are on two staves with brief moments of divisi, and the keyboard part is structured simply. Declamatory hosannas and a big finish make this especially attractive for Palm Sunday. The choral technique of closing quickly to the "ng" on the word "sing" adds to its effectiveness.

Praise to the Lord, the Almighty (LOBE DEN HERREN), arr. Kevin McChesney. SATB, piano with optional 2-3 octave handbell choir, Hope Publishing Co., C 5654, \$1.95 (M-).

Handbell parts are not included in the score, so #1499 (\$4.50) will be needed for performance. A 3-5 octave setting is also available (2180, \$4.50). This is a straightforward setting of the famous chorale, with easy choral parts that are often in unison. The setting is designed for a small church choir to sing over a driving, rhythmic keyboard part that adds excitement to the popular melody.

Book Reviews

The Saint Petersburg Conservatoire Organ School: The Exhibition Catalogue, compiled and edited by E. V. Goncharova and Y. N. Semyonov. St. Petersburg: Polytechnic University Publishing House, 2011; 82 pages, 40 plates, text in Russian and English, \$15.00; available from St. Petersburg Conservatoire: <bookscience@mail.ru>.

The exhibition "Organ School of Saint

Petersburg Conservatoire" took place between October 2009 and March 2010 in Glazunov Hall of the St. Petersburg Conservatoire. It was organized by the reference bibliographic department of the Conservatoire's research music library, with Elena Goncharova, department head, as exhibition curator and Yuri Semyonov, Conservatoire organ and cembalo instructor, as adviser.

The exhibition took place following installation of the new Eule organ in Glazunov Hall in 2009, which replaced the two-manual E. F. Walcker (1897) and the four-manual Rieger-Kloss (1961) instruments. The exhibition presented the complete history of the St. Petersburg organ school from the 1840s to the present. Many items were presented to the general public for the first time. In 2011 the exhibition catalogue was published. In Russian and English, this edition contains over 70 illustrations, and is a bibliographical rarity both because of its small run (100 exemplars) and because of the unique character of the material presented.

The St. Petersburg organ school is a major element of Russian musical culture. The most prominent names are Prince Vladimir Odoevsky, Ludwig Homilius, Jacques (Yakov) Handschin, Isaiah Braudo, Vladimir Nielsen, Nina Oksentian, and Tatyana Chausova. The directors of the organ class from 1909 to 1923 were Yakov Yakovlevich (Jacques Samuel) Handschin—organist, historian-medievalist, researcher of the oeuvre of Mussorgsky and Stravinsky—and Nikolai Karlovich Vanadzin. Handschin was a pupil of Reger and Widor; after L. F. Homilius's death he ran the organ class of the Conservatoire, and in 1921 he moved to Switzerland, where he worked as a church organist and as a professor of music history at Basel University. Vanadzin, who was a pupil of Handschin, went back in 1923 to his native land, Latvia, where he taught in Riga and gave concerts up to the late 1960s (Isaiah Alexandrovich Braudo subsequently taught his organ class in the St. Petersburg Conservatoire). Looking at Handschin's review of Glazunov's *Prelude and Fugue*, written in French, side by side with posters of Vanadzin's concerts (Petrograd 1923, Riga 1943, Riga 1960), one feels a sense of a united European space and history.

Also documented in the catalogue are composer and organist Wolf Feodorovich Liss (?-1937?), and organists Vera Nikolaevna Bakeeva (1906-?) and Wilhelm Fridrichovich Dehringer (?-?). A shortage of documents prevented establishing the dates of birth and death of Dehringer; yet the catalogue authors have at least provided evidence of the very existence of musicians whose names can be found nowhere else nowadays.

Information on the first Conservatoire organ is presented—it was installed in 1884 in the premises at Teatral'naya Street (now Zodchi Rossi Street)—as well as information on the practice organs. Also included are a bibliography of Braudo's theoretical works and Braudo's portrait by T. N. Glebova (1930), as well as information on the current department of organ and cembalo playing,

which was organized just 10 years ago.

The index (numbering 500 items) lists names, organizations, churches, towns, manuscripts, photos, letters, posters, concert programs, and many other items. The catalogue is a painstaking research work, and should be a very valuable resource for further study.

—Alexander Harkovsky

Alexander Harkovsky is a musicologist, composer (primarily academic electronic music), music critic, radio journalist, and managing editor of the Compositor Publishing House, St. Petersburg.

New Recordings

Maxine Thévenot, Hellmuth Wolff Op. 47, Christ Church Cathedral, Victoria, BC, Canada. Raven Recordings OAR-929, \$15.98 postpaid worldwide, <www.ravenCD.com>. Also available from Organ Historical Society, <www.ohscatalog.org>.

Praeludium in C (BuxWV 137), Ciacona in f (BuxWV 160), Praeludium in D (BuxWV 139), Dietrich Buxtehude; Capriccio sopra il cucu, Johann Kasper Kerll; Chromatic Partita for Organ, Ruth Watson Hendersen; Balletto del Granduca, Jan Pieterszoon Sweelinck; Pastorale in F (BWV 590), Johann Sebastian Bach; Praeludium in e, Nicolaus Bruhns; Première Suite (first recording), Andrew Ager.

Here is another fine recording from the Canadian-born organist Maxine Thévenot on the Raven label. This artist has established a distinguished international career, performing throughout Europe, Great Britain, and North America. Thévenot began her studies at the University of Saskatchewan, earning a bachelor's degree, before going on to receive master's and doctoral degrees from the Manhattan School of Music, where she was twice awarded the Bronson Ragan Prize for "most outstanding organist." In 2006, she was awarded an Honorary Fellowship by the National College of Music & Arts in London for her service to music.

In 2010 Thévenot became director of cathedral music and organist at the Cathedral of St. John, Albuquerque, New Mexico. She has held senior positions in cathedrals in New York, Calgary, and Saskatoon. She also serves on the faculty at the University of New Mexico, directing the only collegiate women's choral ensemble in the state, Las Cantantes, and also serves there as the university chapel organist. Further information about this artist can be found on her website: <www.maxinethévenot.com>.

This recording was inspired by a performance that Thévenot made on the magnum opus from Hellmuth Wolff for the 2009 Seattle AGO regional convention and is the first commercially available recording of the instrument. The recording was made in July 2010.

Once again, the Raven label presents a recording with a complete and detailed program booklet that is so often lacking with other recordings. Like the recent

Vision at Covenant recording of the Fisk Opus 124 in Nashville (reviewed in the June issue), there is an essay by the builder included in the notes. Hellmuth Wolff talks about the two years in building this instrument, his inspiration for the organ, and offers a complete specification. Essays from the builder add to the enjoyment of the entire CD experience. It would be nice to see this as "standard operating procedure" as far as the first recordings of major instruments are concerned.

Organ designs are often stylistically directed by the incumbent organist at the time of the project. Michael Gormley, the cathedral's principal organist, spent many years in Vienna and loved the South German Baroque organ for its silvery plenum, beautiful flutes, and colorful reeds. To this the builder added inspiration from Upper Swabia, a region between Stuttgart and Munich, where French building practices also were embraced, including the inclusion of a tierce rank in the mixtures of the Hauptwerk, Unterwerk, and Pedal of this four-manual instrument. There are full choruses on each manual and musical colors galore. Such blending of the French and the German works well for this colorful and impressive instrument, built to be earthquake resistant in its free-standing case!

The artist mentioned that the repertoire was chosen to show Southern and Northern German organ compositional techniques and more recent Canadian organ music that reflects, imitates, and emulates the Baroque. It is music that is very near and dear to the heart of Maxine Thévenot.

The CD notes that the North German school of organ composition came into existence around the turn of the 17th century as a result of not only the Reformation but also the different needs of the Protestant church service compared to the Catholic Mass and the output of South German organists. There are many "Praeludia" because the pieces were written generally to precede some other liturgical action, whether that be a scripture reading, a chorale, or some other musical presentation. These individual pieces are quite sectional, alternating toccata-like improvisatory style with stricter fugal passages. One can imagine these could be used sectionally for as much time as was needed to fill a particular musical "space." They were also intended to be models for the organist to emulate to create his own improvised "Praeludium." It was not until the late Baroque period and time of Bach that the "Prelude and Fugue" combination came into full flower.

Although the Buxtehude pieces are all listed together at the beginning of this review, they are distributed throughout the recording. The CD opens with the *Praeludium in C Major* (also known as the *Prelude, Fugue and Ciacona*) and concludes with the *Praeludium in D Major*. This "dialogue" between old and new music unfolds much like a conversation throughout the entire recording and is much more effective than placing all of the pieces together.

Jan Pieterszoon Sweelinck, the founder of the North German school, is



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represented here with the *Balletto del Granduca*; its five variations are colorfully presented, growing in texture and registrational intensity as they proceed to their conclusion. Beautiful registrations and flawless playing make this a true delight.

The Sweelinck piece is preceded by the music of Canadian composer Ruth Watson Henderson, who studied at the Royal Conservatory of Music in Toronto and later at the Mannes College of Music in New York City. Her *Chromatic Partita for Organ* from 1989 consists of a chorale followed by eight variations; it was a prize winner at the International Competition for Women Composers in Mannheim, Germany. This composition makes a nice companion work to the preceding Sweelinck piece, alternating between dance-like and meditative variations, and ending with a blockbuster finale inspired by the chromatic harmony foreshadowed in the title of the work.

Also represented is a true masterpiece of the North German tradition, the *Praeludium in E Minor* by Nicolaus Bruhns, a virtuoso organist and violinist who studied with Buxtehude. It was reported that Bruhns often took his violin with him to the organ loft, playing it and accompanying himself with double pedal playing as his own continuo. Only five organ works and the fragment of a *Praeludium in D Major* have survived to our day; these works show a bright musical imagination coupled with technically demanding music. It was the second son of Johann Sebastian, C.P.E. Bach, who later stated that his father was a great admirer of the music of Bruhns.

The Bruhns is followed by the premiere recording of a 21st-century work, the *Prémère Suite* by Andrew Ager, a native of Ottawa who studied at Dalhousie University and the University of Toronto. He presently is composer-in-residence at St. James Cathedral in Toronto. The work presented here takes the Baroque suite as its inspiration, presenting a series of six movements entitled Procession, Duo, Basse de trompette, Flûtes, Musette, and concluding with the stunning *Sortie Joyeuse*.

Another real gem of this recording is the splendid presentation of the four-movement *Pastorella*, BWV 590, by Bach. Absolutely ravishing playing by Thévenot makes this one of the highlights of the album. Enjoy the second movement in the dialogue of 4-foot flutes.

Maxine Thévenot has again produced a disc that is imaginative and beautifully engineered and recorded, with stunning playing that is both sensitive and musical, where virtuosity is used only at the service of the music, on an instrument that is perfectly matched to the repertoire presented. All should be congratulated in this project; it will make a welcome addition to one's CD collection.

—Dr. David Wagner
Madonna University
Livonia, Michigan

Roland Maria Stangier, English Town Hall Organ. Philharmonic Hall, Duisburg, Germany. Linn Records, ACO10710, <<http://www.linnrecords.com/recording-english-town-hall-organ-philharmonic-duisburg.aspx>>.

The City of Duisburg, Germany must be delighted to boast about its new Eule organ in the Duisburg Philharmonic Hall. Built in the style of an English town hall organ, it is a majestic and versatile instrument. Professor Roland Maria Stangier, curator of the organ, has released this compact disc in which his innate musicality, masterful improvisational skills, and ingenuity in registration are evident throughout the entire 78-minute recording. Stangier has authored the program notes, and the Eule organ architect Burkhard Goethe has written an interesting short history of the organ for the liner notes entitled "The Underlying Concept of the Organ."

Stangier commences the CD with his own transcription of Gustav Holst's "Jupiter" from *The Planets*. His transcription, registrations, and performance are faithful to Holst's score, and the work showcases the beautiful stops on the instrument.



Eule organ, Duisburg Philharmonic Hall

The boldness of the opening contrasts nicely with the warmth of Holst's own hymn in the middle of the work.

Clear, crisp registrations and playing in Henry Smart's arrangement of Handel's *Concerto for Organ and Orchestra*, op. 4, no. 5 are heard on the second track on the CD. Stangier's broad musical gestures in Vierne's *Carillon de Westminster* offer a sweeping wash of sound between the poignant sweetness of both Vierne's *Claire de Lune* and Frank Bridge's *Adagio*. The transcription of the famous "Nimrod" from Edward Elgar's *Enigma Variations*, op. 36, is elegantly played. Stangier states the following in his liner notes: "[T]he version played here in Duisburg uses similar colours to those which Elgar had available to him on his new organ in 1885 in Worcester: Clarabella, Dulciana, Diapason, Voix Céleste, Salicional, Keraulophone, etc." Stangier's performance of the Franck *Final* shows his fidelity to Franck's score and includes all registrations specified by the composer. The sounds of the Duisburg Eule organ portray both the bold and warm colors of Cavallé-Coll instruments.

Stangier is a world-class improviser, and his four improvisations on this recording are an excellent example of his art. He stated that his improvisations on this recording are absolutely free with no theme, and improvised to show off the stops. There are four improvisations, and therefore, four movements that form a suite of pieces, entitled Strings, Diapasons, Flutes, and Reeds. The string improvisation is an adagio movement with beautiful, lush and sustained chords. The following diapason movement is a type of allegretto with interesting and

sophisticated quick two- and three-note fragments. The flute movement begins at a moderate tempo in the high registers that seem to contain traces of velvet, followed by idiomatic fast passagework. The reed finale ends with flashy and bold choral structures.

Stangier honors his former teacher, Zolt Gárdonyi, by ending the recording with Gárdonyi's *Grand Choeur*. Once again, brilliant playing and registrations highlight the vivid essence of this wonderful organ and concert hall. Congratulations to the City of Duisburg on the installation of this fine organ in its Philharmonic Hall. Let us hope for many fine organ recitals, concerts, and recordings in the years to come.

Roland Maria Stangier has been Professor of Organ and Improvisation at Folkwang University in Essen since 1994. Since 2003, he has been the curator of the Kuhn organ in the Essen Philharmonic Hall, and is now also the curator of the Eule organ at the Duisburg Philharmonic Hall, the venue for this recording.

—Francine Maté

Francine Maté is organist/choirmaster and director of the Bach Festival at Grace Church, Washington, D.C., and serves on the staff of the Library of Congress.

Virtuoso! Music for Organ. Daniel Moul performs virtuosic twentieth-century music on the organ of Bridlington Priory. Fugue State Films DVD and CD, FSF-DVD 003, available from <www.fuguestatefilms.co.uk>, from Raven Recordings <www.ravenCD.com>, or from the Organ Historical Society <www.OHSCatalog.org>.

Toccata, Franz Schmidt; *Fantasmagorie*, Jehan Alain; *Trois Préludes*, op. 7, Dupré; *Thème et Variations* from *Hommage à Frescobaldi*, Langlais; *Toccata* from *Suite*, op. 5, Duruffé; *Gothic Toccata*, Graeme Koehne; *Miroir*, Ad Wammes; *Praeambulum [sic] super MI FA*, Andries van Rossem; *Transports de joie d'une âme devant la gloire du Christ qui est la sienne* from *L'Ascension*, Messiaen.

Founded in 1113, Bridlington Priory in Yorkshire was once one of the richest and largest monasteries in the north of England. Following Henry VIII's Dissolution of the Monasteries in 1538, most of the medieval priory was demolished, except for the nave of the church, which became the Parish Church of St. Mary, and was restored by Sir Gilbert Scott in the nineteenth century. Shortly after Sir Gilbert Scott's restoration, in 1889, the church purchased a new pipe organ by the firm of Charles Anneessens (1835–1903) of Grammont, Belgium.

Anneessens was a Belgian disciple of Cavallé-Coll, and his instruments were quite popular in England, largely owing to their low cost—about half of what an instrument by Hill or Willis would have cost at the time. More than a dozen churches in the United Kingdom purchased Anneessens organs during the last quarter of the nineteenth century. Several of them were inaugurated by August Weigand (1848–1904), a Belgian organist who was then organist of All Saints, Manchester, and who later became the first organist of Sydney Town Hall (1891–1900). He died during an American tour in the course of which he gave a concert at the Louisiana Purchase Exposition in St. Louis and inaugurated a new three-manual organ at Brown University: Hutchings-Votey Opus 1480. Perhaps Weigand acted as Anneessens's British agent.

Anneessens organs had good, well-voiced pipework, although it must be said that their mechanisms were somewhat unreliable and that their instruments were somewhat lacking in brilliance even by the standards of the day. So far as the Bridlington Priory organ is concerned, subsequent rebuildings have long since eliminated these defects, and the instrument as it now stands is a very fine four-manual, 76-stop Nicholson organ of 2006, incorporating the best of the original Anneessens pipework. The acoustics of the building are also very fine, and one just wonders what it would be like for sound if the church still had its medieval choir and transepts, at which time it was over 400 feet long!

Daniel Moul (b. 1973) is a concert organist based in London. He was educated at St. John's College, Oxford, and later did postgraduate study at the Amsterdam Conservatorium under Jacques van Oortmerssen. This doubtless explains his interest in modern Dutch organ music, apparent from two of the pieces on this recording. As Daniel Moul explains at the beginning of the DVD, this recording is an attempt to bring together a number of twentieth-century virtuosic pieces written for the organ. I am not sure that *Virtuoso!* is necessarily the best title for the recording, and indeed Daniel Moul seems somewhat reticent about this himself, but hopefully the title will sell a few more copies.

