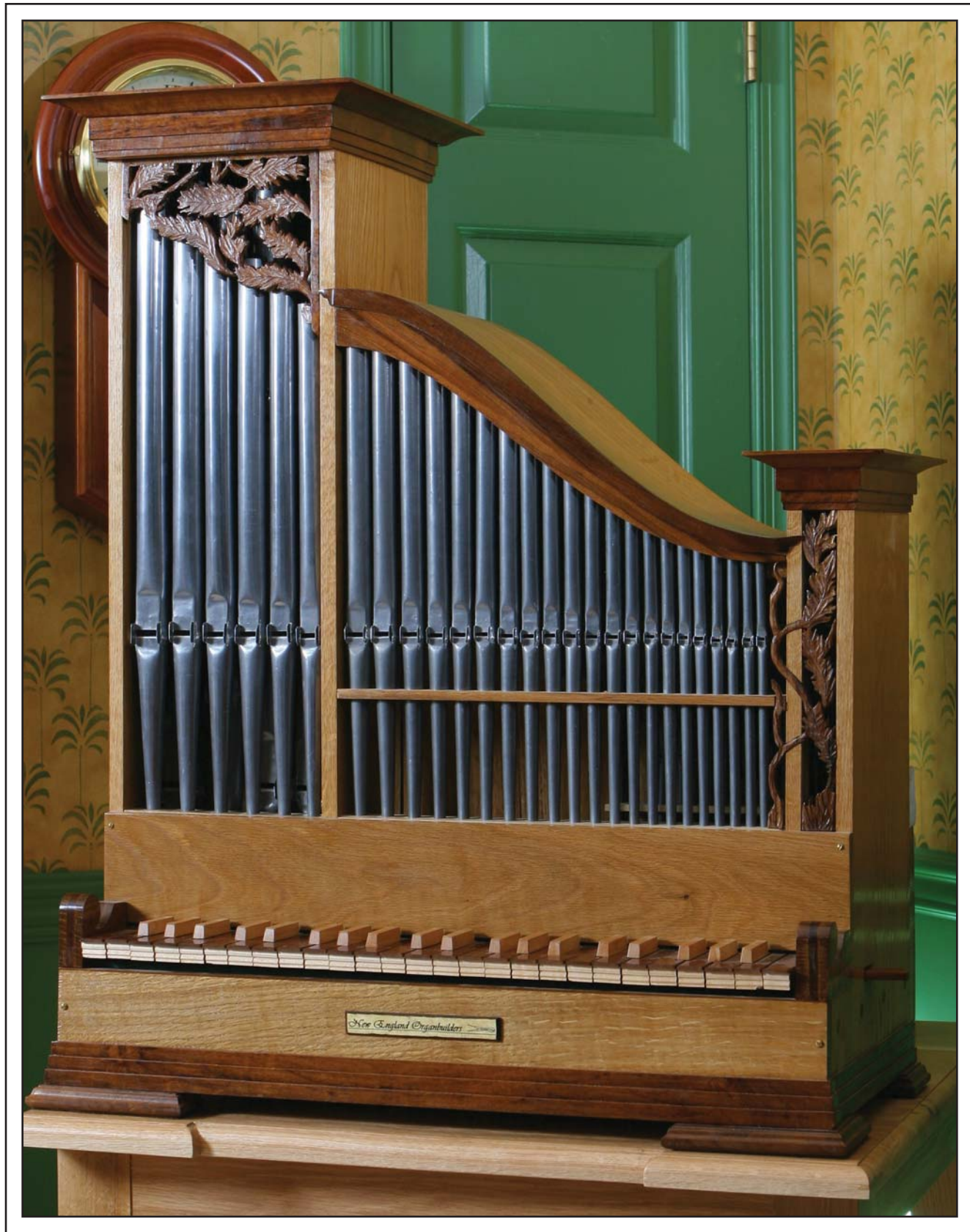


THE DIAPASON

JUNE, 2008

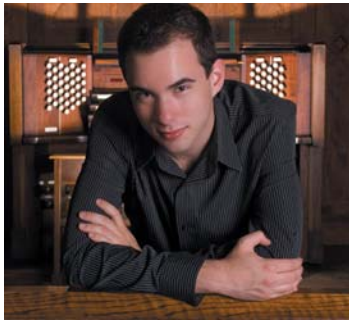


Portative organ
Joseph Flummerfelt residence
Cover feature on page 31

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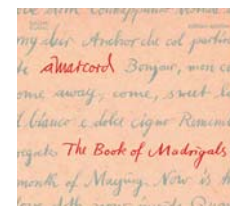
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Letters to the Editor

A virtual victory for the acoustic side

The pages of this publication have recently been aflame with arguments for and against the "virtual" (read: electronic, digital, sampled, digital-analog, synthesized, etc.) organ. Well, the bad news is the electronic genie has left the bottle, never to return. But, I have some good news to relate.

This past weekend (Mar 29, 30), the Dayton Gay Men's Chorus performed at the NCR Renaissance Auditorium of the Dayton Art Institute, and I was called on to co-accompany on the auditorium's recently restored 2M/16R E. M. Skinner pipe organ. The chorus performed three sections of Seattle composer/arranger David Maddux's highly complex and exhilarating *Cole on the Silver Screen*, scored for TTBB chorus, three synthesizers, bass, pitched and unpitched percussion. One of the synthesizer parts was the piano accompaniment found in the chorus score, performed on the auditorium's Steinway D. The other two synth parts (string pads, horn pads, brass hits, woodwind flourishes), the entire bass part, and most of the pitched percussion part were handled by the Skinner. The musical results were electrifying, and yet there wasn't

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an electronically produced tone to be heard. Ernest Skinner definitely knew what he was up to when creating the orchestral organ. I must admit, it was the most bizarre thing I have ever done at an organ console, but I came away with a renewed appreciation of Skinner's work, and a lot of boyish glee at having taken something away from the electronic world and made good of it in the acoustic world. All hope is not lost!