There is no leaflet included with the DVD and CD, but the place of the leaflet is taken by the "extras" on the DVD, including Daniel Moul's introductory remarks, the 1889 and 2006 organ specifications, and photographs of the landscape around Bridlington Priory as well as of the church and organ. The recording begins with a spirited performance of the once-popular Schmidt *Toccata*, and

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progresses through Jehan Alain's *Fantasmagorie*, an extremely fine performance of Dupré's *Trois Préludes et Fugues*, op. 7, the *Thème et Variations* from Langlais' *Hommage à Frescobaldi*, and Duruflé's *Toccata* from his *Suite*, op. 5.

We come then to three very interesting compositions by more recent composers. The first of these, entitled *Gothic Toccata* (1983), is to date the only work for solo organ by the Australian composer Graeme Koehne (b. 1956). Based on atonal themes, the composition builds up from relatively simple beginnings to a climax of amazing complexity. The next work on the recording is *Miroir* (1989), one of several works for solo organ by the eclectic Dutch composer Ad Wammes (b. 1953). The piece has something in common with the impressionistic writing of Louis Vierne and has a gentle, haunting, ethereal quality that is evocative of reflected light beams dancing on a mirror.

I have not entirely figured out the title of the next piece, *Praeambulum*—not *Praeambulum*—*super MI FA*, composed in 1994 by another Dutch composer, Andries van Rossem (b. 1957). Its mystical style reminds me of Olivier Messiaen, particularly of the movement *La Vierge et l'Enfant* from *La Nativité du Seigneur*. Perhaps this is why Daniel Moult juxtaposes it with *Transports de joie d'une âme devant la gloire du Christ qui est la sienne*, from Messiaen's *L'Ascension*. This concludes the recording and Daniel Moult gives a fine performance that exemplifies the *Virtuoso!* title of the recording. I particularly enjoyed the Koehne, Wammes, and van Rossem pieces on this DVD/CD combination.

—John L. Speller
St. Louis, Missouri

published in 2011 by MorningStar Music Publishers. A bit about the genesis of these pieces and the three collections that house them may be in order. Most originated as organ improvisations. One of the great improvisers, Manz often used extemporizations in the process of enriching congregational singing. In the late 1960s his congregation gave him the gift of a state-of-the-art recording system, with controls built into the console of the famous Schlicker organ in Mount Olive's gallery. Microphones, which could pick up organ, choir, and congregation, were suspended above. The system,² with a cassette recorder, and then a reel-to-reel tape recorder (a Revox, along with Manz's personal Nagra), could be switched on instantly by the organist. It seems an ideal system for recording improvisations, one that Manz also regularly used to record and critique his practicing and service playing. The basics of the system, with updated recording technology, are still in place at Mount Olive.

Concordia Publishing House initially published the chorale improvisations in ten volumes that appeared gradually from 1962–80. Their second life began in 1987 when the copyrights were transferred to MorningStar, who reissued them. In so doing, as mentioned in the Publisher's Note, "Some minor adjustments were made . . . to reflect the [then] continually evolving performance practice of Dr. Manz." (I wish the charming setting of *Hymfrydol* had been left alone; I think the refreshingly thin texture was overly complicated by the addition of a new voice in the left hand.) The pieces were regrouped in the new volumes, and in a few instances the keys were lowered. Two of the best-known settings, *Cwm Rhondda* and *Lobe den Herren*, for example, have been moved down a step, reflecting the tonalities of these tunes in recent hymnbooks.

Those of us—who on benches and in pews—who have enjoyed these pieces over many years, will, no doubt, have their favorites. Mine (with volume numbers) are: the *toccata* on *Nun komm* (I); *Lobe den Herren*, *Puer Nobis* and the jazzy *Wie schön II* (II); *Cwm Rhondda* and *Jesus, meine Zuversicht* (V); *Quem Pastores* (VII); *In dir ist Freude I&II* (VIII & IX); *Slane* (IX); and *Wachet auf III* (X). The tunes most often set in the ten volumes: *Nun komm*, *der Heiden Heiland* and *Valet will ich dir geben* (four settings each) and *Wachet auf* and *Wie schön leuchtet* (three each).

What is different in the new commemorative edition? Each volume contains a biography of the composer. And, although the large number of organ works by Paul Manz may seem uncount-

able, the publisher has done just that in the detailed indices in the back of each book. The opus numbers of the original volumes, which ranged from op. 5 to 22, are not retained. Some of the original tempo markings have been changed—some slower, some faster (all, I think, for the better). In some cases, first lines of texts (and occasionally tune names) have been updated. Those who grew up with the original volumes will note a slightly different look: new covers and different paper; and new music notation replaces the original CPH plates (which dated, I suspect, from the era of hand engraving in Holland).

Although the publisher doesn't mention it, this year marks the 50th anniversary of the publication of that first volume of chorale improvisations. I remember it well—my teacher introduced me to it. Now's the time to add these to your library, or fill in any missing volumes. And please consider introducing them to your students, so that another generation of organists (and their congregations) can enjoy the imaginative colors, rhythms, and counterpoint of these still-engaging settings.

—David Herman
The University of Delaware

Notes

1. Some 45 new pieces for organ solo (or organ with instruments) were subsequently composed, and published by MorningStar.

2. I am grateful to Mike Wolsted at Mount Olive and to David Cherwien, the current cantor there, for adding to my knowledge of the recording system.

Handel's Celebrated 'Oboe' Concertos. An anonymous late 18th-century adaptation for Organ, Harpsichord or Piano Forte of Handel's Six Concerti Grossi, Op. 3. Edited by Gerald Gifford and published by Edition HH: HH288.sol, £16.95, <www.editionhh.co.uk>.

After the publication by Edition HH of the highly successful two volumes of music in the Fitzwilliam Museum, Cambridge, including a selection of pieces either by, or inspired by, Handel, Gerald Gifford now offers the first modern edition of this set of arrangements for keyboard of Handel's six oboe concertos, the primary source for which is the Samuel Butler Collection of St. Johns' College, Cambridge. Arrangements of vocal and chamber music have been a staple part of the keyboard repertoire throughout Europe since the earliest publications and manuscript compilations right up to the present day. In England there flourished a vogue for arranging the music of Handel, from the publications of William Babel ca. 1715 right through to the 19th-century editions of W. Calcott.

After the initial impetus from Walsh, one of the most prolific publishers of arrangements from Handel in the later 18th century was H. Wright, who produced not only a collection of the overtures from his operas and oratorios and several sets of choruses, but also these arrangements of the oboe concertos, possibly published ca. 1785. The number of movements in the six concerti varies from two (No. 6) to five (Nos. 2 and 5), with Nos. 1 and 3 having three, and No. 4 having four. Interestingly, No. 1 in B^b concludes in G minor, and in No. 6 the opening allegro is in D major, the second and concluding movement in the tonic minor. No. 4 opens with a massive French overture; the opening with its 32nd-note runs is followed by a fugal central movement with a syncopated subject, the movement concluding with a return to the style of the opening. No. 5 opens with a prelude and fugue, which also appear in other keyboard adaptations of Handel's pieces. The Gavotte-like movements that conclude concertos Nos. 2 and 5—the former having a set of variations, the latter being in da-capo ternary form—are most attractive.

The allegros and vivaces are full of Italianate vitality and exuberance, the slow movements display a controlled warmth. Two of the allegros are based on fugues that had appeared in the 1735 Walsh publication of *Six Fugues or Voluntaries for the organ or harpsichord*, but a close comparison of these with the versions included in the collection under review will be rewarding. Other movements are also to be found in the set of eight suites for harpsichord published ca. 1720; the fugal allegro of concerto No. 5, here transposed from F[#] minor to D minor, is a reworking of the third movement of the sixth suite, and the binary-form allegro in D minor that concludes concerto No. 6 is a revised version of the last movement of the third suite—again, comparison with the originals will prove interesting. A few movements were supplied with a figured bass in the original print, faithfully reproduced in this modern edition, but filling out of the already well-realized texture is unnecessary in the main. Dynamics occur occasionally, mainly in the second concerto, almost certainly a nod to the expressive potential of the pianoforte and not to be carried through on the organ.

As we have come to expect from Edition HH, the printing is very clearly laid out. This exemplary edition by Gerald Gifford contains a most informative preface on this outstanding music and its background, and with information for the performer it is essential reading prior to actually playing the music; the singularly comprehensive textual notes covering editorial method and the source used, and a full critical commentary, will also assist the performer in questions of readings in many difficult passages. Several facsimile pages are included. Although we have no concrete information as to the arranger's identity, these arrangements were probably made by a performer of some standing, and the imaginatively enterprising results display a far more accomplished awareness of the keyboard than some of the other broadly contemporary publications of Handel's pieces.

These pieces are technically quite demanding, with several tricky hand shifts and jumps; some of the 16th-note passages in thirds, and especially those in sixths, will pose a considerable challenge to those not well-versed in such luminaries as Bull, Sweelinck, and Scheidt, and Dr. Gifford's eminently practical suggestions for performance are a bonus. The suggested elaboration of the slow movement in concerto No. 3 is extremely helpful; similar suggestions for other adagio passages would have been equally useful to today's performer who may not be so experienced in gracing them. The pleasure gained by a stylistically accurate performance more than repays the time required to attain this ideal. They are ideally suited to performance on organ, harpsichord, and pianoforte, and fully deserve to be heard today in recitals.

—John Collins
Sussex, England

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Paul Manz (1919–2009), arguably the 20th century's most prolific and highly regarded Lutheran organist/composer, held positions at Mount Olive Lutheran Church in Minneapolis (for 35 years) and St. Luke's in Chicago, and taught at Concordia College, St. Paul, and the Lutheran School of Theology, Chicago.

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In Memoriam: Jacqueline Englert-Marchal

23 September 1922–21 April 2012

Ann Labounsky

Jacqueline Marchal was born in Paris on September 23, 1922, daughter of the illustrious blind organist, André Marchal, and Suzanne Greuet-Marchal. She passed away quietly on April 21, 2012 at the Georges Pompidou Hospital in Paris, just short of turning 90, after suffering for several months with congestive heart failure. Her long and influential life was devoted to furthering and maintaining the legacy of her father, André Marchal (1894–1980); to the Institut des Jeunes Aveugles (the School for the Young Blind), where he taught; to her husband, composer Giuseppe Englert; and to providing amazing hospitality to organ students, particularly Americans, who studied in Paris.

Jacqueline's childhood memories of her parents' home, 22 rue Duroc in Paris's Seventh Arrondissement, included frequent encounters with famous leaders of the musical world. Her father André Marchal was already a highly regarded concert organist and teacher, and her mother, Suzanne Greuet-Marchal, was a singer of note who also taught at the Institut des Jeunes Aveugles. Their home became a center of hospitality and lively conversation, reminiscent of the famous Paris salons, where artists and musicians, young and old, gathered to discuss their passionate views while enjoying aperitifs. Among the frequent guests in this salon were famous French and international musicians and artists: organist/composers Louis Vierne, Jean Langlais, Jehan and Marie-Claire Alain, and Maurice Duruflé; musicologist Norbert Dufourcq, founder of *Les Amis de l'Orgue*; and the English critic Felix Aprahamian. She remembered that it was Louis Vierne who was like a grandfather to her, who taught her to tie her shoes! Jean Langlais, who lived only two doors away on the same street, likewise was a special friend. At one Christmas, she proudly showed Langlais the crèche given to her by her grandparents by guiding his hands over the scene. Inspired, Langlais composed his famous *La Nativité* from *Poèmes Evangéliques*. For Jacqueline, rue Duroc was affectionately called "organists' row."

Early on and throughout her life, Jacqueline also became involved in helping the blind students at the Institut nearby the "organists' row" on Boulevard des Invalides and the graduates of the school at the Association Valentin Haüy at 5 rue Duroc. It was a great source of pride to her when the main hall at the Institut was renamed Salle André Marchal after her father.

From 1930, beginning with Lee Irwin, American students came to Paris to study with André Marchal in his home. Many of them were Fulbright Grant recipients who were required to state on their applications which school they wished to attend. Marchal was soon declared to be a school, and for many years that followed, it was Jacqueline who welcomed them, found housing and places



Jacqueline Englert-Marchal

for them to practice, and translated for them at lessons.

Her love for America and Americans began early and remained an important part of her life to the end. As a teenager, she learned to speak English by living for a time with an English family in England. In 1938, at age sixteen, Jacqueline accompanied her father on his second American recital tour, handling all the details of taking care of him, translating for him, and managing his travel schedule. She received her baccalaureate degree in 1940 from the Lycée Victor-Duruy on Boulevard des Invalides. English was her forte. Subsequently, in 1944, she earned an undergraduate degree from the Sorbonne in English literature called "Licence d'anglais." Later, she worked in Cleveland, Ohio, in the library of the Cleveland Museum, and earned a master's degree in English Literature at the Cleveland Institute of Art.

For the first part of the Second World War, the Marchal family lived in Hendaye, in the Basque country of France, which had not yet been occupied by the Germans. Jacqueline secretly made an American flag in anticipation of American troops landing on the Basque coast. When the troops marched in front of their home "Guéréza," she proudly displayed her flag and invited them in for tea, coffee, and *gateaux*.

In 1954, Jacqueline married Giuseppe Englert, a composer, organist, and pupil of her father. The religious wedding ceremony took place in Hendaye, at St. Anne's Church, with her father as organist, and Norbert Dufourcq acting as his stand-in to give her away. As a wedding present, Jean Langlais composed his suite of pieces known as the *Organ Book* for the couple. The final piece, *Pasticcio*, was built on two themes derived from their names in Braille notation. Shortly thereafter, Jacqueline and Giuseppe took up residence in a beautiful fourth-

floor Paris apartment on the Boulevard de La Tour-Maubourg, facing the dome of Les Invalides. There they continued the salon tradition, entertaining students and friends from around the world.

Among Giuseppe and Jacqueline's close friends was organ builder Victor Gonzalez. It was Gonzalez who had enlarged the house organ for Marchal at 22 rue Duroc, where he taught for so many years. Likewise, in 1952, he built and installed a similar two-manual instrument with 16 stops and 1,147 pipes for their apartment on Boulevard de La Tour-Maubourg. This became a favorite place for students to practice, and it so impressed their friends that Maurice Duruflé used it as a model for his own Gonzalez instrument.

Jacqueline continued to serve as Marchal's guide for most of his subsequent nineteen tours to America, sometimes accompanied by Giuseppe after their marriage. Among the high points of these years were Marchal's dedicatory recital in 1975, during his last U.S. concert tour, on the newly installed organ in Alice Tully Hall in New York, and many trips to Oberlin College, where he often served as guest faculty member. Even after Marchal's death, she and Giuseppe continued to travel to America, where they participated and presented papers in events such as the symposium on André Marchal and Giuseppe Englert at Duquesne University, and a conference at the University of North Texas in Denton.

Giuseppe preceded Jacqueline in death in 2007. In the years since then, she was cared for and assisted by their nephew, Michel Sneathlage, the son of Giuseppe's sister, Amalie. Michel accompanied her to the subsequent Biarritz organ competitions, in annual trips to Lausanne, Switzerland each summer, and in Paris spent many hours organizing papers and mementos of her father, mainly for the Bibliothèque Nationale's André Marchal Archives, and for her husband Giuseppe, including recordings of Marchal's performances on the French National Radio, which have recently been issued on the Solstice label as *Hommage à André Marchal*. Even during the last weeks of her life, she remained vitally interested in all aspects of organ culture and continued to be particularly sensitive to the need for diplomatic handling of the various personalities in this field.

Jacqueline was memorialized in a service of benediction, on May 4, at the parish church of Saint-Pierre du Gros Caillou in Paris. Marchal student and international recitalist Susan Landale served as organist. Music included compositions by Bach, Franck, and Brahms—the style and interpretation of which is part of the great legacy of André Marchal. In atten-

dance were about 150 friends, including three Americans: James David Christie, Jon Gillock, and Mrs. Michel Sneathlage, the wife of her nephew. Cremation followed, and her ashes were placed next to those of her husband at Père Lachaise Cemetery on May 11.

It has been my very great privilege to be counted among her friends; to be the beneficiary of many of her great kindnesses during her long life. Among the most recent of her American visitors, in July 2011, was Jeremy Jelinek, age 15, a student of mine from Pittsburgh. Jeremy wrote the following in response to news of her death:

I will never forget last summer when I visited Paris. I was so blessed to have the opportunity to meet Mme. Englert. Her sweet and kind personality was personalized through her generous hospitality. Not only had she invited me into her home, but she invited me to come at my leisure. She would have let me continue to play the pipe organ in her apartment all day. She insisted that I stay and make myself at home. Meeting Mme. Englert was a once in a lifetime opportunity and event that will always be memorable and special to me. I am so sad to see a woman of such Christ-like humbleness and selflessness pass away. However, I am assured that she has been taken to a more appropriate place—a place of eternal rest where she will experience true happiness and joy. *Requiescat in pace.*

Jeremy's experience was only the latest of hundreds of students and friends over the years. All of them say, in response, "Amen."

In 1982, Jacqueline and other supporters founded the Académie André Marchal in Biarritz, France. It was charged with keeping Marchal's significant legacy alive and flourishing, and over the ensuing thirty years, it has done so. Jacqueline supported it with generous gifts of her time and treasure. It is the resolution of the members of the Académie, both French and American, that the next organ competition in performance and improvisation, to be held in Biarritz in October 2013, will be a memorial to Jacqueline. Those desiring to contribute may send a check, in dollars, to: Académie André Marchal, c/o Mr. Ralph Tilden, P. O. Box 2254, Banner Elk, NC 28604. ■

Ann Labounsky, Ph.D., is Professor and Chair of Organ and Sacred Music at the Mary Pappert School of Music, Duquesne University, Pittsburgh, Pennsylvania. Author of *Jean Langlais: The Man and His Music*, she studied with André Marchal and Jean Langlais in Paris from 1962–1964.