David Weingartner
Dayton, Ohio

Trinity Wall Street

Regarding Rick Tripodi's "Letter to the Editor" in the April issue:

Marshall & Ogletree is an organ manufacturer, and its first instrument was the double organ at Trinity Wall Street (2003). Mr. Tripodi never worked with Marshall & Ogletree, as he erroneously stated. However, Marshall Ogletree Associates is the Boston-area dealer for Rodgers Instruments and Fratelli Ruffatti. Douglas Marshall, a ten-year student of Virgil Fox, and David Ogletree, a student of John Weaver at Curtis Institute, are principals of both companies; but the enterprises are entirely separate entities. Marshall & Ogletree organs are exclusively represented worldwide by

Torrence & Yaeger, and M&O does not sell its own instruments.

A "virtual organ" does not actually exist, I must assume; although in a way all organs are "virtual" in that they are "man" made (Latin *vir* means "man"). A virtual pipe organ means that only the pipes

are virtual (not actually there, but their sounds can be excellent if recorded and processed well—and if they are good pipe representations to begin with). Marshall & Ogletree builds virtual pipe organs, according to *The New York Times*.

—Richard Torrence

Here & There

The Basilica of the National Shrine of the Immaculate Conception, Washington, DC, presents its summer organ recitals on Sundays at 6 pm: June 1, Daniel Sañez; 6/8, Adam Brakel; 6/15, David Pickering; 6/22, Gereon & Monika Krahforst; 6/29, Gail Archer;

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

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

The 13th annual Lunchtime Organ Recital Series takes place in Appleton, Neenah, and Kaukauna, Wisconsin. All recitals are at 12:15, except for June 11 and August 13, which are at 12:45; all the recitals are on Wednesdays, except for June 3 and July 4:

June 3, Robert Unger, Faith Lutheran Church, Appleton; 6/4, Naomi Rowley, St. Bernard's Catholic Church, Appleton; 6/11, Sarah Mahler Hughes, St. Joseph Catholic Church, Appleton; 6/18, Jeffrey Verkuilen, Memorial Presbyterian Church, Appleton; 6/25, Matthew Walsh, Holy Cross Catholic Church, Kaukauna;

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

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

St. Mary's Cathedral, San Francisco, California, continues its recitals on Sundays at 3:30 pm: June 8, Arthur LaMirande; 6/15, Arthur Johnson; 6/22, Gail Archer; July 6, Warmminster School Choir (UK); 7/13, David Phillips; 7/20, Arthur Johnson; 7/27, Angela Kraft Cross. For information: 415/567-2020 x 213; <www.stmarycathedralsf.org>.

Washington National Cathedral continues its centennial organ recital series on Sundays at 5 pm: June 15, J. Reilly Lewis; 6/22, Bruce Neswick; 6/29, Douglas Major; July 4 (11 am), Independence Day organ recital, Scott Dettra and Christopher Jacobson. For information: <www.cathedral.org/cathedral>.

South Church, New Britain, Connecticut, concludes its 2007–08 concert series on June 15 with "Jazz in June," featuring the Bill Charlap Trio. For information: <www.musicseries.org>.

Friends of the Kotschmar Organ presents its summer recital series in Merrill Auditorium at Portland City Hall, Portland, Maine: June 17, Ray Cornils, with Kotschmar Festival Brass; 6/24, Felix Hell;

July 1, Gereon Krahforst; 7/8, John



Mark Ball, Carlene Neihart, Jared Ostermann, Ahreum Han, Samuel Gaskin, and Nancy Stankiewicz

The Carlene Neihart International Pipe Organ Competition was held April 12 at Village Presbyterian Church, Prairie Village, Kansas. The three finalists were required to play the *Fantasy and Fugue in G Minor*, BWV 542, by Bach, a work by a romantic composer, and a work characteristic of the 20th century. The first place \$2,500 award winner was Ahreum Han, who is currently working toward her master's degree at Yale as a student of Thomas Murray. She received the artist's diploma from the Curtis Institute of Music as a student of Alan Morrison. In addition to the Bach work, she played *Clair de Lune* by Vierne and *Te Deum* by Demessieux.

The second place Casavant Frères award of \$1,500 was won by Jared Ostermann, currently working toward a master's degree at Notre Dame University.

In addition to Bach, he played the *Sicilienne* by Duruflé and *Tanz-Toccata* by Heiller. The third place award of \$1,000 was won by Samuel Gaskin, a high school student from Beaumont, Texas. In addition to Bach, he played the *Choral in A Minor* by Franck and *Poèmes I and III* by Escaich.

Judges for the contest were Carlene Neihart, John Obetz, and Ruth Krusemark. Chris Oelkers, from Austin, Texas, was also involved in selecting the finalists. Nancy Stankiewicz, competition chair and treasurer, organized and supervised the competition, and Mark Ball, director of music at the Village Church, arranged practice opportunities and assisted with other duties. The next Carlene Neihart International Pipe Organ Competition will be held in the spring of 2010. More information can be found on the website <organcompetitions.com>.

Schwandt; 7/15, Thomas Heywood; 7/29, Tom Trenney, silent movie;

August 5, Ken Cowan; 8/12, Dave Wickerham; 8/19, Peter Conte; 8/26, James Vivian. For further information: <www.foko.org>.

St. Patrick's Cathedral, New York City, continues its recital series on Sundays at 4:45 pm: June 22, Frederick Teardo; July 6, Nigel Groome; 7/20, Rodney Lee Long; August 3, Ken Corneille; 8/17, Giorgio Parolini. For information: 212/753-2261 x 274; <www.saintpatrickscathedral.org>.

Old Salem Museums & Gardens, Winston-Salem, North Carolina, presents its summer recital series, featuring students of Jack Mitchener from the North Carolina School of the Arts on Mondays at 12 noon: July 2, Joseph Roenbeck; 7/9, Ann Westly; 7/16, Lydia Cain; 7/23, Alex Whitaker; 7/30, Stephen Gourley. For information: Scott Carpenter, 336/779-6146; <scarpenter@oldsalem.org>.

Trinity Wall Street presents its third annual summer concert series featuring performances on its Marshall & Ogletree virtual pipe organ. This year's program, "Pedals and Pumps: A Festival of Organ Divas," features American, European, and Asian women organists on Thursdays at 1 pm: July 3, Federica Iannella and Giuliana Maccaroni (Italy); 7/10, Barbara Dennerlein (Germany); 7/17, Jane Watts (England); 7/24, Joyce Jones (USA); 7/31, Ludmila Golub (Russia); August 7, Ahreum Han (Korea). The concerts will be available for viewing live and on-demand at <www.trinitywallstreet.org>. The festival is supported by Anchor-International Foundation, Richard Torrence, and Marshall Yaeger.

Ocean Grove Auditorium, Ocean Grove, New Jersey, presents its summer recitals. Organist in residence Gordon Turk is featured on Wednesdays (7:30 pm), July 9 and 16, August 6, 20, and 27; Saturdays (noon), July 5, 12, 19, 26, (10 am) August 2, 9, 23, 30. Guest artists: July 23, Carol Williams; August 13, Todd Wilson; 8/27, Joshua Stafford and Daniel Rationale; September 1, "Holiday En-

cores," a special Labor Day concert with Michael Stairs and Gordon Turk. For information: <www.ogema.org>.

Westwood United Methodist Church, Los Angeles, California, presents its summer organ recitals Sundays at 3 pm on the Shaffer Memorial Organ (IV/159 ranks, 131 digital voices, 290 registers): July 6, J. Thomas Strout; 7/20, Audrey Jacobsen; August 3, Robert Tall; 8/17, Peter Fennema. For information: 310/474-4511; <www.westwoodumc.org>.

Christ Episcopal Church, Roanoke, Virginia, presents its summer festival of organ music: July 8, Thomas Baugh, with soprano; 7/15, Claudia Dumschat; 7/22, Jack Mitchener. For further information: 540/343-0159; <www.christchurchroanoke.org>.

The Illinois American Choral Directors Association presents Summer Re-Treat July 9-11 at Illinois Wesleyan University, Bloomington. Presenters include Edith Copely, Randal Swiggum, Pam Edwards, and Baroque Artists of Champaign. For information: Todd Cheek, <tdcheek@hotmail.com>.

The Organ Historical Society national convention takes place July 14-18 in Seattle, Tacoma, and Olympia, Washington. The schedule features organs by Flentrop, Fisk, Kilgen, Pasi, Erben, Fritts, Hook & Hastings, Wurlitzer, Woodbury, Bachman, Späth, Casavant, Bond, Hinners, and others; performers include Carole Terry, Christopher Marks, Julia Brown, George Bozeman, Thomas Joyce, J. Melvin Butler, Kevin Birch, Paul Tegels, Bruce Stevens, Gregory Crowell, and others. For information: <www.ohs.org>.

Bach Vespers at Holy Trinity will begin its 41st season with a SommerFest featuring Cantor Georg Christoph Biller of St. Thomas Church, Leipzig, and Bach scholar-lecturer, Michael Marissen of Swarthmore College. The "Bach by the Park" series of events will begin Thursday, July 17, with a registration-reception at 4 pm followed by 5 pm Vespers and Marissen's keynote address. It



Cantor Rick Erickson and the Bach Choir



Cantor Georg Christoph Biller

concludes July 20 with a Sunday morning festival Eucharist.

The festival is designed Bach-style for both "Kenner und Liebhaber" (professionals and music lovers). On Friday and Saturday, July 18-19, there will be a variety of workshops on Bach performance, lectures by Biller and Marissen, and open rehearsals of the Bach Singers, Soloists and Players conducted by Biller.

Worship services will include a Bach Vespers at 5 pm Thursday and 6:30 pm Saturday, with an 11 am Sunday Holy Eucharist "Bach-Zeit," as in Bach's time, sung in Latin and German. The organist will be Holy Trinity's Cantor Rick Erickson. The Bach Vespers will include Cantata 158 *Der Friede sei mit dir*, Cantata 94 *Was frag ich nach der Welt*, and the Sunday morning service Cantata 98 *Was Gott tut, das ist wohlgetan*. Cantatas 94 and 98 will be conducted by Biller.

In connection with a reception and an exhibit at the American Bible Society on "Martin Luther and the Bible of the Reformation," there will be on display Bach's copy of the Calov Bible with his notations. The *Biblia Illustrata*, published in Frankfurt am Main dated 1672-1676, is on loan from Concordia Seminary, St. Louis.

During its 40th season Bach Vespers, under the artistic direction of Rick Erickson, presented 24 Vespers from October 2007 through April 2008 that included fifteen Bach cantatas, all the motets, the *Magnificat* BWV 243a, and two performances of the *St. Matthew Passion*. For information: 212/877-6815; <office@bachvespersnyc.org>; <www.bachvespersnyc.org>.

Voci del Tesoro presents an advanced Gregorian chant study week August 11-15 at the Abbey of St. Pierre, Solesmes, France. The course is led by Daniel Saulnier, O.S.B., instructor of Gregorian chant at the Pontifical Institute of Sacred Music in Rome. Students will attend class two or three times a day and will have the opportunity to hear the monks chanting the Mass and Divine Office each day. For information: Diana Silva, 239/687-9958; <chantsolesmes@gmail.com>; <www.choraltreasure.org>.

The Sixth International Dom Bedos Academy takes place September 3-9 in Bordeaux Sainte-Croix, France, with Jean-Claude Zehnder. Repertoire includes works by Nivers, Couperin, Buxtehude, Böhm, Bach; instruments include the Dom Bedos organ at Sainte-Croix as well as organs, harpsichords and pianos at the National Conservatoire of Bordeaux Region, and local church organs. The number of participants is limited to 25. Deadline for applications is June 30. For information: <www.france-orgue.fr/bordeaux>.

The Organ Historical Society will accept applications for its **Alan Laufman Research Grants** for 2008. Research grants of up to \$1,500 in memory of Alan Laufman, a former president of the society, are awarded for research projects related to the organ—the instrument's builders, construction, history, styles, repertoire, performance practices, and composers from all style periods and nationalities. Grants may be used to cover travel, housing, and other expenses.