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A Skinner Centennial—Opus 190 at Grand Avenue Temple United Methodist Church, Kansas City, Missouri

John L. Speller

The original Grand Avenue Temple Methodist Church opened at Ninth and Grand in Kansas City in 1870. This was a Victorian Gothic brick church with an imposing spire, and it had a two-manual-and-pedal Marshall Brothers tracker organ. The congregation had outgrown this church by the early twentieth century, so in 1910–1912 a new and much larger neo-classical church was constructed on the same site. A contract for the 44-rank, four-manual-and-pedal organ was signed with the Ernest M. Skinner Organ Co. of Boston in 1910, and the organ, Skinner's Op. 190, was opened with the new church in 1912. The original Marshall Brothers organ was electrified and moved by Skinner to the Assembly Hall of the new church, where it remained until the 1930s.

Skinner Op. 190 was donated in memory of Christian Edward Schoelkopf (1833–1906), a wealthy real estate developer and philanthropist who had been a member of the Grand Avenue Church. The dedication recital was played by Edward F. Kreiser (1860–1917), a well-known local organist and composer who was organist of the Independence Boulevard Christian Church in Kansas City. Kreiser is chiefly memorable for the fact that he was continually having affairs with other women, which eventually so enraged his wife that on March 3, 1917 she shot him dead. Mrs. Kreiser was put on trial for capital murder but, as was not unusual in crimes of passion in Missouri at the time, the jury acquitted her on the grounds that her husband's infidelity justified the action.

A century later, Grand Avenue Temple United Methodist Church is on the National Register of Historic Places, and the citation unusually lists the Skinner organ as well as the building. Op. 190 has become a regal and venerable old lady and has of late been nicknamed "Victoria" in honor of the British Queen. Wilhelm Middelschulte, Marcel Dupré, Virgil Fox, Fernando Germani, and Jean Langlais are among the many famous organists who have given recitals on the organ. In 1949 Ernest M. Skinner, Inc. (Carl Bassett, president and treasurer; Ernest M. Skinner, technical director) added an additional twelve ranks, including a Flute Celeste, Choir mutations, and a five-rank Pedal Mixture. Apart from these changes, made by Mr. Skinner himself, the organ remains entirely in its 1912 condition, making it the oldest extant four-manual Skinner organ in the world that remains as its builder left it. Michael Quimby has been taking care of the instrument since the mid-1970s and has been carrying out a phased restoration ever since. As a result of this, the instrument was in good condition until a roof leak about fifteen years ago poured rainwater into the instrument, severely damaging the Swell. Fortunately, all this damage has now been repaired, apart from the reinstatement of the Swell 16'



Skinner Opus 190, Grand Avenue Temple United Methodist Church, Kansas City, Missouri



The restored Swell 8' Oboe and 8' Cornopean

English Horn, for which it is hoped funding will be available shortly. Meanwhile, there is another English Horn, at 8' pitch, on the Choir-Solo—what luxury!

The 100th Birthday Recital took place at 3:30 pm on Sunday, March 25, 2012.

The organist was John D. Schwandt, associate professor and founding director of the American Organ Institute at the University of Oklahoma. The recital, at which I was fortunately able to be present, included three pieces that Edward

Kreiser had played at the original dedication recital of 1912. It opened with one of these, Kreiser's stirring *Festival March*, in which the Tuba and Cornopean got a good airing. This was followed by another piece from the original recital, a transcription of Tchaikovsky's *Andante* from the *Symphonie Pathétique*, in which we got to hear some of the quieter strings, flutes, and color stops. Dr. Schwandt followed this with Théodore Dubois' *Toccata in G*, in which the organ again gave a good showing of itself. *The Swan* from Saint-Saëns' *Carnival of the Animals* followed, and gave an opportunity for showcasing the Choir-Solo English Horn.

Dispensing with a planned intermission, we then moved on directly to the second half of the program, which opened with Mendelssohn's *Sonata*, op. 65, no. 1, whose last movement enabled us to hear how stunningly rapidly Op. 190's pitman action with double primaries continues to operate, even after a century. Then followed a piece by a composer I had not heard of before, but which had also been played at the original recital of 1912: *At Twilight* by J. Frank Frysinger (1878–1964), a soft and gentle piece that sounded exactly the way its title might suggest. The composer of the next piece was Powell Weaver (1890–1951). Weaver is interesting in that after a stint as organist of First Baptist Church in Kansas City, he became organist of Grand Avenue Temple Methodist Church. His composition *The Squirrel* is an absolutely ebullient and delightful piece for the softer registers of the organ, and it seems that it was composed with the Grand Avenue Temple Skinner in mind. Again, it sounds exactly the way its title suggests, and it gave Schwandt an opportunity to show off the mutations added by Skinner in 1949. The last 25 minutes of the recital were taken up with an improvisation on a submitted theme. The theme was submitted by Michael Quimby and turned out to be *The National Anthem*. Schwandt suggested that we should all rise and sing *The National Anthem* to start with, and speaking as a British citizen, I must say I have rarely been more moved than the result of this. It certainly beats the way in which *The National Anthem* is mostly sung by rock stars these days. Then we all sat down and were delighted with nearly half an hour of variations, culminating in a stunning fugue and cadenza.

This was a very long recital—even without the intermission—and it must have been a grueling experience for both the recitalist and the organ. Suffice it to say that both Schwandt and "Victoria" managed this with flying colors. Neither of them ever missed a beat. ■

John Speller has bachelor's degrees from Bristol University and a doctorate from Oxford, and spent much of his career working as an organ builder. He is now retired and lives in St. Louis.



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GREAT: 61-note windchests, unenclosed, 6" w.p.

16'	Bourdon		from Pedal 16' First Bourdon
8'	First Diapason	61 pipes	1-17 zinc, 18-61 common metal, leathered lips
8'	Second Diapason	61 pipes	1-17 zinc, 18-61 spotted metal
8'	Philomela		from Pedal 32' Diapason
8'	Waldflöte	61 pipes	1-12 st. wood, 13-36 open wood, 37-61 harm. metal
8'	Erzähler	61 pipes	1-12 zinc, 13-61 common metal, ¼-taper
4'	Octave	61 pipes	1-5 zinc, 6-61 spotted metal
4'	Flute	61 pipes	1-5 zinc, 6-61 common metal, 25-61 harmonic
2½'	Twelfth*	61 pipes	spotted metal
2'	Fifteenth*	61 pipes	spotted metal
8'	Tuba		from Solo 16' Ophicleide
	Chimes	20 tubes	

SWELL: 73-note windchests, enclosed, 8" w.p.

16'	Bourdon	73 pipes	stopped wood
8'	Diapason	73 pipes	1-17 zinc, 18-61 common metal, leathered lips
8'	Spitzflöte	73 pipes	1-12 zinc, 13-73 spotted metal, ½-taper
8'	Gedeckt	73 pipes	1-44 stopped wood, 45-73 spotted metal
8'	Salicional	73 pipes	1-12 zinc, 13-73 spotted metal
8'	Voix Celeste	73 pipes	1-12 zinc, 13-73 spotted metal
8'	Flute Celeste II+	110 pipes	1-12 stopped wood, 13-61 spotted metal
8'	Aeoline	73 pipes	1-12 zinc, 13-73 spotted metal
8'	Unda Maris II	134 pipes	1-12 zinc, 13-73 spotted metal
4'	Octave	73 pipes	1-5 zinc, 6-73 spotted metal
4'	Flute	73 pipes	1-5 zinc, 6-73 spotted metal, 25-73 harmonic
2'	Flautino	73 pipes	spotted metal
2½'	Mixture III	183 pipes	12-15-17, spotted metal
16'	English Horn	73 pipes	zinc and spotted metal
8'	Cornopean	73 pipes	zinc and spotted metal, harmonic from note 43
8'	Oboe	73 pipes	zinc and spotted metal
4'	Clarion	73 pipes	zinc and spotted metal, harmonic from note 19
	Tremolo		

CHOIR: 73-note windchests, enclosed, 7½" w.p.

16'	Gamba	73 pipes	1-24 zinc, 25-73 spotted metal
8'	Diapason	73 pipes	1-17 zinc, 18-61 common metal
8'	Gamba	73 pipes	1-12 zinc, 13-73 common metal, flared
8'	Concert Flute	73 pipes	1-12 st. wood, 13-36 op. wood, 37-73 harm. metal
8'	Dulcet II	146 pipes	1-12 zinc, 13-73 spotted metal
8'	Quintaton	73 pipes	1-12 zinc, 13-73 spotted metal
4'	Flauto Traverso	73 pipes	1-24 open wood, 25-73 harmonic metal
2½'	Nazard*	61 pipes	spotted metal
2'	Piccolo	61 pipes	spotted metal, 13-61 harmonic
1¾'	Tierce*	61 pipes	spotted metal
1½'	Larigot*	61 pipes	spotted metal
1½'	Septieme*	61 pipes	spotted metal
8'	Clarinet	73 pipes	common metal
8'	Orchestral Oboe	73 pipes	zinc and spotted metal
8'	English Horn	73 pipes	zinc and spotted metal
8'	Vox Humana	73 pipes	common metal
8'	Carillons	61 bars	
	Tremolo		

SOLO: enclosed with and largely duplexed from Choir, 16' Ophicleide 20" w.p.

8'	Philomela		from Pedal 32' Diapason
8'	Gamba		from Choir
8'	Voix Celeste	61 pipes	1-12 zinc, 13-61 spotted metal, flared
8'	Concert Flute		from Choir
4'	Flauto Traverso		from Choir
16'	Ophicleide	73 pipes	1-12 wood, 13-73 zinc and common metal, harmonic from note 31
8'	Tuba		from 16' Ophicleide
8'	Clarinet		from Choir
8'	English Horn		from Choir
8'	Orchestral Oboe		from Choir
8'	Vox Humana		from Choir
8'	Clarion		from 16' Ophicleide
8'	Carillons		from Choir
	Tremolo		from Choir

PEDAL: 32' Diapason 1-12: 20" w.p., 13-85: 6" w.p.; 16' First Bourdon, 16' Violone, and Harmonics V: 6" w.p.

32'	Diapason	85 pipes	1-73 open wood, 74-85 common metal
16'	Diapason		from 32' Diapason
16'	Violone	32 pipes	1-14 zinc, 25-32 spotted metal, in façade
16'	First Bourdon	61 pipes	stopped wood
16'	Second Bourdon		from Swell 16' Bourdon
16'	Gamba		from Choir 16' Gamba
10½'	Gross Quint		from 16' First Bourdon
8'	Octave		from 32' Diapason
8'	Gedeckt		from 16' First Bourdon
8'	Cello		from Choir 16' Gamba
4'	Harmonics V*	160 pipes	15-17-19-b21-22, zinc and spotted metal
16'	Ophicleide		from Solo 16' Ophicleide
16'	English Horn		from Swell 16' English Horn
8'	Tuba		from Solo 16' Ophicleide
4'	Clarion		from Solo 16' Ophicleide

* Added by Ernest M. Skinner, 1949

+ Added by Ernest M. Skinner, 1949, replacing 8' Claribel Flute

Couplers

- Swell to Pedal 8', 4'
- Choir to Pedal 8', 4'
- Great to Pedal 8'
- Solo to Pedal 8', 4'
- Swell to Great 16', 8', 4'
- Choir to Great 8'
- Solo to Great 16', 8', 4'
- Swell to Choir 8'
- Swell to Swell 16', 4'
- Choir to Choir 16', 4'
- Solo to Solo 16', 4'
- Great to Great 4'

- Pedal Organ toe studs 1-4
- Reversible toe paddle for "Great to Pedal" coupler
- Hitch-down toe paddle for Sforzando
- Setter piston
- [No General Cancel piston]

Crescendo and expression pedals

- Swell expression pedal
- Choir-Solo expression pedal
- Stop crescendo pedal

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Great Organ thumb pistons 1-4
Swell Organ thumb pistons 1-5
Choir Organ thumb pistons 1-4
Solo Organ thumb pistons 1-4
Reversible thumb piston for "Great to Pedal" coupler

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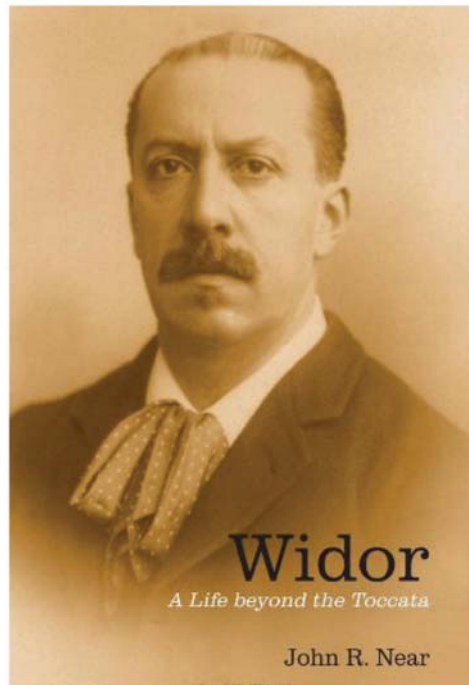
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Jehan Alain: His Life and Works

Aurélie Decourt

Saint-Germain-en-Laye, 3 février 1911—Saumur, 20 juin 1940

On February 3, 2011, Jehan would have been 100 years old. But he met his death at the beginning of the Second World War, leaving a wife, three little children, and a great musical heritage. Last year, in many places in France, but also in Germany, Switzerland, Belgium, and of course in the U.S.A., his memory was celebrated and numerous commemorations took place, one of the most important in Saint-Germain-en-Laye, his birthplace, with great musicians coming from all over the world, among them such famous Americans as Lynne Davis, James David Christie, and Norma Stellingson, among others. The Alain centennial in Wichita last September was a very important opportunity because it took place in the U.S.A., where there are many fans of Jehan Alain's music. I also gave two lectures at Oberlin College in October. The man, himself, gathers ever more fans.

I will try to present Jehan Alain's rich personality and his original works in two articles: the present one will deal with his biography and personality; the second will describe the sources of his musical inspiration, focusing on orientalism, and will analyze his creative process.

In fact, Jehan Alain's personality is extremely rich. In addition to his musical gifts, he also knew how to draw, and he wrote letters full of poetry, tenderness, and humor. These qualities make him an attractive man. Thanks to accounts of his family, his friends, and various musicians, but also through his own reflections on religion, love, and life in general, we can better understand his human and exceptional artistic qualities.

A prolific and original musician:

Albert Alain, organist, composer, and organbuilder (1880–1971)

Albert Alain's influence on his son Jehan was essential. He gave him an appreciation and love of music, that is to say serious music, well constructed and well performed. Albert was a prolific composer, with 469 opus numbers, primarily short religious vocal works. Thus, church music held a fundamental place in Jehan's training; he retained an appreciation of Gregorian chant and its modes. Ever since he was old enough to turn the pages of a score, his father brought him along to church services; little Jehan thus learned at a young age the order of the liturgy.

His father acquainted Jehan with well-written music. Albert Alain excelled in harmony (obtaining the First Prize in harmony at the Paris Conservatory in 1904). He also gave Jehan the opportunity to discover sixteenth- and seventeenth-century music. Finally, he directly conveyed to him his personal passion for music. In one of his letters, Jehan wrote, "Half of my head always thinks about music."

Albert Alain was a remarkable teacher. He gave lessons to his four children—Jehan, Marie-Odile, Olivier, and Marie-Claire—who all became professional musicians; two of them were exceptional artists. His children are extremely indebted to him for his strong impact on their musical education.

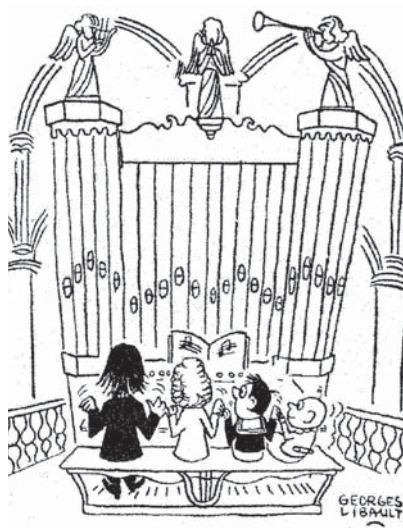
The organ

Albert Alain was a very original man. He developed such a passion for the organ that he undertook what seemed to be a crazy project: to build a home organ by himself. This home organ would keep him busy for his entire lifetime (1880–1971). Planned initially in 1910 for 19 stops, the organ amounted, in 1950, to 42 stops.

One could say that this organ was Albert Alain's fifth child. It influenced the musical life of the 20th century. As a



Jehan Alain's "official" portrait



The four children



Young Jehan Alain (4 years old)



Albert Alain's organ with Albert Alain standing, 1950

matter of fact, Albert Alain was connected with all the famous organists of the 1920s and 1930s, from Marcel Dupré to André Marchal, and also Joseph Bonnet and Alexandre Cellier.

This organ is very interesting for several reasons. It shows the technical prowess of a single man, who built everything in it (except metal pipes). The aesthetics of the specification show great originality, especially in the beginning, 1910—Albert Alain conceived a neo-classic organ, revealing himself as a precursor. What is more, the organ inspired many registrations in Jehan Alain's works; it fostered Marie-Claire Alain's vocation. It gave a testimony, at a time when electric action came into fashion, to mechanical action.

Albert Alain carefully studied many instruments in the Parisian area, as well as an organbuilding method, entitled *Roret et Guédon*, a sort of abstract of Dom Bedos' work, *L'art du facteur d'orgues*. Finally, he talked with his teacher at the Paris Conservatory, Alexandre Guilmant, who knew much about organbuilding and advised him to return to the typical stops of the 17th and 18th centuries.