Applicants should submit a cover letter, a curriculum vitae, and a proposal. The proposal, not to exceed 1,000 words, will contain a description of the research project, a list of anticipated expenses to be funded by the grant, a list of other organizations to which the applicant has applied or expects to apply for grants to fund the research project and amounts awarded or requested, and publication plans.

It is expected that an applicant's research will result in a manuscript suitable for publication. Each grant recipient is expected to submit the manuscript to the society's director of publications for possible publication in *The Tracker* or by the OHS Press.

Applications may be sent by mail or e-mail. They must be postmarked or e-mailed by June 13, and awards will be announced in early July. A grantee may receive successive awards for a single research project of large scope, provided that sufficient progress is demonstrated. Likewise, a grantee may apply for successive grants to fund new research projects. Grant recipients are expected to expend their awards within eighteen months of receipt.

Send applications or inquiries to Dr. Christopher S. Anderson, Associate Professor of Sacred Music, Perkins School of Theology, Southern Methodist University, PO Box 750133, Dallas, TX 75275-0133; 214/768-3160; <csander@smu.edu>.



Faythe Freese and Daniel Roth

The 2008 University of Alabama Church Music Conference will be held January 25-26 at the Moody School of Music in Tuscaloosa, Alabama. Entitled "The Messiaen Year: French Connections," the conference began with a festival concert featuring the University Singers under the direction of John Ratledge, director of choral activities at UA; the group performed *O sacrum convivium* by Olivier Messiaen and "Kyrie eleison" from *Messe solennelle* by Louis Vierne. Charles Snead, director of the UA school of music and professor of horn, performed "Interstellar Call" from *Des Canyons aux étoiles* by Messiaen. Faythe Freese, UA professor of organ, commissioned and performed To



Leon Nelson, Christopher Urban, John Bryant, Kirstin Synnestevedt, William Aylesworth, Christine Kraemer, and Merlin Lehman

The 23rd annual "Organ-Fest" (The Final Concert) was performed on February 17 at First Presbyterian Church, Arlington Heights, Illinois, featuring organists William Aylesworth, John Bryant, Christine Kraemer, Merlin Lehman, Leon Nelson, Kirstin Synnestevedt, and Christopher Urban playing favorites on the church's 45-rank Schantz organ.

Twenty-three years ago the first "Organ-fest" was conceived at First Presbyterian Church, Deerfield, Illinois, where Leon Nelson was director of music. The program was planned to honor the anniversaries of the birth dates of Bach, Handel and Schütz, and was so successful that it continued each year as part of the church's annual concert series. When Nelson took the position at First Presby-

terian Church in Arlington Heights, in 1994, the program moved to the newly formed concert series there. Playing in the very first program were William Aylesworth, Christine Kraemer, Michael Krentz, Merlin Lehman, and Kirstin Synnestevedt. Leon Nelson was host/coordinator. The following year John Bryant joined the team, replacing Michael Krentz, who took another position out of state. Leon Nelson also joined as performer. Associate organists also have participated, including William Crowle, Beverly Sheridan, Janice Burns, Jason Klein, and, most recently, Christopher Urban. When Nelson announced his retirement, effective June 2008, it was decided to make this concert the last one. The organists played to a packed house.

Call My True Love to My Dance by Naji Hakim. The second half of the concert program consisted of *Quatuor pour la fin du temps* by Messiaen performed by UA music faculty.

Daniel Roth presented an organ masterclass with two University of Alabama organists: Donald Given played Messiaen's "Dieu parmi nous," and Anna Davis performed the "Final" from *Symphony No. 1 in D Minor* by Guilmant. Roth taught organ improvisation to Jeff McLeland, Paul Lee, and Donald Given.

Other clinicians included UA music faculty Stephen Cary, Faythe Freese, Jenny Mann, Shelley Meggison, John Ratledge, and Diane Schultz, and guest clinicians Susan Berg, Rev. Kenneth Fields, Michael Morgan, David VanderMeer, and John Semington. Workshop topics included French vocal sacred solo repertoire, a choral reading session, children's choir suggestions, conducting masterclass, evolution of the French Psalter, hymn playing 101, instrumental sacred repertoire, handbell techniques and repertoire, and a worship planning forum.

A new component to this year's conference was the worship service held in the UA school of music recital hall. Daniel Roth performed the closing concert with a program of works by Nivers, Clérambault, Boëly, Widor, Tournemire, Messiaen, Grunenwald, Roth and Falcinelli.



Philip Crozier

Philip Crozier will be performing eight solo concerts in Europe in July

and August. Venues include Lynaes Kirke, Hundested, Aalborg Domkirke, and Haderslev Domkirke in Denmark; St. Nikolai Kirche, Flensburg, Barockkirche St. Franziskus, Zwillbrock, Kath. Pfarrkirche St. Nikolaus, Bonn, and Stadtkirche St. Wenzel, Naumburg in Germany; and Brigidakerk, Geldrop, Holland. See dates and times in the calendar pages. For information: 514/739-8696; <philipcrozier@sympatico.ca>.

Susan Ferré is featured on a new recording, *Stories from the Human Village: War & Peace*, on the Ninetydays label. The program combines original narrative and music in a journey through the history of organ music, which expresses a yearning for peace. The narrative involves a mythical place called Europa, a global village that keeps going to war. Eventually, exhausting all reasons for warring, its people conclude that peace must be earned.

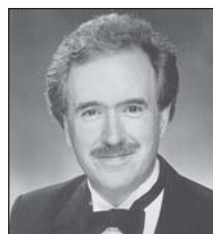
The CD was recorded on the Opus 141 Noack organ, 27 stops on two manuals and pedal, at the Episcopal School



Susan Ferré

of Dallas, All Saints Chapel. The program includes works by Domenico Scarlatti, Fr. Antonio (Solér?), Anonymous, Lalande, Bach, Viola, Angles, Vierne, and Langlais. For further information: <www.ninetydays.com>.