Here is the specification of the first organ in 1914, with the Cornet décomposé on the Positif. Later, in the 1920s, the organ would have three manuals, with a Récit (Solo).

Grand orgue

- 16' Bourdon
- 8' Montre
- 8' Flûte harm.
- 4' Prestant

Positif

- 8' Cor de nuit
- 4' Flûte douce
- 2½' Nazard
- 2' Doublette
- 1½' Tierce
- 8' Basson-hautbois

Pédale

- 16' Soubasse
- 8' Basse
- 4' Flûte

Albert and Jehan Alain were most influenced by the organ of the abbey of Valloires, built in 1845, but with several ancient stops. The sonorities of this instrument, very original for the time, enchanted Jehan and Albert. Here is an extract of a letter Jehan wrote to his friend Denise Billard in 1930:

There is a three-manual organ here which is splendid, and (which is) located in the most "acoustigenic" place I have ever met. It contains some old pipes two or three hundred years old that are "fully-flavored". Unfortunately, it has a huge defect: it is not tuned according to our pitch. In order to play from memory, you have to think one measure ahead of time to transpose by ear. Finger memory is the only true memory. . . . But this instrument is marvelous to play around eleven at night, when silence is perfect in the countryside and you play pianissimo the low notes of the pedal which make the atmosphere quiver. It's really moving.

Albert Alain wanted for his organ new sonorities and new registrations in order to play Couperin, Daquin, Clérambault, and above all J. S. Bach, Buxtehude, and Pachelbel. So the specification of his organ mixed together the post-romantic influence with a return to the 17th- and 18th-century French tradition.

In the 1930s, Albert Alain planned a fourth manual, Récit-Bombarde, including a Plein-jeu and the typical *batterie d'anches*: Bombarde 16', Trompette 8', Clairon 4'. But Jehan Alain never saw this fourth manual completed. On the contrary, the organ was in perpetual transformation in the 1930s, with certain



Jehan at his father's organ

stops remaining mute. This is the reason for several registrations on Jehan Alain's works. Albert Alain completed the fourth manual and the organ in 1950.

Grand orgue

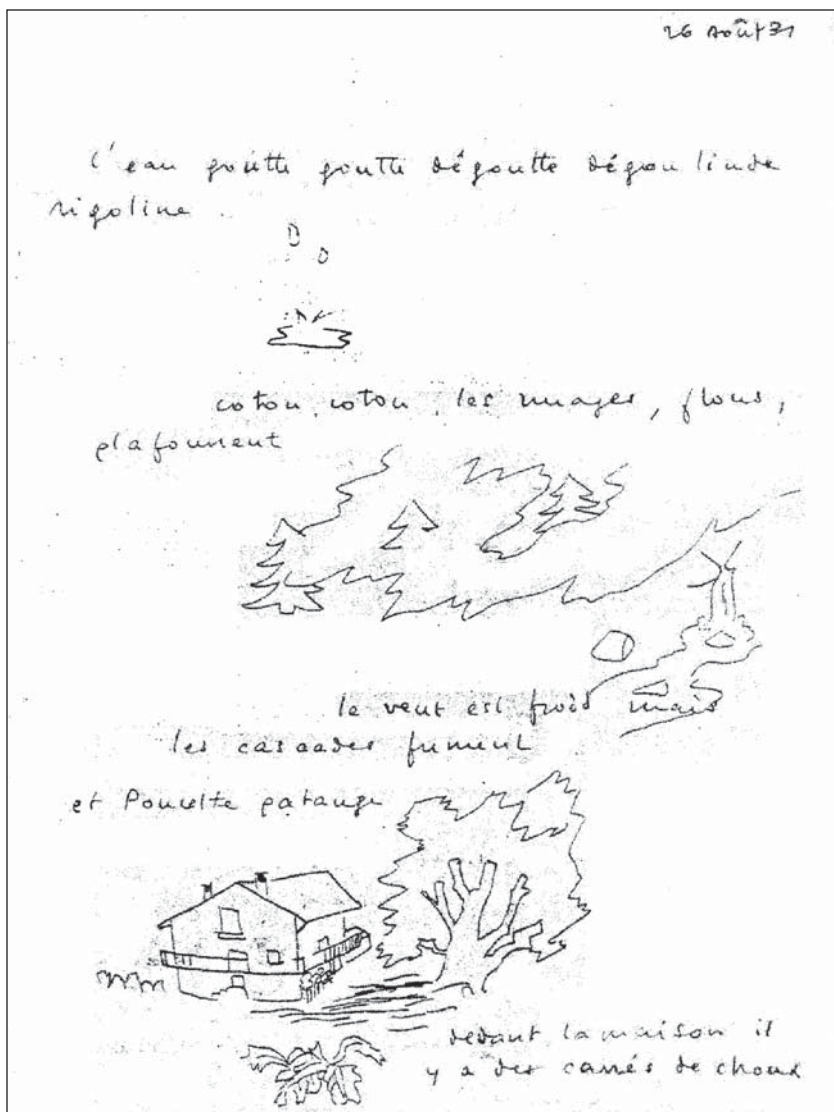
- 16' Bourdon
- 8' Montre
- 8' Flûte harm.
- 8' Bourdon°
- 4' Prestant
- Plein-jeu III°

Positif

- 8' Salicional
- 8' Cor de nuit
- 5½' Gros nazard
- 4' Flûte
- 2½' Nasard
- 2' Doublette
- 1½' Tierce
- 1½' Larigot

Récit-Bombarde

- 8' Principal (diapason)
- 8' Flûte trav.
- 4' Prestant
- 2½' Quinte
- 2' Doublette
- Plein-jeu III
- 16' Bombarde
- 8' Trompette
- 4' Clairon



Letter to Denise Billard, 1931

- Récit-Solo**
- 16' Quintaton (sans 1^e octave)
 - 8' Gambe
 - 8' Voix céleste
 - 8' Flûte conique
 - 4' Flûte octav.
 - 4' Salicet
 - 2 3/4' Quinte
 - Cymbale II
 - 8' Cromorne
 - 8' Hautbois

- Pédale**
- 16' Soubasse
 - 8' Basse
 - 4' Flûte
 - 4' Bourdon
 - Mixture II
 - 3/4' Tierce

* stops not yet connected

The four children—Jehan, Marie-Odile, Olivier, and Marie-Claire—were deeply affected by their father's organ. How could they be offered a more beautiful toy? Since their early childhood, they had been nursed by the sounds of the instrument and their little fingers discovered the sense of touch, thanks to its accurate mechanical action.

A precocious musician

Jehan put his hands on a keyboard as soon as he was able to stand up; his musical talents were evident at a very early age. He worked with his father, then with other professors. Finally, at the age of eighteen, in 1929, he entered the Paris Conservatory of Music, where he remained for ten years.

He studied harmony with André Bloch, fugue with Georges Caussade (who had taught his father), and composition with Paul Dukas. Jehan really appreciated Dukas but only studied with him for one year because Dukas died in 1935. Roger-Ducasse succeeded Dukas.

In 1936, Jehan entered the organ class of Marcel Dupré, one of his father's old friends. In memory of their friendship, Dupré was very affectionate to Jehan. He appreciated Jehan's gift for improvisation. According to a fellow student, one day Jehan was improvising during the class. He had not concluded according to the strict established rules. When he realized it, he cried out, "Ah! I am mistaken!" and Marcel Dupré respond-

ed with a smile: "Don't hesitate to make such mistakes often!"

Jehan amused himself by decorating his harmonic exercises with hearts pierced by an arrow. During the 1933 exam, this resulted in his receiving a simple promotion instead of a first prize!

His humor, his pleasure at telling jokes and making people laugh, led him to write letters to several young women who became his favorite correspondents: Denise Billard, a pianist, with whom he discussed his pianistic technique, Aline Pelliott, and Lola Bluhm. He described his impressions, his feelings, his dreams, and all of a sudden, in the middle of a letter, he began to draw. You can see the first illustrated example in this letter addressed to his friend Denise Billard with a drawing, dated August 26, 1931 (see illustration above).

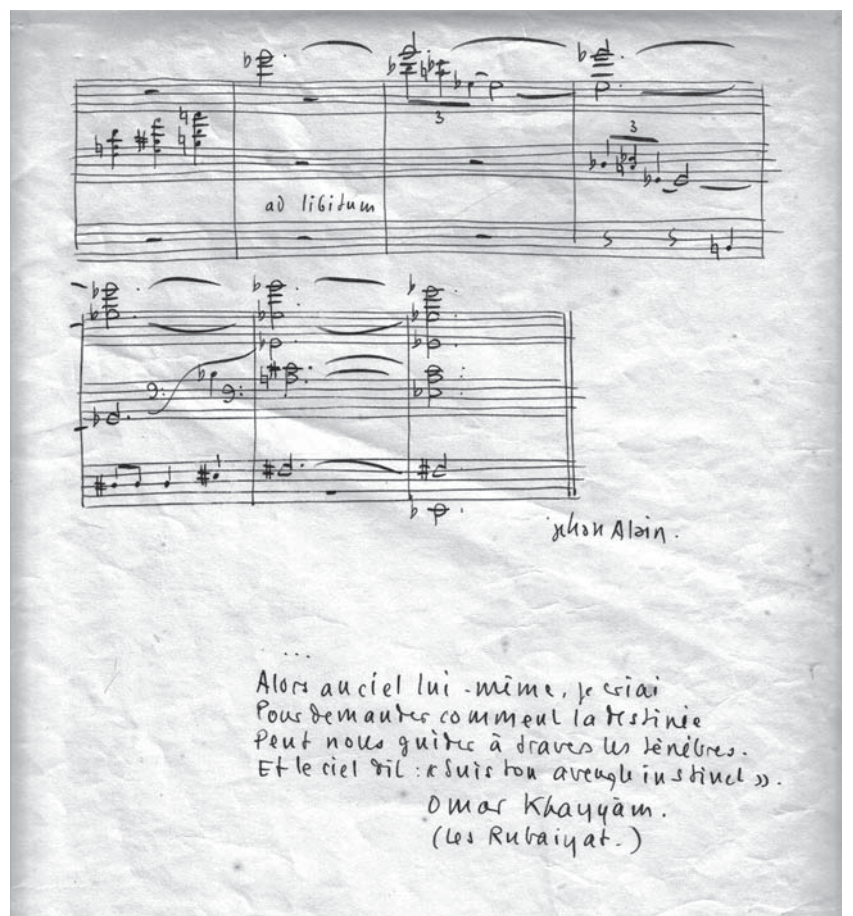
Jehan immensely benefited from his ten years of study at the conservatory. While still retaining his originality, he started writing in a more sophisticated and rigorous way and further developed his musical ideas. Far from being held back in his inspiration by the rules, he was, from then on, able to transcend them in composing a new and very personal music.

Various influences

Early music was an important source of inspiration; in his father's vast library, Jehan discovered works by early French, Italian, and German masters. This inspired him to compose his *Variations on a Theme by Clement Jannequin*. He dedicated this piece to his friend Pierre Segond, saying:

It ought to be possible for a musician of the twentieth century to retain the soul of this early music. The language does not matter, only the spirit speaks.

Jehan discovered François Campion's lute tablatures, which he transcribed into modern keyboard notation. He said that he preferred the simplicity of this music to the complexity of works from the end of the nineteenth century, such as those by Vincent d'Indy, for example. Jehan said in a letter to Denise Billard, at the end of 1934: "Pure and simple music is often more beautiful than delirious richly dense music."



Manuscript of the First Fantasy

Another source of inspiration, Gregorian chant, was of paramount importance. From his earliest childhood on, he was used to accompanying and paraphrasing it. He incorporated it into certain works such as the *Postlude for the Office of Compline*. It was composed in Valloires, inspired by the mystical atmosphere of the chapel at nightfall.

In the same spirit, monody was very precious to him and he composed several monodic pieces such as his *Suite for piano*, 1935.

The musicians he most frequently mentioned were J. S. Bach, César Franck, and Frédéric Chopin. Concerning Franck, he said that he was "extra terrestrial," but for him Bach was the "greatest of all."

Chopin was his favorite as a pianist. Jehan very often played his music. One anecdote: oftentimes his friend Aline Pelliott knew that Jehan had arrived at the conservatory because she heard somebody playing Chopin's *First Ballade*—Jehan Alain, of course!

Exotic music was in fashion at the time, but it was hybrid, a very confusing type

of exoticism: Asian or Arabian, with combined sources. Jehan visited the 1931 Colonial Exhibition in Paris and the music that he heard there inspired him, but he transformed it, retaining only its spirit.

Oriental influence is very important, especially in the two fantasies for organ. I will write about the *Second Fantasy* at length in my next article; it is essential in Jehan Alain's creation paths. (See illustration above: the manuscript of the *First Fantasy*.)

Jehan was not a theorist, contrary to Olivier Messiaen. He was interested in the impact of these sonorities upon his own sensitivity. In any case, he wrote several works under this rather oriental influence: *Togo* and *Tarass Boulba*, both for piano.

A committed man and a poet: His friendships and his correspondence

Friendship was of utmost importance to him. His letters and his writings prove that he was faithful to his friends: "Affection is a totally inexhaustible rich type of poverty. I do give to you and, above all, I do not want any gratification."

Scattered leaves ... from our Scrapbook

From a review of *Spirited Sounds in a Small Sacred Space* (AndrewJPeters.com)

Andrew Peters, pastoral musician at the Second Presbyterian Church in St. Louis, MO., ably demonstrates this fine, versatile little Schoenstein at Historic Franklin Presbyterian Church in a multifaceted program. Schoenstein's unique design and tonal philosophies apply equally to small instruments such

as this and to larger organs such as one in nearby Nashville's new Schermerhorn Symphony Center. Schoenstein's instruments are notable for their flexibility, depth of expression, smoothness, clarity and coherence of tone, richness of color, and judicious allocation of voices for maximum usefulness. Andrew Peters's program includes music from four centuries and four countries.

James Hildreth
The American Organist

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Jehan and his daughter Lise

His friends' opinions were very significant to him, as is shown by this anecdote he shared with Aline Pelliott concerning his piece *Le Jardin suspendu*, which he also called a *chaconne*:

The *chaconne* which I played for you yesterday, do you really like it? Are you sure? Would you prefer a G-sharp? If it pleases you, I will use a G-natural.

In the same way, he wrote in the Preface of his piano works:

Here is a series of impressions. Don't try to find there a lesson or an argument; just consider them as a passing vision . . . My goal would be achieved and I would experience great joy if each reader would suddenly find himself within one of these lines. Deeply moved, he might stop momentarily before continuing, touched by a bit of the pleasure one feels upon receiving a friendly glance.

The correspondence is essential in order to understand his development, his artistic state of mind and his sensitivity. In a letter to Denise Billard, dated August 15–20, 1933, Jehan wrote:

Downstairs, in the living room, an excellent violoncellist is playing with Papa. But his playing makes me nervous. Oh, it's frightening what a string can render. This man expresses that which one should never express . . . this type of latent pain which each person carries deeply inside himself, which moans even in the midst of the greatest joys. . . . Now I would like to hear a diabolic music; something like jazz which contains only trumpets . . . something which flaps like a strong wind. I cannot stand music which sounds like drizzling rain that drizzles on for entire days, without respite. . . .

No news from my friends . . . what have they been up to? Is it my fault? It's true that people who pretend to know how to live are strong. I believe I will never know that. I feel like writing a letter to Destiny in order to receive some information. . . . Should we take our suitcases for the long trip? When I die, will someone remember me? Will I have known how to do some good around me? . . . It is beneficial to imagine eternal mercy!

His family and his Christian faith

In 1935, at the age of 24, Jehan decided to marry a childhood friend named Madeleine. Their marriage was very happy and very shortly afterwards they had three children: first Lise, followed by Agnès and Denis. (See illustration: Jehan and his daughter Lise.)

Jehan adored little children. He was very sensitive to the childhood world. He drew many designs for them, of fairy tales and animals. He said: "Musician's ears which have not heard the laughter of a child have only heard the sound of scrap iron."

Jehan had a very solid Christian faith. During his service in the army, he tried to convert his fellow soldiers; otherwise,



Jehan and his brother Olivier on the motorcycle



Drawing by Jehan: playing saxophone

he spoke to them about Christian morals. In 1938, he wrote in his diary: "There are only two possible ways to live: either as a priest or an apostle, or, on the other hand, to have small children, to live as an artist and to have a firm religious faith."

On the level of personal commitment, his Christian faith partially explains his ultimate gesture of sacrifice: he gave his life for his family, for his country. This can only be understood in the context of the Catholic faith in the 1930s. This was the way that he was brought up. These were his family values. His last words were: "May Providence especially protect small children in France!"

A poet: his passion, his humor and his dreams

Jehan had a wide-range personality, which varied from the deepest melancholy to a bursting joyfulness. His music expresses his inner anguish.

Jehan was an eminently changeable person, capable of being deliriously happy one minute and equally sad the following minute. Completely free from convention, he mocked routines, made fun of the "bourgeois," being at the same time a good father to his family and a conscientious church organist. All who knew him remember the incomparable humor of his jokes, bordering on the ridiculous, whereas the dominant thought coming from his music is that of a profound sadness.

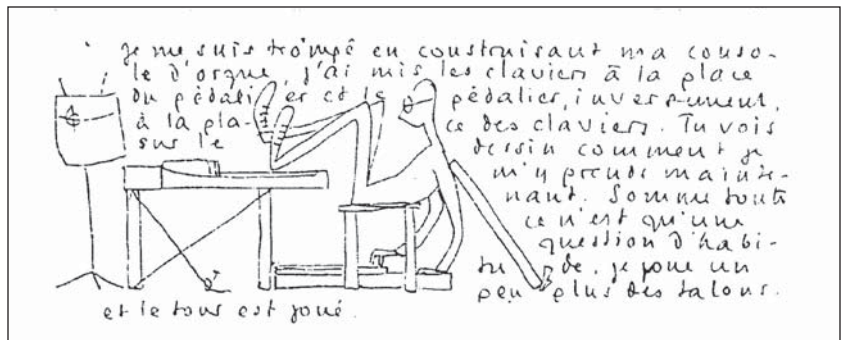
He wrote: "The world creaks painfully like a giant windmill which indifferently crushes all good and bad acts, all the desires, all the passions, all the faults . . ."

But he soon corrected: "And yet what a fire, what a thirst for living eats me up! I long to live an ardent life with all its suffering and irrepressible joy."

Jehan never surrendered to melancholy. He wrote: "Everywhere the comic is mixed with drama. When we have suffered a great deal, we need to laugh a great deal."

Physically very agile, he loved working with engines and acquired a motorcycle in 1932. (See illustration with motorcycle, above.)

He played saxophone when he was a soldier in 1933–34 (obligatory military service). At that time, on March 2, 1934,



Drawing to his sister Marie-Claire: pedalboard and console



Jehan and Marie-Claire, 1933

he confessed to his mother: "I am neither a pianist nor an organist, but a semi-acrobat, a sort of sincere charlatan."

He had a highly developed sense of humor, sometimes a bit too easy-going. He loved associating words with strange or harmonious sonorities:

A cataract-like cascade: *une cascade cataractique*

Flowing funny trickling water: *l'eau dégouline rigoline dégouline*

Jehan has drawn lots of fantastic cows. He saw these cows when he was in the family house in the Alps, near Chamonix. Every summer, the entire Alain family spent their holidays there. They were hiking in the mountains and, one day, they had to take refuge in a hut because of a violent storm. They sang by memory lots of things, and then Jehan wrote on a wrapping paper a short song, amidst thunder and lightning. He wrote letters to his little sister that were bristling with designs and humor, for example this one (see illustration above: a design of the console pedalboard):

I was mistaken, I put the console in place of the pedalboard and the pedalboard in place of the keyboard. You can see on the drawing how I manage to play now. In the end, it's only a matter of habit: all I have to do is to play with my heels a little more, and there you go. The only disadvantage is that I'm always pulling Pedal couplers instead of manual couplers, but within a fortnight, everything will be all right.

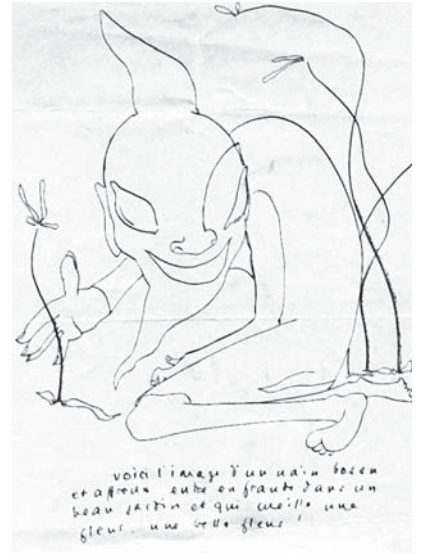
Of course, little Marie-Claire was able to understand this. She already knew everything about the organ.

Dreams and poetry

Many a dream can be found in his writings, tales, stories and imagination (see illustration: the Dwarf).

The later works: griefs and struggles The masterpieces

The *Suite for Organ*, composed as early as 1934–35, was awarded a prize in 1936 by Les Amis de l'Orgue. This was a satisfaction for Jehan, who had not obtained a prize in composition at the Paris Conservatory. His *Second Fantasy* for



The Dwarf

organ also dates back to 1936. In August 1937, Jehan simultaneously finished *Litanies* and the second of his *Three Dances*.

There is a lot to say about *Litanies*, his most well-known piece. *Litanies* is a cry of anguish and distress. After the ethereal dream of *Le Jardin suspendu* and the classicism developed in the *Variations*, Jehan Alain confides in us his tortured soul, without mask and reserve. Doubtless, it is this absolute sincerity, this direct character that makes the work a success for all audiences, even on the first hearing. As Gavoty reports, Jehan added,

This prayer is not a lament, but an irresistible storm which overthrows everything in its way. It is also an obsession: it must fill the ears of men and of the good Lord! If, in the end, you do not feel exhausted, it's because you will neither have understood nor played as I wish.

Three weeks after the completion of *Litanies*, Jehan and Marie-Claire Alain's sister, Marie-Odile, died in an accident in the mountains. Jehan wrote the dedication that appears in the 1939 edition:

When the Christian soul no longer finds new words in its distress to implore God's mercy, it ceaselessly repeats the same invocation with a vehement faith. Reason has reached its limit. Faith alone pursues its ascension.

In the same way, he added the subtitle to his *Second Dance*: "Funeral Dance to Honor a Heroic Memory." And he wrote about this piece: "There is no contradiction between dance and distress. Dance, like music, expresses itself without a concept and it can translate in such a sublime manner that which words cannot say without brutality."

This period of mourning made Jehan gloomier. His music also conveyed the tense pessimistic atmosphere in Europe at the end of the 1930s, as threats of war became ever clearer. He then wrote these premonitory words: "Always kiss your wife and your little daughter, as if it were the last time you would see them."

In 1938, Jehan composed in just a few days the *Modal Mass*, then the *Aria* for organ. He completed the *Three Dances*, but the score for orchestra was lost with him in 1940, when he was in the process of completing it. Fortunately for us, not having had the time to copy it all, he decided to make a transcription for the concert organ and sent it by mail to Noëlie Pierront, only nine days before the German attack. And the mail miraculously arrived: this is the only remaining autograph version of this masterpiece.



8th armored cavalry



Jehan in the dunes in Dunkirk

The War

September 1, 1939–June 22, 1940

On the first of September, the German army invaded Poland; France and Great Britain, according to their commitments, declared war on Germany. But it was called “the phony war” because during nine months, there was no attack from neither French nor British armies against Germany. (See illustration: design of the 8th armored cavalry.)

One of the first to be mobilized, Jehan left as early as the first of September 1939 for northern France. A simple soldier, Jehan found himself in the middle of the men of his troop. Their equipment was very poor: the men slept on straw until December and did not have enough covers. The hygiene was deplorable and Jehan suffered from remaining wet for endless hours, with the cold weather that numbed his hands, and filth everywhere.

The “phony war” lasted for ages: France, although officially at war with Germany since September 3, 1939, did not launch any attack. On the contrary, the French troops stationed behind the Maginot line adopted a defensive strategy.

In these conditions, Jehan’s superiors appreciated his talents: in fact, he immediately proposed to animate recreation periods, religious services, and evening activities. He even founded a choir known as the “Small Singers with Loud Voices,” teaching them how to sing, making arrangements for them, and copying scores. He held several rehearsals and the Christmas Mass was a huge success. Meanwhile, he played the piano in the evenings for the officers.

He wrote to his wife every other day. He assured her of his love, spoke about his suffering from their separation, and made drawings for the children. His third child, Denis, was born on November 3, 1939; Jehan obtained three days of leave to come and see him.

The German troops began their offensive on the Western front on May 10, 1940, by invading Holland, Belgium, and Luxembourg. The Blitzkrieg strategy was successful: in the north, the French and the English were trapped, surrounded by the German army. Under dreadful bombing, 350,000 French and English soldiers were evacuated through Dunkirk (from May 29 to June 4).

It was under these conditions that Je-

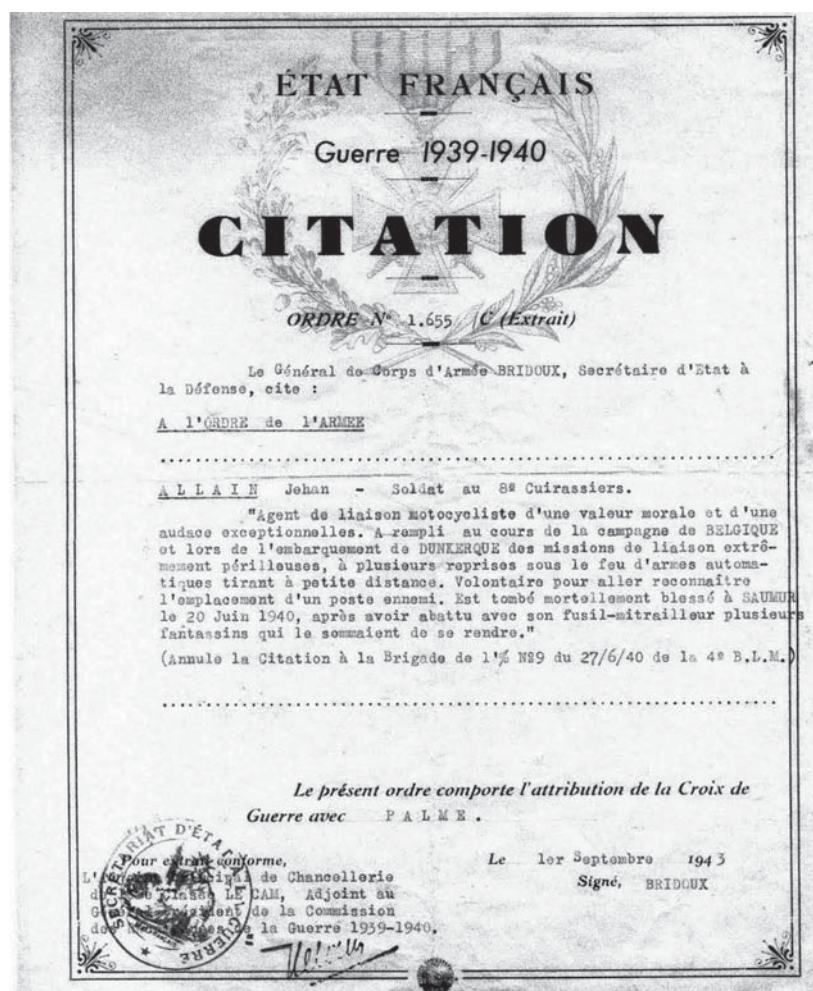
han won his military medal: in May 1940, during the Dunkirk battle, he carried out (this is the text of the quotation) “a very perilous contact mission, completely defying the danger involved” and collapsed asleep upon returning. We have a photograph of this (see illustrations: a photo of the dunes, and a citation).

Defy all danger: this was the predominant driving force that fully appealed to Jehan Alain in the spring of 1940, following months of boredom. His physical agility, his skillful driving of the motorcycle, and his absolute courage compelled him to attempt anything. This context is essential to understand his final gesture: upon returning from England, he voluntarily enrolled in an irregular force, to continue fighting. The group advanced towards the Loire River, a major obstacle in the German progression towards the south. Jehan Alain, who had left on a reconnaissance mission, was confronted by an enemy troop. Trapped in a garden, alone, he made his decision: instead of fleeing, an unthinkable choice, or surrendering, Jehan emptied all of his cartridges, jammed his gun and encountered the Germans who shot him down. The German officer rendered him homage for his bravery. According to the inhabitants, for several days, sheets of music scores, which had slipped out of his sidecar, were carried away by the wind and found in the countryside.

Jehan’s gesture was a part of his entire life and can be better understood if one knows his personality and his social background. Today, mentalities have changed and the idea of sacrificing one’s own life for the sake of honor might seem unrealistic and unreasonable. But, beyond these opinion differences, Jehan’s death unquestionably remains a symbol of courage and total commitment.

Conclusion

A short yet full life: Jehan Alain died at the age of 29, but he has left us with an immense legacy. In my book, I have tried to give a faithful account, essentially including Jehan’s own works: his selected letters, his drawings, adding a biography and some critical notes. I hope that this book expresses Jehan Alain’s following sentiment: “If you love my music, if it speaks to you, that you think likewise, then my dream is fulfilled.” In the same way, I would like



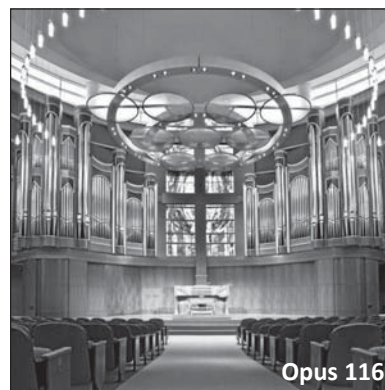
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to say: “If you love Jehan Alain, if he speaks to you, that you think likewise, then my dream is fulfilled.”

Auréli Decourt, Jehan Alain’s niece and biographer, studied history and art history and holds a Ph.D. in musicology at the University of Paris-Sorbonne. She has published articles in journals such as L’Orgue, La Tribune de l’Orgue, Diapason, and in the New

Grove Dictionary, a book on Albert Alain in 2001, and in 2005, Jehan Alain, Biographie, Correspondance, Dessins. In March 2011, she organized the French centennial of Jehan Alain’s birthday in Saint-Germain-en-Laye and published a book on the Alain family (Une famille de musiciens au XXe siècle, Paris, Hermann, 2011), including a new chapter on Marie-Claire Alain’s life. First translation of this article by Carolyn Shuster-Fournier; new English translation by Laetitia Decourt.

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Cover feature

**Létourneau Pipe Organs,
Saint-Hyacinthe, Quebec, Canada
Opus 118 (2010)
The Cathedral of Christ the Light,
Oakland, California**

From the director of music and organist

In July 2009 I was appointed director of music and organist for the Cathedral of Christ the Light, well after the cathedral was built and the organbuilder had been selected. Unlike similar organ projects, I could not take credit for the new instrument. However, even in the early stages of the design of the cathedral, the pipe organ formed an integral part of the building's design. The cathedral's architect, Craig Hartman, was extensively involved in the design of the pipe façades and the organ console, so that they complement the overall design of the cathedral.

At the time when it became clear that Oakland would be home to a great cathedral, Daniel Whalen and his wife, Katharine Conroy Whalen, thought of her mother, Gerry Conroy. The Whalens soon made the decision to give a custom-made pipe organ in her memory and, as such, all funding for the Conroy Memorial Organ came from the gift of Daniel and Katherine Conroy Whalen.

The organ committee did extensive research and visited several instruments by several different builders before the decision was made to commission an instrument from Létourneau. Because of the layout of the cathedral, it was apparent from the project's inception that a tracker instrument was impossible and that electric action would be necessary. The organ needed to serve both as a liturgical instrument and as a concert instrument. It needed to be capable of accompanying choral repertoire and congregational singing, providing processional fanfares, and playing a variety of organ literature in both liturgical and concert settings.

The instrument has been a great success, serving the Diocese of Oakland and the cathedral parish well in liturgical settings, as well as making the cathedral a sought-after venue for organ and choir concerts.

—Dr. Rudy de Vos

From the builder

Létourneau pipe organs are custom-built for their surroundings, and we strive for a good fit, both architecturally and tonally. From time to time, we are privileged to work in some exceptional surroundings. We knew this to be the case from our first contact with the Cathedral of Christ the Light in the spring of 2006. Though the cathedral existed only as a design on paper at that time, the clarity of the worship space's towering architecture was as striking as the use of sunlight filtering through the ceiling's central oculus, and the hundreds of wooden louvers making up the sides of the worship space.

Also striking were the locations set aside for a pipe organ in the architectural plans. Large canopies on either side of the cathedral's central omega window were designed to display a significant instrument, while a discreet organ chamber was provided behind the seating area for the cathedral choir. The lateral and vertical distances between these three locations presented a number of intriguing possibilities but also a number of challenges.

Having agreed to work closely with the cathedral's architect, Craig Hartman of Skidmore, Owings & Merrill, we developed the organ's visual design through a process of discussion, collaboration, and at times, mutual compromise. From the outset, Mr. Hartman wanted the organ's visual aspect to leave an organic impression (no pun intended), with organ pipes arrayed unpredictably, as one might find with trees in a forest or tufts of wild grass. The great majority of the organ's façade pipes were accordingly constructed from clear Douglas fir to match the surrounding ribs and louvers.



The organ and its canopies frame the cathedral's omega window; the image of Christ is made up of perforations in triangular aluminum panels.



The curvaceous console controls seven divisions and 90 ranks via 157 drawknobs and 30 tilting tablets.



The console's four manuals have bone overlays for the natural keys, with the accidentals in solid ebony. The pedalboard notes are made from maple, with ebony caps for the accidentals.

Special narrow scales were developed to provide the wooden basses for the Great and Bombarde 16' principal ranks, while the Pedal 32'-16'-8' Contra Bourdon and 16' Open Wood are more typical, with generous cross-sections. All wooden façade pipes were constructed with wooden skirts to conceal the pipe foot, providing a uniform appearance from top to bottom.

Likewise, the 32'-16' Trombone and 16' Bombarde stops were provided with full-

length wooden resonators in the bass octaves and appear to sprout up through the organ façades. The number of tin pipes in the façades was carefully limited, while a unique finish was developed to ensure the metal did not appear overly brilliant relative to the surrounding surfaces.