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Martin Haselböck

Viennese organist and conductor **Martin Haselböck** has been chosen to play the first modern performance of a newly discovered Bach. The performance is scheduled for June 7 in a concert at the Handel Festival in Halle, Germany. The newly discovered work by J. S. Bach is a fantasia on the chorale *Wo Gott der Herr nicht bei uns hält* ("Where God the Lord does not stay by our side"). Reports indicate that the work was found at an auction by professors from Martin-Luther University in Halle. The work is about seven minutes in length, and the Bach Archive in Leipzig has reportedly examined it and confirmed that it was indeed composed by J. S. Bach, most likely between 1705 and 1710.



Sarah Mahler Hughes

Sarah Mahler Hughes is the featured organ recitalist at this year's Pine Mountain Music Festival in Michigan's Upper Peninsula. Recitals take place June 18 at First Lutheran Church, Iron Mountain; 6/23, Bethany Lutheran Church, Ishpeming; 6/26, St. Joseph Catholic Church, Lake Linden; a workshop for organists takes place June 25 at St. Joseph Catholic Church, Lake Linden. For information: <www.pmmf.org>.

Dr. Hughes is professor of music and

college organist at Ripon College in Ripon, Wisconsin, where she has taught since 1989. She holds an undergraduate degree in music education from Olivet College and graduate degrees in music history and organ performance from the University of Colorado and the University of Kansas, respectively, and has played recitals in California, Illinois, Michigan, and Wisconsin in the U.S. as well as in Italy and Scotland. Her settings of Scottish folksongs and sea chanteys have been published by Alliance Publications, Inc. of Fish Creek, Wisconsin, and her most recent anthem, *The Bitter Winter*, with text by Ralph Freeman of Neenah, Wisconsin, was premiered by the Ripon College Choral Union in April 2008. Dr. Hughes has edited the piano music of Veronica Cianchetti (né Dussek) for ClarNan Editions and is a regular contributor of reviews and feature articles to THE DIAPASON.

Paul Jacobs in April performed what must have been a first in the field—an organ recital sponsored by a National Football League team. His recital at the Weidner Center, Green Bay, Wisconsin, for the Brown County Civic Music Association series, was sponsored by the Green Bay Packers. Jacobs countered by telling the audience he had grown up in Pittsburgh Steelers territory.

The world premiere of **Dan Locklair's Arias and Dances** for harpsichord took place on March 7 at the Visitor Center of Old Salem Village in Winston-Salem, North Carolina. The performance was given as part of the Alienor Premieres concert of the 2008 Alienor Awards International Competition for Contemporary Harpsichord Music. For information: <www.locklair.com>.



Millennia Consort

The **Millennia Consort**, "organ plus" ensemble from California, has released a new CD entitled *Pictures of a New Beginning*. Comprising music Millennium Consort has commissioned and premiered along with other favorite works, the CD includes compositions by John Hirtten, Craig Phillips, and Phil Snedecor, and arrangements of *Pictures at an Exhibition* by Modest Mussorgsky, arranged by Scott Sutherland, *Amazing Grace* arranged by John Kuzma, and *The Call* by Ralph Vaughan Williams, arranged by Jon Naples. *Pictures of a New Beginning* was recorded at St. James-by-the-Sea Episcopal Church, La Jolla, California. Millennium Consort comprises the Presidio Brass: Ray Nowak and Bill Owens, trumpet; Mike McCoy, French horn; Sean Reusch, trombone; and Scott Sutherland, tuba; with **Alison J. Luedecke**, organ and Beverly Reese Dorcy, percussion; <www.millenniaconsort.com>. The CD is available from CD Baby at <cdbaby.com/cd/millenniaconsort>.

Leon Nelson, director of music at First Presbyterian Church, Arlington Heights, Illinois, has written a piece for organ, *A Trumpet Fancy*, which was



Leon Nelson

composed for the installation and dedication of a new solo reed stop in October, 2005. The piece is available in the collection *55 Timeless Favorites and Contemporary Classics for the Church Organist*, published by Hope Publishing Company, Carol Stream, Illinois. Edited by Jane Holstein, this collection includes organ settings for the church year as well as for weddings. Code No. 8373; <www.hopepublishing.com>.



Dorothy Young Riess at Sydney Town Hall console

Dorothy Young Riess, M.D., associate organist at First Christian Church, Las Vegas, Nevada, concert performer and recording artist, recently completed an educational tour of New Zealand, Tasmania, Kangaroo Island, and Sydney, Australia, which included a rare opportunity to play three great pipe organs. At Town Hall, Christchurch, NZ, she performed an impromptu recital on the 42-stop Rieger for members of her tour group, thanks to the kindness of Jenny Setchell, wife of town hall organist, Martin Setchell. In Sydney, she met town hall organist Robert Ampt, and with his registration help played the 127-stop Hill & Son, just one day before the hall closed for major repairs. At the Sydney Opera House, Mark Fisher, organ curator, gave a tour of little-known areas of the opera house and a session on the largest tracker organ in the world (131-stop Sharp). All organ sessions were recorded, and Sydney Opera House was videotaped. Sound and video clips are available on her website, <www.jdotpro.com>. Dorothy (Dottie Young) won first place in the second AGO National Young Artists Competition in 1952. After a 40-year career in medicine, she returned to music. She is a member of the Southern Nevada AGO chapter.

Joseph Ripka was named the winner of the 2008 National Organ Playing Competition in the finals held Saturday, April 5, at First Presbyterian Church, Fort Wayne, Indiana. The six finalists were chosen from 23 preliminary recorded entries. Ripka was awarded a cash prize of \$1,500 and was presented in recital at First Presbyterian Church on April 20. He is currently studying organ with James David Christie.