Oakland's previous cathedral, the Cathedral of St. Francis de Sales, was heavily damaged in the 1989 Loma Prieta earthquake and was eventually condemned. The new cathedral's structure



The Great division, with the tops of the wooden 32' Trombone resonators behind



The Echo Choir division

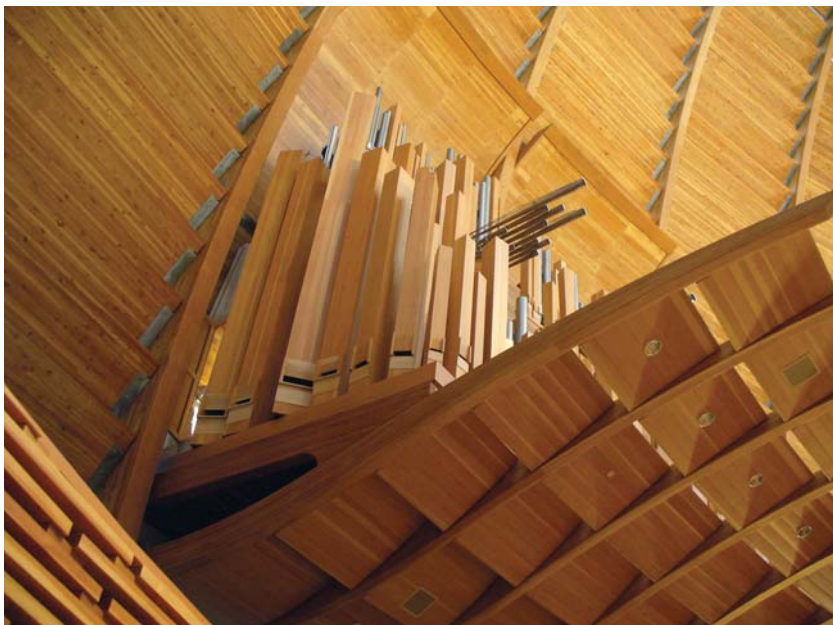
was consequently designed to absorb large seismic shocks; the entire building sits on isolator pads to resist oscillations in the event of an earthquake. The organ, too, was built to a rigorous standard for seismic reasons. The visible portions of the instrument are built around substantial steel frames, which are anchored to the platform of each canopy. The irregular arrangement of the façade pipes ruled out the usual linear pipe racking, and instead, most pipes are supported independently from behind by steel rods.

The main level of the cathedral has a substantial climate control system inconspicuously built into the nave floor. The system can heat or cool the ambient air to a height of approximately 15 feet above the floor. Being built into the reliquary wall, the organ chamber is likewise controlled for temperature. However, the immense volume of air above this 15-foot height has no climate control at all, and air temperatures can vary greatly depending on internal and external conditions. This is to say that temperatures on the two organ canopies would vary unpredictably from the organ chamber below but could also diverge between the two sides of the building.

Given the disastrous implications this would have on tuning, it was nonetheless with some reservations that we agreed that some form of climate control had to be provided for the organ canopies themselves. After many meetings and discussions, a system was put into place; it is comprehensive and self-regulating. Each organ canopy has its own microclimate control system capable of providing heat or cool air as required. A total of eight sensors per canopy monitor temperatures from strategic locations, and treated air is then directed as needed to twelve diffusers per side. From the outset, it was understood that the system could not provide absolute temperature stability, but would minimize temperature variations among the organ's divisions as much as possible, ensuring the instrument is broadly useable.



Light plays an active role in the cathedral's architecture, especially with the organ's façades.



Wooden pipes in Douglas fir make up a large proportion of the organ's façade, helping integrate the organ visually within its surroundings.



Detail of the Choir division's reed pipes

The stoplist for the instrument evolved over the life of the project, based both on our own design and with input from the cathedral's organ committee. We felt from the outset that the lower organ chamber needed to house an instrument that could function independently from the main organ when desired. The result was a 25-rank *orgue de chœur* (essentially the two Choir divisions) that was

installed as the first phase of the project and was first heard at the cathedral's rite of dedication on September 25, 2008.

The Choir, Echo Choir, and one 16' pedal rank speak through a screened opening in the reliquary wall to the west of the central altar. The Choir division has the resources of a minor Great division, with complete principal and reed

► page 28

**Létourneau Pipe Organs Opus 118
Cathedral of Christ the Light,
Oakland, California
94 stops, 90 ranks, 5,323 pipes**

GREAT (II)

- 16' Double Diapason
- 8' First Diapason
- 8' Second Diapason (ext)
- 8' Harmonic Flute
- 8' Salicional
- 8' Chimney Flute
- 4' Principal
- 4' Open Flute
- 2' Fifteenth
- 2½' Mixture IV-V
- 1' Sharp Mixture III
- 2½' Cornet III
- 8' Trumpet
- 8' Trompeta de luz (Bombarde)

SWELL (III, expressive)

- 16' Gamba
- 8' Open Diapason
- 8' Gamba (ext)
- 8' Voix Celeste (from G8)
- 8' Bourdon
- 4' Principal
- 4' Spire Flute
- 2½' Nazard
- 2' Flageolet
- 1½' Tierce
- 2' Mixture V
- 16' Double Trumpet
- 8' Trumpet
- 8' Hautboy
- 4' Clarion

CHOIR (floating, expressive)

- 16' Violonbass
- 8' Open Diapason
- 8' Spindle Flute
- 8' Violoncello (ext)
- 8' Cello Celeste (from G8)
- 4' Principal
- 2' Fifteenth
- 1½' Mixture IV-V
- 16' Fagotto
- 8' Trumpet
- 4' Clarion

ECHO CHOIR (floating, expressive)

- 16' Lieblich Gedackt
- 8' Principal
- 8' Chimney Flute
- 8' Dolce Flute
- 8' Flute Celeste (from G8)
- 4' Traverse Flute
- 2' Piccolo
- 1½' Larigot
- 8' Oboe
- 8' Vox Humana

BOMBARDE (I)

- 16' Double Diapason
- 8' Open Diapason
- 5½' Quint
- 4' Principal
- 2½' Mixture V-VIII
- 16' Bombarde
- 8' Trompette
- 4' Clairon
- 8' Trompeta de luz

SOLO (IV, expressive)

- 8' Doppel Flute
- 8' Viole d'orchestre
- 8' Viole celeste (from G8)
- 8' Clarinet
- 8' English Horn
- 8' Tuba (high pressure)
- 8' Trompeta de luz (Bombarde)

PEDAL

- 32' Contra Bourdon
- 16' Open Wood
- 16' Double Diapason (Bombarde)
- 16' Bourdon (ext)
- 16' Subbass (enclosed with Choir)
- 16' Gamba (Swell)
- 16' Violoncello (Choir)
- 16' Lieblich Gedackt (Echo)
- 10½' Quint (ext)
- 8' Open Diapason (Bombarde)
- 8' Bourdon (ext)
- 8' Gamba (Swell)
- 8' Violoncello (Choir)
- 8' Lieblich Gedackt (Echo)
- 5½' Quint (Bombarde)
- 4' Principal (Bombarde)
- 4' Nachthorn
- 2' Open Flute
- 2½' Mixture IV (Bombarde)
- 32' Contra Trombone

- 16' Trombone
- 16' Bombarde (Bombarde)
- 16' Fagotto (Choir)
- 8' Trompette (Bombarde)
- 8' Fagotto (Choir)
- 4' Clairon (Bombarde)
- 4' Schalmey
- 8' Trompeta de luz (Bombarde)

Couplers

- Gt/Ped 8-4
- Sw/Ped 8-4
- Bomb/Ped 8-4
- Solo/Ped 8-4
- Ch/Ped 8-4
- Echo/Ped 8-4
- Sw/Gt 16-8-4
- Bomb/Gt 16-8-4
- Solo/Gt 16-8-4
- Ch/Gt 16-8-4
- Echo/Gt 16-8-4
- Sw/Bomb 16-8-4
- Solo/Bomb 16-8-4
- Gt/Bomb 8
- Ch/Bomb 16-8-4
- Echo/Bomb 16-8-4
- Solo/Sw 16-8-4
- Echo/Sw 16-8-4
- Gt/Solo 8
- Bomb/Solo 8
- Sw/Solo 8
- Ch/Solo 8
- Echo/Solo 8

Most of the pipe construction is implied in the name but, not surprisingly, the Solo division has most of the unusual pipe forms.

The Solo 8' Tuba has harmonic resonators beginning at G20 along with closed Willis-type shallots.

The Solo 8' Doppel Flute is made from mahogany, has double mouths beginning at C13 and has stoppers from bottom to top.

The Bombarde 16' Bombarde has wooden resonators in Douglas fir from C1 through G#21.

The Pedal 32'-16' Trombone has wooden resonators in Douglas fir from C1 through D27.

Both the Great and Bombarde 16' Double Diapasons use open wooden pipes from C1 to B12.

The Pedal 32'-16'-8' Bourdon unit and the 16' Open Wood have wooden pipes throughout (Douglas fir).

Manual/Pedal compass: 61/32.

Mixture Compositions

Great IV-V Mixture	12	15	19	22
c1-e17	12	15	19	22
f18-e29	8	12	15	19
f30-e41	1	8	12	15
f42-c61	1	5	8	12

Great III Sharp Mixture	22	26	29
c-b24	22	26	29
c25-b36	19	22	26
c37-g#45	15	19	22
a46-e53	12	15	19
f54-c61	8	12	15

Swell V Mixture	15	19	22	26	29
c1-b12	15	19	22	26	29
c13-b24	12	15	19	22	26
c25-b36	8	12	15	19	22
c37-b48	1	8	12	15	19
c49-c61	1	8	12	15	15

Choir IV-V Mixture	19	22	26	29
c1-b12	19	22	26	29
c13-e17	15	19	22	26
f18-b24	12	15	19	22
c25-b36	8	12	15	19
c37-b48	1	8	12	15
c49-c61	1	5	8	12

Bombarde V-VII Full Mixture	12	15	19	22	26
c1-b	12	15	19	22	26
c13-b24	8	12	15	19	22
c25-f#31	5	8	12	15	19
g32-b36	1	5	8	12	15
c37-f#43 DQ	1	5	8	12	15
g44-c61 SU DQ	1	5	8	12	15

DQ: Double Quint or 10½'
SU: Sub Unison or 16'

Photo credit: Andrew Forrest

choruses, while the Echo Choir contrasts with more delicate colors. Essential for accompanying, both divisions are independently expressive, feature light 16' manual stops, and offer distinct celeste effects. While not surprising, we have noted that the cathedral's acoustic reacts in a decidedly muted manner to sound from the chambered divisions when compared to sound from the canopies above.

Befitting its visual dominance and the cathedral's great interior volume, the main organ is grand in its scope. The Great division is particularly large and flexible, offering a 16' principal chorus, a variety of foundation stops, and three mixture options, with the Cornet stop being made up of principal-scale pipes. The Swell is likewise colorful and is enhanced by its efficient enclosure; the 16' Gamba pipes—open down to 16' C—are mounted horizontally against the back wall of the division. The Solo division offers a number of specialized, even orchestral, stops that one reviewer praised as "retro Aeolian-Skinner voices." The 8' Doppel Flute makes for a powerful and harmonically rich solo voice, while the Viole d'orchestre and Viole céleste are razor-sharp in their tone. The Bombarde and Pedal divisions are inextricably intertwined, as the Bombarde stops are upward extensions of select pedal ranks to produce climactic choruses. The Bombarde division's principal chorus is pleasingly dense, with the mixture adding weight and brilliance in equal measure. Other pedal ranks were deliberately not shared with the Bombarde division, to ensure the Pedal division could always have the last word; these include the 32'-16'-8' Bourdon, the 16' Open Wood, and the 32'-16' Trombone ranks.

Reed choruses throughout the organ are intentionally varied; the Swell trumpets employ tapered English shallots to contrast against the French-inspired reeds in the Choir division. The Bombarde trumpets at 16', 8', and 4' pitches are particularly grand in their effect, resulting from higher wind pressure, generous resonator scales, and Bertouneche-style shallots. The Solo 8' Tuba, speaking on 18 inches of wind, uses closed Willis-style shallots and harmonic resonators from G20 up to achieve its particular pealing tone. In contrast, the 8' Trompeta de luz is mounted horizontally in the organ's façade and speaks on just over six inches wind pressure. The Trompeta de luz is not so powerful as to be harmful when brought in for the occasional final chord. The Pedal division's 32'-16' Trombone rank features our own Schnitger-type shallots for a firm, grounding bass tone.

The design of the unique four-manual console was also a rewarding collaborative effort with Craig Hartman. It was at his suggestion, for example, that the shapely upper portion was constructed using laminated strips of quarter-sawn oak. Our intention was to provide a uniquely uncluttered and timeless de-

sign; the final product has a total of 157 long-stem ebony drawknobs sweeping around the organist against a backdrop of rich walnut. Alert readers will note the console has three expression pedals, while there is a total of four expressive divisions. The default mode of operation has the Echo Choir following the Choir expression pedal, but it can be reassigned to any of the other pedals via drawknobs as well as programmed to change pedals on the General pistons. There is also an All Swells to Swell function for good measure. Other refinements include remote thumb pistons operating the General piston sequencer, to allow page-turners to assist with registration changes, and an All Pistons Next feature.

The opening concert was performed on February 11, 2010 by Parisian organist Olivier Latory. The program featured well-known works by Boëllmann, Bach, Barié, Vierne, Duruflé, Cochereau, Messiaen, and Widor. Marking the first time the instrument's full resources were deployed, we noted that the capacity audience had a calming effect on the cathedral's tremendous acoustic. This equally made our instrument sound with improved clarity and precision.

The morning after M. Latory's concert, it was gratifying to receive a letter from Mr. Hartman with his reaction to the completed instrument: "The organ is just magnificent . . . I've been told the architecture sings, but, at last, it truly has a voice . . . The quality and precision that Létourneau's craftsmen brought to this amazing instrument is everything I could have wished for and more . . . The entire ensemble—not only the pipe arrays but also the console—is truly an extension of the cathedral's architecture."

In closing, we would like to offer our thanks to the following individuals without whose help our Opus 118 would not be the success it is: Dr. Rudy de Vos, John L. McDonnell Jr., Mario Balestrieri, Father Paul Schmidt, Father Denis DesRosiers, Brother Martin Yribarren, Craig Hartman, Peter McDonnell, Eileen Ash, Eric Long, Gwelen Paliaga, Mike Brown, Maryliz Smith, Jack Bethards, and Phil Browning.

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2012 Summer Carillon Concert Calendar

by Brian Swager

Alfred, New York

Alfred University, Davis Memorial Carillon
Tuesdays at 7 pm
July 10, Trevor Workman
July 17, Janet Tebbel
July 24, Auke de Boer & Adolph Rots
July 31, Koen Cosaert

Allendale, Michigan

Grand Valley State University, Cook Carillon, Sundays at 8 pm
July 1, Holiday Open Tower Event
July 8, Karel Keldermans
July 15, Carol Jickling Lens
July 22, Timothy Sleep
July 29, Melissa Weidner
August 5, Ray McLellan
August 12, George Gregory & Julianne Vanden Wyngaard (Chimemaster mobile carillon)
August 19, Julianne Vanden Wyngaard

Ames, Iowa

Iowa State University, Tuesdays at 7 pm
July 24, Sue Bergren
August 28, Julianne Vanden Wyngaard

Belmont, North Carolina

First Presbyterian Church, Sundays, 6:30 pm
July 22, Joseph Vaughan

Berea, Kentucky

Berea College, Mondays at 7:30 pm
July 9, Don Cook
August 6, Rick Watson & Richard Gegner

Bloomfield Hills, Michigan

Christ Church Cranbrook, Sundays at 5 pm
July 1, Toni Raats
July 8, Ray McLellan
July 15, Qi Yang
July 22, Wesley Arai
July 29, Helen Hawley
August 6, Melissa Weidner

Kirk in the Hills Presbyterian Church

Sundays at 10 am and noon
July 1, Toni Raats
July 15, Ray McLellan
July 22, Wesley Arai
July 28, Melissa Weidner
August 5, Vanden Wyngaard
September 2, Dennis Curry

St. Hugo of the Hills Catholic Church

Thursdays at 7 pm
July 12, Karel Keldermans
July 19, Carol Jickling Lens
July 26, Wesley Arai
August 2, Melissa Weidner

Bryn Mawr, Pennsylvania

Bryn Mawr Presbyterian Church
Thursdays at 7 pm
July 5, Jeff Davis
July 12, Dick van Dijk

Centralia, Illinois

Centralia Carillon
September 2, 2 pm, Tim Sleep
September 2, 2:45 pm, Jeremy Chesman
September 3, 2 pm, John Bordley
September 3, 2:45 pm, Carlo van Ulft

Chicago, Illinois

University of Chicago, Rockefeller Chapel
Sundays at 5 pm
July 1, Joey Brink
July 8, Stephan Burton
July 15, Anna Kasprzycka
July 22, Robert Grogan
July 29, Gordon Slater
August 5, Chelsea Vaught
August 12, Sue Bergren
August 19, Jim Fackenthal

Cohasset, Massachusetts

St. Stephen's Episcopal Church
Sundays at 6 pm
July 1, Mary Kennedy
July 8, Stefano Colletti
July 15, Auke DeBoer
July 22, Joey Brink
July 29, Trevor Workman
August 5, Lisa Lonie
August 12, George Matthew, Jr.