Joseph Ripka received Master of Music degrees in piano and organ performance from the University of Kansas, Bachelor of Music degrees in piano and organ performance from St. Cloud State



Joseph Ripka

University, and is an Artist Diploma candidate at Oberlin Conservatory studying organ with James David Christie. His previous teachers include James Higdon, Charles Echols, Jack Winerock, Carmen Wilhite, and Yakov Gelfand. In the last two years he has been a finalist in European competitions including the Erfurt, Prague, and Nijmegen competitions, and most recently was awarded first prize in the 2008 San Marino National Organ Competition. This month, he competes as a quarter finalist in the Dublin International Organ Competition. During the 2006-07 academic year, Ripka served on the piano faculty at the College of St. Benedict and St. John's University in Collegeville, Minnesota, and currently serves as organist and choir director at St. Paul's United Church of Christ in Parma, Ohio.

Second-place winner Ryan Jackson received a cash prize of \$750. Jackson is a native of Bracebridge, Ontario, where he began his musical studies early in life at the piano. The winner of the 2005 National Organ Playing Competition sponsored by the Royal Canadian College of Organists (RCCO), he is also the winner of two other major Canadian competitions: the Florence and Stanley Osborne National Organ Playing Competition (2004) and the regional Young Organists Competition sponsored by the Toronto Centre of the RCCO (2004). In 2006, Jackson completed his undergraduate studies in the performance program at the University of Toronto's Faculty of Music where he studied with Dr. Patricia Wright. As a student at U of T, he was the recipient of numerous scholarships and awards and served as the assistant organist at Metropolitan United Church for four years. He is currently pursuing a master's degree in performance at Yale University, where he studies with Thomas Murray through the Institute of Sacred Music. This fall, Jackson will begin doctoral studies in the organ performance program at the Juilliard School, where he will study with Paul Jacobs.

Other finalists included Songsun Lee, currently a student of James David Christie at Oberlin Conservatory, where she is pursuing a master's in historical performance; Jared Ostermann, a master's student at the University of Notre Dame, where he studies organ with Craig Cramer; Aaron Tan, currently under the tutelage of Marilyn Mason at the University of Michigan, Ann Arbor; and Noah Wynne-Morton, who is a junior at the Juilliard School, where he is pursuing a bachelor's in organ performance as a student of Paul Jacobs.

Judging the contest finals this year were Jesse Eschbach, the chair of the keyboard studies division for the College of Music at the University of North Texas, Denton, Texas; Roberta Gary, professor of organ and head of the keyboard division at the Cincinnati College Conservatory of Music at the University of Cincinnati; and Marko Petricic, professor of organ at the University of Indianapolis and music associate/organist at Northminster Presbyterian Church, also in Indianapolis.

This competition is sponsored by the First Presbyterian Church Music Series. Information regarding the 2010 National Organ Playing Competition will be published in April 2009. For further information, please contact the minister of music, Chris Nelson at 260/426-7421 or <cnelson@firstpres-fw.org>.

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Stephen Tharp

Stephen Tharp is featured on a new CD, *Hymns—Old and New*, recorded on the Opus 820 Skinner organ built in 1931 for Our Lady Queen of the Most Holy Rosary Cathedral in Toledo, Ohio. The program consists of 22 simple hymn tunes played as they might be at Mass, with harmonizations and interludes improvised during the recording. There is no singing on this CD; JAV 162; <www.pipeorgancds.com>.



Robert J. Vaughan

The Reuter Organ Company announces the retirement of **Robert J. Vaughan** as director of production and senior engineer. After graduating with a degree in organ performance from Bethany College in Lindsborg, Kansas, Vaughan returned to Holdrege, Nebraska, to begin employment at the Vaughan Music Company, his family's music store. He later joined the Reuter firm as a draftsman in 1969.

His long tenure with the company embraces a wide range of experience in areas of engineering and production. His work reflects a keen interest in research and design, including the development of the electro-pneumatic slider chest now in use at Reuter, and the company's detailed library of AutoCAD design archives. He has been responsible for the layout of several hundred Reuter organs.

Robert Vaughan is a Fellow member of the American Institute of Organbuilders and has served on the board as both vice president and president pro-tem. He has also served as dean of the Lawrence/Baldwin AGO chapter.

—Ronald Krebs

Nunc Dimittis



Fenner Douglass

Fenner Douglass died April 5 at Moorings Park in Naples, Florida. Douglass studied organ with Arthur Poister at Oberlin College, the beginning of a long relationship with the school. After earning a B.A. in 1942 and B.Mus. and M.M. in 1949, he joined the Oberlin faculty, where he remained until 1974. He then became university organist and professor at Duke University, where he had been consultant for the installation of the large Flentrop organ in the Gothic chapel.

Performer, teacher, and scholar, Douglass was a pioneer in the historical performance movement and pursued scholarly interests that focused on the organ traditions of France. His first book, *The Language of the Classical French Organ* (Yale University Press, 1969), became the standard reference work for organ music of the French baroque period; a revised edition was issued in paperback in 1995. Douglass also researched the work of Aristide Cavaillé-Coll. He obtained most of the personal documents, correspondence, and contracts of Cavaillé-Coll, which became the basis for a two-volume work of 1,534 pages, *Cavaillé-Coll and the Musicians* (Sunbury Press, 1980). In 1999, Yale University Press produced a condensed and revised edition of the work, titled *Cavaillé-Coll and the French Romantic Tradition*. Douglass was also the editor of a two-volume work published by the Westfield Center honoring the organ builder Charles Fisk.

In recognition of Fenner Douglass's scholarly contributions, William Peterson and Lawrence Archbold dedicated to him their book, *French Organ Music from the Revolution to Franck and Widor* (University of Rochester Press, 1995). Douglass delivered papers at numerous Westfield conferences. In 2001, Oberlin College awarded him with an honorary doctorate. Throughout his career, Douglass was a proponent of organ building based on historical traditions. He worked as a consultant on many organ projects,

including instruments by Dirk Flentrop and Charles Fisk.

Russell Edward Freeman died November 26, 2007 in Greenville, North Carolina at the age of 61. A member of the Wilmington AGO chapter, Freeman was the music director at several churches, including St. George's Episcopal Church, Fredericksburg, Virginia; Christ Episcopal Church, Capitol Hill; St. David's Episcopal Church, Washington, D.C.; and St. Peter's Roman Catholic Church, Capitol Hill.

Edith L. Wagner Meier, 86, died February 6 in Davenport, Iowa. She studied piano as a child, and became the organist at Zion Lutheran Church in Davenport at age 13, serving for 61 years. She was also Zion's director of music for over 35 years. She graduated from Augustana College, Rock Island, Illinois, where she majored in organ and piano. Active in the Association of Lutheran Church Musicians, the AGO, and the Fine Arts Club in the Quad Cities, Ms. Meier gave many performances and was honored with a concert in 2005, which included works composed in her honor. Edith Meier is survived by four daughters, nine grandchildren, four great-grandchildren, two sisters, and a brother.

John Howard Wilson died October 30, 2007, at age 67 in Long Beach, California. He worked for the Lewis & Hitchcock organbuilding firm for four years before going into partnership with Robert Pierce. The Pierce-Wilson organbuilding firm moved to New York City, where they installed a four-manual pipe organ in Virgil Fox's home in Englewood, New Jersey. In 1965, Wilson authored the *Handbook of Scaling Information for Organ Designers* with Guy Henderson; this collaboration resulted in the formation of the Henderson & Wilson Company, which rebuilt and expanded the 1887 Steere & Turner instrument at the Wooster School, Danbury, Connecticut, and maintained the organs at Lincoln Center in New York City. Beginning in 1978, the firm installed and tonally finished many Ruffatti organs; Wilson and Henderson moved to California in 1979 to install the Aeolian-Skinner and the Ruffatti organs in the Crystal Cathedral. They remained as curators of the instruments. In 2004, Wilson, Henderson, and Brian Sawyers began working on the Aeolian-Skinner and Schlicker organs at Covenant Presbyterian Church in Long Beach. Mr. Wilson was an avid collector of recordings, in particular those of Arturo Toscanini. He transferred many of Virgil Fox's LP recordings to CD, for release in the OrganArts Legacy series.

Here & There

Bärenreiter announces new releases of organ works. Alexandre Guilmant, *Selected Organ Works*, Volume V, edited by Wolf Kalipp with Hans Uwe Hielscher (BA 9252, €39.95), includes concert and character pieces, of moderate difficulty and suitable for both church and concert performance. Karl Hoyer, *Chorale Preludes*, op. 57, volume II, edited by Martin Weyer (BA 9217, €27.95), is a collection of chorale preludes from the period between late Romanticism to the beginnings of the Organ Reform movement. *German Organ and Keyboard Music from Bach's Period*, edited by Siegbert Rampe (BA 9255, €34.95), is a collection of first editions by composers from Bach's time, including the original version of Bach's *Tocatta in F major*, based on the sole source, the Bach P803 manuscript in the Berlin State Library. The

volume also includes works by Gerber, Graubner, Molter, Niedt, Roemhildt, and Scheibe. For information: <www.baerenreiter.com>.

The Church Music Association of America has announced the publication of *The Parish Book of Chant*, hardbound, 192 pages, \$14. Compiled and typeset by Richard Rice with the assistance of the CMAA, the book contains a complete order of Mass for both the Ordinary form of the Roman Rite and the Extraordinary form, in side-by-side Latin and English. The Ordos include the sung responses of the people and celebrant.

There is a large Kyriale (Kyrie, Gloria, Credo, Sanctus, and Agnus Dei) and four full Credos. The book collects 71 Latin chants, with English translations, that are for occasional use in Mass in various seasons of the year, such as hymns for Advent, Christmas, Lent, Easter, Pentecost, as well as Marian hymns and chants for funerals and other occasions.

All music is set on four-line staves with newly typeset neumes that make the music clear for singing. The music also includes the traditional Solesmes markings to assist in rhythmic understanding and interpretation, and a seven-page tutorial on singing chant. Additional features include the order of service for Benediction, Gospel canticles, litanies, and Alleluias for both forms. For information: <www.musicasacra.com>.

JAV Recordings announces the release of *Centennial Celebration* (JAV 702, \$20), in honor of the 100th anniversary of the Washington National Cathedral, whose foundation stone was laid on September 29, 1907. Edgar Priest, first organist and choirmaster for the cathedral, led the music on that day. This recording presents his compositions and those of others who have written a history of cathedral music: Vaughan Williams, Major, Sowerby, Dirksen, Callaway, McCarthy, and Neswick. For information: <www.pipeorgancds.com>.

Foley-Baker, Inc. of Tolland, Connecticut shipped the final portion of the Duke Chapel Aeolian organ back to the Durham, North Carolina university on May 12. The 102-rank instrument was the second largest ever built by the Garfield, New Jersey factory and one of the last before the 1932 buyout by Skinner of Boston. Work began in February of last year when every part of Opus 1785 was removed to the organ was totally reconditioned and returned in sections, starting last July with reinstallation of the elaborate blowing plant and its many associated bellows and ducts. The Choir was next, followed by the Swell, Great and Pedal. The new replica console and electronic switching system has been handled by Richard Houghten of Milan, Michigan, and was installed during March of this year. Connecticut-based Broome & Co. reconditioned all the reeds. Tonal regulation will occur this summer. For information: 800/621-2624; <www.foleybaker.com>.

Juget-Sinclair Organbuilders, Montreal, is currently finishing the last in a series of five practice instruments, two of which were destined for the organ departments of academic institutions. These organs were built for 1) Richard Webster and Bart Dahlstrom's residence in Boston; 2) Hideyuki Kobayashi's residence in Tokyo; 3) the University of Kansas, Lawrence, Kansas; 4) Ueno Gakuen College, Tokyo; and 5) Joe Srednicki's residence in Boston. The finishing touches are now being put on the Srednicki instrument. Hereafter, work begins on the two-manual/20-stop instrument for St. Mark's Episcopal Church, St. Louis, Missouri. For information: <www.juget-sinclair.com>.