Culver, Indiana

Culver Academies, Memorial Chapel Carillon, Saturdays at 4 pm
July 7 & 14, John Gouwens
July 21 & 28, Matthew Gender
September 1, John Gouwens

Denver, Colorado

University of Denver, Williams Carillon
Sundays at 7 pm
July 8, Carol Jickling Lens
July 22, Jim Fackenthal
August 5, Koen Coessart
August 19, David Hunsberger

Detroit, Michigan

St. Mary's of Redford Catholic Church
Saturdays at 5:15 pm
July 7, Karel Keldermans
July 14, Patrick Macoska
July 21, Wesley Arai
July 28, Melissa Weidner

East Lansing, Michigan

Michigan State University, Beaumont Tower Carillon, Wednesdays at 6 pm
July 4, Ray McLellan
July 11, Karel Keldermans
July 18, Anna Kasprzycka
July 25, Wesley Arai

Erie, Pennsylvania

Penn State University, Smith Chapel
Thursdays at 7 pm
July 12, Trevor Workman
July 19, Janet Tebbel
July 26, Auke de Boer & Adolph Rots
August 2, Koen Cosaert

Fort Washington, Pennsylvania

St. Thomas Church, Whitemarsh
Tuesdays at 7 pm
July 3, Jeff Davis
July 10, Dick van Dijk
July 17, Trevor Workman
July 24, Margaret Pan
July 31, Lisa Lonie

Gainesville, Florida

University of Florida, Sundays at 3 pm
July 15, Harold Rocha
August 19, Laura Ellis

Glencoe, Illinois

Chicago Botanic Garden
Mondays at 7 pm
July 2, Joey Brink
July 9, Stephen Burton
July 16, Anna Kasprzycka
July 23, Christmas in July, Robert Grogan
July 30, Gordon Slater
August 6, Chelsea Vaught
August 13, Sue Bergren
August 20, Jim Fackenthal
August 27, Kim Schafer
September 3, Jim Brown

Grand Rapids, Michigan

Grand Valley State University
Wednesdays at noon
July 11, Karel Keldermans
July 18, Carol Jickling Lens
July 25, Timothy Sleep
August 1, Julianne Vanden Wyngaard

Hartford, Connecticut

Trinity College Chapel, Wednesdays at 7 pm
July 4, Ellen Dickinson
July 11, Trevor Workman
July 18, Groningen Carillon Duo
July 25, Joey Brink
August 1, Lisa Lonie
August 15, Dan Kehoe

Kennett Square, Pennsylvania

Longwood Gardens, Sundays at 3 pm
July 1, Wylie Crawford
July 8, Jeff Davis
July 15, Dick van Dijk
August 19, Doug Gefvert
August 26, John Widmann

Luray, Virginia

Luray Singing Tower
Tuesdays, Thursdays, Saturdays and Sundays in July and August at 8 pm, David Breneman, carillonneur
July 19, Dick van Dijk
July 24, Gerald Martindale
August 9, Charles Semowich

Madison, Wisconsin

University of Wisconsin, Thursdays at 7:30 pm
July 5, 12, 19, 26, Lyle Anderson

Mariemont, Ohio

Mary M. Emery Memorial Carillon
Sundays at 7 pm
July 29, August 26, August 28, Duets: Richard D. Gegner & Richard M. Watson
July 1, July 8, August 19, August 21, September 3 (2 pm), September 5 (2 pm), Richard D. Gegner
August 5, "Lollipops & Balloons" Children's Concert, Richard D. Gegner
July 4, Richard M. Watson (Richard D. Gegner, assisting, 2 pm), July 15, July 22, August 12, September 2, September 4, Richard M. Watson

Middlebury, Vermont

Middlebury College, Fridays at 7 pm
July 6, Lucy Dechene
July 13, Gerald Martindale
July 20, Gordon Slater
July 27, Anna Kasprzycka
August 3, Elena Sadina & Sergei Gratchev

Minneapolis, Minnesota
Central Lutheran Church, Sundays 11:15 am
July 8, Sue Bergren
July 15, Tim Sleep
July 22, Wylie Crawford
July 29, Lyle Anderson

Montreal, Quebec
St. Joseph's Oratory, Sundays at 6:30 pm
July 8, Julianne Vanden Wyngaard
July 15, Joseph Brink
July 22, Trevor Workman
August 5, Roy Lee

Morristown, New Jersey
St. Peter's Episcopal Church
July 22, 2 pm, Gerald Martindale

Naperville, Illinois
Naperville Millennium Carillon
Tuesdays at 7 pm
July 4, Joey Brink
July 10, Stephan Burton
July 17, Anna Kasprzycka
July 24, Robert Grogan
July 31, Gordon Slater
August 7, Chelsea Vaught
August 14, Sue Bergren
August 21, Jim Fackenthal

New Canaan, Connecticut
St. Mark's Episcopal Church
July 17, 7:30 pm, Gerald Martindale

New Haven, Connecticut
Yale University, Yale Memorial Carillon
Fridays at 7 pm
July 6, Trevor Workman
July 13, Joey Brink
July 20, Ellen Dickinson
July 27, Adolph Rots & Auke de Boer
August 3, Lisa Lonie
August 10, Yale Summer Carillonneurs

Northfield, Vermont
Norwich University, Saturdays at 1 pm
July 7, Charles Semowich
July 14, Gerald Martindale
July 21, Gordon Slater
July 28, Anna Kasprzycka
August 4, Elena Sadina & Sergei Gratchev

Norwood, Massachusetts
Norwood Memorial Municipal Building
Mondays at 7 pm
July 2, Lee Leach
July 4, 3 pm, Lee Leach
July 9, Stefano Colletti
July 16, Auke deBoer
July 23, Joey Brink
July 30, Trevor Workman
August 6, Lisa Lonie
August 13, George Matthew, Jr.

Ottawa, Ontario
Peace Tower Carillon
July & August, weekdays, 11 am
Andrea McCrady, carillonneur
July 1, 9 am, Andrea McCrady
July 10, Julianne Vanden Wyngaard
July 17, Joey Brink
July 24, Trevor Workman
July 31, Andrée-Anne Doane
August 14, student recital
September 29, George Gregory

Owings Mills, Maryland
McDonogh School, Fridays at 7 pm
July 6, Buck Lyon-Vaiden
July 13, Dick van Dijk
July 20, Adolph Rots & Auke de Boer
July 27, Margaret Pan
August 3, Edward Nassor

Philadelphia, Pennsylvania
First United Methodist Church of German-
town, Mondays at 7:30 pm
July 2, Jeff Davis
July 9, Dick van Dijk

Princeton, New Jersey
Princeton University, Grover Cleveland
Tower, Sundays at 1 pm
July 1, Jeff Davis
July 8, Dick van Dijk
July 15, Trevor Workman
July 22, Margaret Pan
July 29, Robin Austin
August 5, Julia Littleton
August 12, Lisa Lonie
August 19, George Matthew, Jr.
August 26, Steve Schreiber
September 2, Nick Huang

Rochester, Minnesota
Mayo Clinic, Mondays at 7 pm
July 9, Sue Bergren
July 16, Tim Sleep
July 23, Wylie Crawford
July 30, Lyle Anderson

University of Rochester, Hopeman Memo-
rial Carillon, Mondays at 7 pm
July 9, Trevor Workman
July 16, Janet Tebbel
July 23, Auke de Boer & Adolph Rots
July 30, Koen Cosaert

St. Paul, Minnesota
House of Hope Presbyterian Church
Sundays at 4 pm
July 4, Dave Johnson
July 8, Sue Bergren
July 15, Tim Sleep
July 22, Wylie Crawford
July 29, Lyle Anderson

Sewanee, Tennessee
University of the South, Sundays at 4:45 pm
July 1, J. Samuel Hammond
July 4, 1 pm, John Bordley & J. Samuel
Hammond
July 8, Anton Fleissner
July 15, John Bordley, Ray Gotko, &
Charlene Williamson
July 22, John Bordley

Simsbury, Connecticut
Simsbury United Methodist Church
Sundays at 7 pm
July 1, Simsbury Guild of Carillonneurs
July 8, Ellen Dickinson
July 15, Trevor Workman
July 29, Daniel K. Kehoe

Stamford, Connecticut
First Presbyterian Church
July 19, 7 pm, Gerald Martindale

Storrs, Connecticut
Storrs Congregational Church
Mondays at 7 pm
July 30, Joseph Brink
August 26, David Maker

Toronto, Ontario
Metropolitan United Church, Thursdays, 7 pm
July 3, Toni Raats
July 8, 10:30 am, Gordon Slater
July 26, Trevor Workman
August 9, George Matthew

University of Toronto, Soldiers' Tower
Wednesdays at 5 pm
July 11, Julianne Vanden Wyngaard
July 18, Joey Brink
July 25, Trevor Workman
August 1, Andrée-Anne Doane

Valley Forge, Pennsylvania
Washington Memorial Chapel
Wednesdays at 7:30 pm
July 4, Jeff Davis
July 11, Dick van Dijk
July 18, Trevor Workman
July 25, Margaret Pan
August 1, Julia Littleton
August 8, Doug Gefvert
August 15, Doug Gefvert, Irish Thunder
Pipes and Drums
August 22, Jonathan Lehrer
August 29, Lisa Lonie

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

West Hartford, Connecticut
First Church of Christ Congregational
Sundays at 3 pm, June–August
July 12, Gordon Slater, 7 pm

Williamsville, New York
Calvary Episcopal Church
Wednesdays at 7 pm
July 18, Janet Tebbel
July 25, Auke de Boer & Adolph Rots
August 1, Koen Cosaert

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
Selwyn College Chapel Choir, Evensong; Cathedral Church of St. John the Divine, New York, NY 4 pm
William Atwood; St. Patrick's Cathedral, New York, NY 4:45 pm
Nathan Carterette; St. Paul Cathedral, Pittsburgh, PA 4 pm
Singing Boys/Keystone Girls Choir; Sunday in the Park, Lebanon, PA 7 pm

Bert Adams, FAGO

Park Ridge Presbyterian Church
Park Ridge, IL
Pickle Piano & Church Organs
Bloomingdale, IL

Christopher Babcock

St. Andrew's by the Sea,
Hyannis Port
St. David's, South Yarmouth

Dean W. Billmeyer

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Peter Latona; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm**Edie Johnson**; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

16 JULY

Janette Fishell; University Memorial Auditorium, Gainesville, FL 7:30 pm

17 JULY

Clarissa Brown; First Parish Church UCC, Brunswick, ME 12:10 pm**Laurence Carson**; Old West Church, Boston, MA 8 pm

Choir of Selwyn College, Cambridge, UK; Cathedral of the Incarnation, Garden City, NY 7:30 pm

Christopher Creaghan; Riverside Church, New York, NY 7 pm**Charles Ludwick**; Christ Episcopal Church, Roanoke, VA 7:30 pm

18 JULY

Kevin Birch; Methuen Memorial Music Hall, Methuen, MA 8 pm**Gordon Turk**; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm**Richard Frey**; First United Methodist, Hershey, PA 7 pm**Mary Lou Peeples**; Visitor Center, Old Salem Museums & Gardens, Winston-Salem, NC 12 noon**Scott Dettra**; Cathedral of St. Philip, Atlanta, GA 7:30 pm**Curt Sather**; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm**Thomas Fielding**; First United Methodist, Appleton, WI 12:15 pm**Kirstin Synnstedt**; Sinsinawa Mound, Sinsinawa, WI 7 pm

22 JULY

Andrés Mojica, with flute; St. Patrick's Cathedral, New York, NY 4:45 pm**Luke Mayernik**; St. Paul Cathedral, Pittsburgh, PA 4 pm**Florian Wilkes**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm**Dennis Siebenaler**; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

24 JULY

Harold Stover; First Parish Church UCC, Brunswick, ME 12:10 pm**Andrew Shenton**; Old West Church, Boston, MA 8 pm**Harry Huff**; Riverside Church, New York, NY 7 pm**David Arcus**; Christ Episcopal Church, Roanoke, VA 7:30 pm

25 JULY

Nicole Keller; Methuen Memorial Music Hall, Methuen, MA 8 pm**Gordon Turk**; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm**William Osborne**; Visitor Center, Old Salem Museums & Gardens, Winston-Salem, NC 12 noon**Michael Hey**; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm**Rollie Hebel**; St. Mary's Roman Catholic Church, Menasha, WI 12:15 pm**Mark McClellan**; Sinsinawa Mound, Sinsinawa, WI 7 pm

26 JULY

Nathan Laube; St. Saviour's Episcopal, Bar Harbor, ME 7:30 pm**James Grzadzinski**, with strings, flute, and mezzo soprano; Sacred Heart Parish, Palos Hills, IL 7 pm

29 JULY

Adam Brakel; St. Paul Cathedral, Pittsburgh, PA 4 pm**Rosalind Mohnsen**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm**Christopher Houlihan**; Shepherd of the Bay Lutheran, Ellison Bay, WI 7 pm**James Grzadzinski**, with brass; Sacred Heart Parish, Palos Hills, IL 4 pm

31 JULY

Douglas Beck; First Parish Church UCC, Brunswick, ME 12:10 pm**Carson Cooman**; Old West Church, Boston, MA 8 pm**David Briggs**; Riverside Church, New York, NY 7 pm

1 AUGUST

Paul Murray; Methuen Memorial Music Hall, Methuen, MA 8 pm**John Skidmore**; St. Joseph Catholic Church, Appleton, WI 12:15 pm**David Jonies**; Sinsinawa Mound, Sinsinawa, WI 7 pm

2 AUGUST

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

4 AUGUST

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

5 AUGUST

Stephen Fraser; St. Patrick's Cathedral, New York, NY 4:45 pm**Karen Barr**; St. Paul Cathedral, Pittsburgh, PA 4 pm**Rebecca Yoder**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

7 AUGUST

Ray Cornils; First Parish Church UCC, Brunswick, ME 12:10 pm**Rosalind Mohnsen**; Old West Church, Boston, MA 8 pm**David Davies**; Riverside Church, New York, NY 7 pm

8 AUGUST

Peter Kranefoed; Methuen Memorial Music Hall, Methuen, MA 8 pm**Nathan Laube**; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm**Blake Doss**; First English Lutheran, Appleton, WI 12:15 pm

12 AUGUST

Amanda Plazek; St. Paul Cathedral, Pittsburgh, PA 4 pm**Christopher Jennings**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm**Michael Dulac**; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

14 AUGUST

Katelyn Emerson; First Parish Church UCC, Brunswick, ME 12:10 pm

15 AUGUST

David Arcus; Methuen Memorial Music Hall, Methuen, MA 8 pm**Michael Stairs**; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm**Helen Anthony**; First United Methodist, Hershey, PA 7 pm**Donald Verkuilen**; St. Joseph Catholic Church, Appleton, WI 12:15 pm**Joan DeVee Dixon & Alice Fiedlerova**; Sinsinawa Mound, Sinsinawa, WI 7 pm

17 AUGUST

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

18 AUGUST

Tom Trenney, workshop; Merrill Auditorium, Portland, ME 9 am

Performance; Merrill Auditorium, Portland, ME 10 am

Walt Strony & Dave Wickerham, pops concert; Merrill Auditorium, Portland, ME 7:30 pm**Gordon Turk**; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon

19 AUGUST

David Christopher; St. Patrick's Cathedral, New York, NY 4:45 pm**David Arcus**; St. Paul Cathedral, Pittsburgh, PA 4 pm**Richard Pilliner**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

20 AUGUST

John Weaver, masterclass; Merrill Auditorium, Portland, ME 1:30 pm**Hell, Heywood & Hohman**; Merrill Auditorium, Portland, ME 7:30 pm

21 AUGUST

Fred Swann & John Weaver; Merrill Auditorium, Portland, ME 7:30 pm**Mark Engelhardt**; Old West Church, Boston, MA 8 pm

22 AUGUST

Ray Cornils & Peter Richard Conte, with Festival Brass; Merrill Auditorium, Portland, ME 7:30 pm**Anne Horsch**; Methuen Memorial Music Hall, Methuen, MA 8 pm**Chelsea Chen**; First Presbyterian, Skaneateles, NY 8 pm**David Bohn**; First Presbyterian, Neenah, WI 12:15 pm**Sister M. Arnold Staudt, OSF**; Sinsinawa Mound, Sinsinawa, WI 7 pm

25 AUGUST

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

26 AUGUST

Zvonimir Nagy; St. Paul Cathedral, Pittsburgh, PA 4 pm**Benjamin LaPrairie & Russell Weismann**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm**Sue Walby**; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

28 AUGUST

Raymond Nagem; Old West Church, Boston, MA 8 pm

29 AUGUST

Frederick Teardo; Methuen Memorial Music Hall, Methuen, MA 8 pm**Gordon Turk**; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm**A four-inch Professional Card
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Leon Couch; First English Lutheran, Appleton, WI 12:15 pm
Stephen Steely; Sinsinawa Mound, Sinsinawa, WI 7 pm

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

UNITED STATES
West of the Mississippi

15 JULY
 Bach, *St. Matthew Passion*; Silva Concert Hall, Eugene, OR 4:30 pm
Karen Beaumont; St. Mary's Cathedral, San Francisco, CA 3:30 pm

16 JULY
Ty Woodward; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

17 JULY
Tom Trenney, silent film accompaniment; Our Savior's Lutheran, Sioux Falls, SD 8 pm

19 JULY
Christopher Houlihan, Vienne symphonies; Cathedral of Our Lady of the Angels, Los Angeles, CA 7:30 pm

20 JULY
Christopher Houlihan, Vienne symphonies; Cathedral of Our Lady of the Angels, Los Angeles, CA 7:30 pm

22 JULY
Louis Perazza; St. Mary's Cathedral, San Francisco, CA 3:30 pm

23 JULY
Diane Bish; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

28 JULY
Lynn Trapp, with choir and brass; St. Olaf Catholic Church, Minneapolis, MN 7:30 pm

30 JULY
Carlo Curley; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

4 AUGUST
David Gell, Old Spanish Days' Fiesta; Trinity Episcopal, Santa Barbara, CA 3 pm

5 AUGUST
Nahri Ahn; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Michael Kleinschmidt; Grace Cathedral, San Francisco, CA 4 pm

6 AUGUST
Elizabeth & Raymond Chenault; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

10 AUGUST
Larry Palmer; First Presbyterian, Santa Fe, NM 5:30 pm

12 AUGUST
Ethan Haman; St. Mary's Cathedral, San Francisco, CA 3:30 pm

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

18 AUGUST
Christopher Houlihan, Vienne symphonies; Church of the Incarnation, Dallas, TX 3 pm and 7:30 pm

19 AUGUST
Norman Paskowsky; St. Mary's Cathedral, San Francisco, CA 3:30 pm

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

27 AUGUST
Carol Williams and guests; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

INTERNATIONAL

15 JULY
Marijim Thoene; St. Teresa Church, Bialowieza, Poland 12 noon
Marijim Thoene; St. Kazimierz Church, Bialystok, Poland 7 pm

Philip Crozier; Stiftskirche, Cappenberg, Germany 5 pm
Emmanuel Hocdé; Cathedral, Chartres, France 4:30 pm
Peter Stevens; Westminster Cathedral, London, UK 4:45 pm

16 JULY
Umberto Pineschi; Chiesa di S. Maria del Carmine, Pistoia, Italy 9 pm
Gillian Weir; Oundle School, Oundle, UK 5 pm

• **John Hudson**; St. Peter's Church, St. John, NB, Canada 10:30 am
 • **Sharon Pond**; St. Peter's Church, St. John, NB, Canada 6:30 pm
 • **Polyphon**; St. Peter's Church, St. John, NB, Canada 7:45 pm

17 JULY
Mario Duella, with soprano; Santuario della Madonna delle Grazie, Portofino/Novareia, Italy 5 pm
Andrew Condliffe-Jones; St. Werburgh's, Chester Grosvenor, UK 1 pm

Stephen Farr; Westminster Abbey, London, UK 7 pm
 • **Richard Kidd**; Our Lady of Perpetual Help, Rothesay, NB, Canada 1:30 pm

• **Gayle Martin**; St. Paul's Anglican, Rothesay, NB, Canada 2:45 pm
Kurt-Ludwig Forg; St. James United Church, Montreal, QC, Canada 12:30 pm

18 JULY
Philip Crozier; Sint-Janskerk, Gouda, Holland 8 pm
Angus Sinclair, with bagpipes; St. James' Anglican, Orillia, ON, Canada 12:15 pm

19 JULY
Philip Crozier; Bovenkerk, Kampen, Holland 8 pm
Karen Electra Christianson; Gloucester Cathedral, Gloucestershire, UK 12:30 pm

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Gillian Weir; Salisbury Cathedral, Salisbury, UK 7 pm

Raymond Perrin; Church of St. Andrew and St. Paul, Montreal, QC, Canada 12:15 pm

20 JULY

Philip Crozier; Grote Kerk, Goes, Holland 8 pm
Giulio Mercati; Chiesa di S. Eurosia, Pralungo/S. Eurosia, Italy 9 pm

21 JULY

Alexander Koschel; Kathedrale Basiliek Sint Bavo, Haarlem, Netherlands 3 pm

Philip Crozier; Brigidakerk, Geldrop, Netherlands 4:15 pm

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

22 JULY

Per Alman; Cappella di S. Marta e Chiesa di S. Giacomo, Campertogno, Italy 9 pm

Michel Robert; Cathedral, Chartres, France 4:30 pm

Alison Howell; Westminster Cathedral, London, UK 4:45 pm

Thomas Corns; Westminster Abbey, London, UK 5:45 pm

Mélanie Barney; Chalmers-Wesley United Church, Quebec City, QC, Canada 6 pm

24 JULY

Philip Crozier; Domkirke, Odense, Denmark 8 pm

Glyn Williams; St. Werburgh's, Chester Grosvenor, UK 1 pm

James O'Donnell; Westminster Abbey, London, UK 7 pm

Jonathan Oldengarm; St. James United Church, Montreal, QC, Canada 12:30 pm

25 JULY

Paul Jacobs; Westminster Cathedral, London, UK 7:30 pm

Jeffrey Moellman; with violin; St. James' Anglican, Orillia, ON, Canada 12:15 pm

Peter Richard Conte; Victoria Conservatory of Music, Victoria, BC, Canada 8 pm

26 JULY

Mario Duella; with soprano; Chiesa di Sant'Anna al Montrigone, Borgosesia, Italy 5 pm

Hervé Désarbre; Chiesa di S. Antonio, Borgosesia, Italy 9 pm

Jonathan Oldengarm; Church of St. Andrew and St. Paul, Montreal, QC, Canada 12:15 pm

David Enlow; Church of St. John the Divine, Victoria, BC, Canada 8 pm

27 JULY

Hervé Désarbre; Chiesa di S. Lorenzo, Sostegno, Italy 9 pm

Isabelle Demers; Christ Church Cathedral, Victoria, BC, Canada 8 pm

28 JULY

Olivier Latry & Shin-Young Lee; Kathedrale Basiliek Sint Bavo, Haarlem, Netherlands 3 pm

Grazia Salvatori; Musée Suisse de l'Orgue, Roche, Switzerland 5 pm

Philip Crozier; Cathédrale Saint-Pierre, Geneva, Switzerland 6 pm

Gabriel Margheri; Chiesa di Santa Maria Vergine Assunta, Viverone, Italy 9 pm

Benjamin Righetti; Eglise St-Martin, Ensisheim, Alsace, France 8 pm

29 JULY

Christian Barthen; Cathedral, Chartres, France 4:30 pm

Ian Hockley; Westminster Abbey, London, UK 5:45 pm

Olivier Lavoie-Gagné; Chalmers-Wesley United Church, Quebec City, QC, Canada 6 pm

30 JULY

Francesco Cera & Liuwe Tamminga; San Petronio Church, Bologna, Italy 8 pm

31 JULY

Mark Swinton; St. Werburgh's, Chester Grosvenor, UK 1 pm

Robert Quinney; Westminster Abbey, London, UK 7 pm

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

1 AUGUST

Thomas Scardoni; Chiesa dei SS. Giovanni e Giuseppe, Mollia, Italy 9 pm

Brian Turnbull; St. James' Anglican, Orillia, ON, Canada 12:15 pm

2 AUGUST

Gillian Weir; Basilica of St. James, Prague, Czech Republic 7 pm

Kurt-Ludwig Forg; Church of St. Andrew and St. Paul, Montreal, QC, Canada 12:15 pm

3 AUGUST

Christopher Houlihan; Church of the Gesu, Montreal, QC, Canada 7:30 pm

4 AUGUST

John Scott; Kathedrale Basiliek Sint Bavo, Haarlem, Netherlands 3 pm

Enad Djukic; with recorder duo; Musée Suisse de l'Orgue, Roche, Switzerland 5 pm

Andrea Vannucchi; Chiesa di S. Giacomo, Bargi, Italy 4:15 pm

Christopher Houlihan; Vienne symphonies; Church of the Gesu, Montreal, QC, Canada 7:30 pm

5 AUGUST

Andrea Vannucchi; Chiesa di S. Lorenzo a Cerreto, Pescia, Italy 6:30 pm

Beppino Delle Vedove & Manuel Tomadin; Chiesa di S. Maria delle Grazie, Varallo, Italy 9 pm

Paul Goussot; Cathedral, Chartres, France 4:30 pm

Alistair Reid; Westminster Abbey, London, UK 5:45 pm

Carolyn Shuster Fournier; with trumpet; Église Sainte-Vierge-de-la-Nativité, Cintegebelle, France 5 pm

Julie Pinsonneault; Chalmers-Wesley United Church, Quebec City, QC, Canada 6 pm

6 AUGUST

Beppino Delle Vedove & Manuel Tomadin; Chiesa di S. Stefano, Piode, Italy 9 pm

7 AUGUST

Philip Crozier; St. Servaasbasiliek, Maasticht, Holland 8 pm

Alberto Guerzoni; with soprano; Chiesa di S. Antonio Abate, Parrocchia di Brugaro, Cravagliana, Italy 9 pm

Tim Jones; St. Werburgh's, Chester Grosvenor, UK 1 pm

Colin Walsh; Westminster Abbey, London, UK 7 pm

Christian Bacheley; St. James United Church, Montreal, QC, Canada 12:30 pm

8 AUGUST

Diego Cannizzaro; Chiesa di S. Bartolomeo, Scopa, Italy 9 pm

Francesco Cera; Oratorio di San Bernardo, Santa Margherita Ligure (Genoa), Italy 9 pm

Wilhelmina Tiemersma; St. James' Anglican, Orillia, ON, Canada 12:15 pm

9 AUGUST

Philip Crozier; Torrlösa Kyrka, Sweden 7 pm

Daniel Matrone; Chiesa di S. Michele Arcangelo, Rastiglione, Italy 9 pm

Christian Bacheley; Church of St. Andrew and St. Paul, Montreal, QC, Canada 12:15 pm

10 AUGUST

Jeannine Jordan; with media artist, Bach and Sons; Sts. Peter and Paul, Ried, Austria 8 pm

Daniel Matrone; Chiesa di S. Sebastiano, Trivero/Bulliana, Italy 9 pm

11 AUGUST

Philip Crozier; Domkyrka, Lund, Sweden 10 am

Philip Crozier; Bosebo Kyrka, Lund, Sweden 4 pm

Andreas Meisner; Kathedrale Basiliek Sint Bavo, Haarlem, Netherlands 3 pm

Benjamin Righetti; Musée Suisse de l'Orgue, Roche, Switzerland 5 pm

Mario Duella; with soprano and contralto; Chiesa della SS. Trinità e di S. Carlo, Tavigliano, Italy 9 pm

12 AUGUST

Philip Crozier; Sankta Maria Kyrka, Helsingborg, Sweden 7 pm

Serenella Secchiero; with soprano; Chiesa di S. Michele Arcangelo, Treppio, Italy 9:15 pm

Patrick Delabre; Cathedral, Chartres, France 4:30 pm

Martin Ford; Westminster Abbey, London, UK 5:45 pm

Christian Bacheley; Chalmers-Wesley United Church, Quebec City, QC, Canada 6 pm

13 AUGUST

Umberto Pineschi; Chiesa di S. Bartolomeo, Cutigliano, Italy 5 pm

Matteo Galli; Chiesa di S. Lorenzo, Crevola, Italy 9 pm

14 AUGUST

Jeannine Jordan; Schlosskirche, Lutherstadt Wittenberg, Germany 3 pm

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

Michael Reynolds; St. Werburgh's, Chester Grosvenor, UK 1 pm

Virgile Monin; St. James United Church, Montreal, QC, Canada, 12:30 pm

15 AUGUST

Blair Bailey; St. James' Anglican, Orillia, ON, Canada 12:15 pm

16 AUGUST

Gillian Weir; Roskilde Cathedral, Roskilde, Denmark 8 pm

Anna Picchiarini; Pieve di S. Maria Assunta, Popiglio, Italy 5 pm

Benjamin Waterhouse; Church of St. Andrew and St. Paul, Montreal, QC, Canada 12:15 pm

17 AUGUST

Jeannine Jordan; Stadtkirche, Lutherstadt Wittenberg, Germany 6 pm

Carolyn Shuster Fournier; with trumpet; Cathédrale St-Julien du Mans, Le Mans, France 5 pm

18 AUGUST

Gillian Weir; Vor Frelsers Kirke, Horsens, Denmark 11 am

Jeannine Jordan; Marienkirche, Bad Belzig, Germany 3 pm

Johan Hermans; Kathedrale Basiliek Sint Bavo, Haarlem, Netherlands 3 pm

Giovanna Fornari; Musée Suisse de l'Orgue, Roche, Switzerland 5 pm

19 AUGUST

Ami Hoyano; Cathedral, Chartres, France 4:30 pm

Andrej Kouznetsov; Westminster Abbey, London, UK 5:45 pm

Marie-Agnès Grall-Menet; Chalmers-Wesley United Church, Quebec City, QC, Canada 6 pm

20 AUGUST

Gillian Weir; Haderslev Cathedral, Haderslev, Denmark 7:30 pm

Jeannine Jordan; Bartholomäuskirche, Dornheim, Germany 6 pm

21 AUGUST

Glyn Hughes; St. Werburgh's, Chester Grosvenor, UK 1 pm

Gabrielle Tessier; St. James United Church, Montreal, QC, Canada 12:30 pm

22 AUGUST

Gillian Weir; Viborg Cathedral, Viborg, Denmark 8 pm

Jeannine Jordan; Petrikirche, Freiberg, Germany 3 pm

William Maddox; St. James' Anglican, Orillia, ON, Canada 12:15 pm

23 AUGUST

Jacques Boucher; Church of St. Andrew and St. Paul, Montreal, QC, Canada 12:15 pm

24 AUGUST

Gillian Weir; Holy Ghost Church, Copenhagen, Denmark 4:30 pm

Wladimir Matesic; Chiesa di S. Bartolomeo, Cutigliano, Italy 5 pm

25 AUGUST

Rupert Frieberger; Kathedrale Basiliek Sint Bavo, Haarlem, Netherlands 3 pm

Oleksandra Kopan; Musée Suisse de l'Orgue, Roche, Switzerland 5 pm

Fauré, Requiem; Eglise St-Joseph, Mulhouse, Alsace, France 8 pm

26 AUGUST

Monica Melcova; Cathedral, Chartres, France 4:30 pm

Benjamin Chewter; Westminster Abbey, London, UK 5:45 pm


Raymond Perrin; Chalmers-Wesley United Church, Quebec City, QC, Canada 6 pm


28 AUGUST

Gillian Weir; Odense Cathedral, Odense, Denmark 8 pm


Peter Cooke; St. Werburgh's, Chester Grosvenor, UK 1 pm

William Maddox; St. James United Church, Montreal, QC, Canada 12:30 pm

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High school dropout, no college degree, became director at New England Conservatory, prolific composer, awarded MA Hon from Yale: George Whitefield Chadwick. See his "Theme, Variations and Fugue" at michaelsmusicsservice.com; 704/567-1066.

Wayne Leupold Editions new releases include: Jeffrey Brillhart, *Breaking Free—Finding a Personal Language for Organ Improvisation through 20th-century French Improvisation Techniques*; Robin Dinda, *Casey at the Bat for organ and narrator*, Op. 26 (Organ Demonstrator No. 45, for middle/high school students and adults); Denise Lanning, *In the Beginning—An Encounter with Improvisation at the Organ*; Johann Pachelbel, *Complete Works for Keyboard Instruments*, Volume VII, Chorale Partitas, and Volume VIII, Arias with Variations, edited by Michael Belotti; John R. Shannon, *Improvising in Traditional 17th- and 18th-Century Harmonic Style—A Volume Based on the Musical Language of the Mature Baroque*, Volume 1 and Volume II; Calimero Soares, *Pequenos Prelúdios Folclóricos (Orgão)*, Volume 2: Books 5, 6, 7, & 8 (A collection of easy preludes based on Brazilian folk songs). Contact: www.wayneleupold.com.

Augsburg Fortress announces new music for organ: Michael Bedford, *Rejoice, O Earth—Organ Improvisations on World Songs* (ED018844); Teresa Bowers, editor, *Pipings for Flute and Organ* (ED015843); Edwin T. Childs, *Communion Hymns for Organ, Volume 2* (ED018842); Benjamin Culli, *Praise the One—Ten Organ Impressions for Worship, Vol. 3* (ED018846); Emma Lou Diemer, *Organ Voluntaries on Saintly Tunes* (ED018847); Charles Lenz, *All Are Welcome—Hymn Variations for Organ* (ED018843); *Organ Plus Anthology—Settings for Organ and Instrument, Volume 1* (settings by Ashdown, Cherwien, Christiansen, Farlee, Harbach, Leavitt, Petrich, Roberts, Stover, Weaver, ED018852); Lynn Peterson, *Thankfulness and Praise—Ten Organ Settings* (ED0188450). For further information, visit www.augsburgfortress.org.

PUBLICATIONS/ RECORDINGS

Jazzmuze announces the release of new music for organ by Joe Utterback: *What a Friend We Have in Jesus* (jazz-influenced organ solo), and *Deep River*, for flute and organ. For information: www.jazzmuze.com.

Maxine Thévenot Plays the Wolff magnum opus—The largest organ built by the distinguished firm of Hellmuth Wolff & Associates of Laval, Quebec, Canada, was completed in 2005 at Christ Church Cathedral, Victoria, British Columbia, Canada, where the superb acoustics add even more enjoyment to this new CD. Maxine Thévenot plays: Buxtehude, *Praeludium in C* (BuxWV 137); *Ciaccona in e* (BuxWV 160); *Praeludium in D* (BuxWV 139); Kerll: *Capriccio sopra il cucu*; Ruth Watson Henderson: *Chromatic Partita for organ* (chorale and 8 variations); Sweelinck: *Balletto del Granduca*; Bach: *Pastorale in F*; Bruhns: *Praeludium in e*; Andrew Ager: *Première Suite* (Procession, Duo, Basse de trompette, Flûtes, Musette, Sortie Joyeuse). Raven OAR-929, \$14.98 postpaid worldwide, Box 25111, Richmond VA 23261, www.RavenCD.com.

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 Fientrop, 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>.

PUBLICATIONS/ RECORDINGS

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

Certified appraisals—Collections of organ books, recordings, and music, for divorce, estate, gift, and tax purposes. Stephen L. Pinel, Appraiser. spinel@verizon.net; 609/448-8427.

Reflections: 1947–1997, The Organ Department, School of Music, The University of Michigan, edited by Marilyn Mason & Margaret 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.

The Tracker—The Organ Historical Society publishes its journal four times a year. *The Tracker* includes news and articles about the organ and its history, organbuilders, exemplary organs, regional surveys of instruments, and the music played on the organ. The emphasis is on American organ topics of the 18th, 19th, and 20th centuries, and there are occasional subjects on European topics. Most issues run 32 pages with many illustrations and photographs, and at least one annual issue is published in full color. Membership in OHS includes a subscription to *The Tracker*. Please visit our website for more information or subscription: www.organsociety.org.

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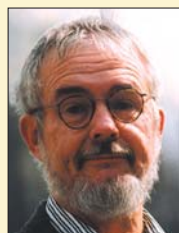
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