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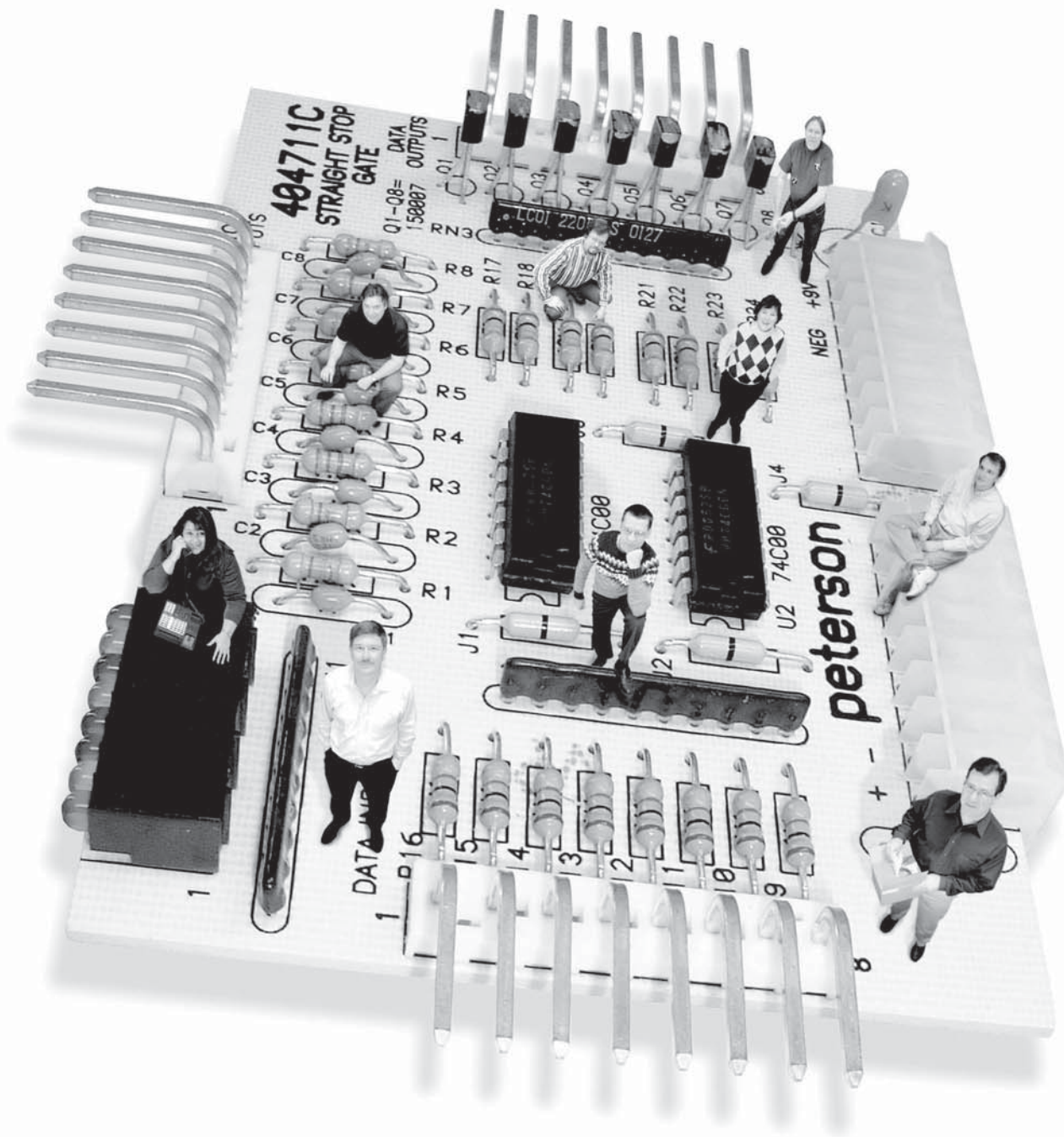


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Fabry rebuilt console, First Congregational Church, Wauwatosa, Wisconsin

Fabry, Inc., Antioch, Illinois, has rebuilt the console of the three-manual, 33-rank M. P. Möller organ at First Congregational Church, Wauwatosa, Wisconsin. Located in the historic district of a suburb of Milwaukee, the church has a thriving and active music ministry, including adult and children's choirs as well as many community groups. After removing the console shell from the

church and gutting the inside, David G. Fabry crafted new drawknob banks, installed new keyboards and fitted an all-new Peterson MSP-1000 combination action and relay with the MIDI Resource System into the console. At the time of installation, David J. Fabry installed the multiplex relay in the chamber and two all-electric shade actions and tremolos; <www.fabryinc.com>.

Parkey OrganBuilders, of Duluth, Georgia, has signed a contract to renovate the three-manual, 53-rank organ for First United Methodist Church, Salisbury, North Carolina. This project includes tonal renovations along with an extensive overhaul of the console and relay systems. Tonal work will include the installation of all new reed stops, revoicing existing principals and flutes, and extensive regulation of remaining stops. Adam Ward serves as the music director and organist of the church.

One of the many projects underway with Parkey's console department is a new custom three-manual console for the 45-rank Austin at First United Methodist Church, Dalton, Georgia. The console is a major portion of the work necessary to keep up with an active music program. Peter Infanger is the music director of the church.

Parkey's console and chest departments have completed an extensive renovation of the Möller organ at Cornelia United Methodist Church, Cornelia, Georgia. Minor tonal changes and revisions were made during the mechanical renovation to improve the balance and flexibility of the instrument.

In addition, Parkey OrganBuilders has released its latest demonstration CD highlighting several of its small- to moderate-sized instruments. Both mechanical and electro-pneumatic organs are featured, and selections include a wide variety of literature. The featured artists are John Richardson of Atlanta, Kenneth Sass of Atlanta, and Joy Hayner of De-

morest, Georgia. For additional information on current projects and new instruments, visit <www.parkeyorgans.com>.

A. R. Schopp's Sons, Alliance, Ohio, has recently completed the construction and installation of a 14-rank rear gallery division for the **Ocean Grove Auditorium**, Ocean Grove, New Jersey, based on a design by architect Frank Friemel, Canyon, Texas, and a specification prepared by auditorium organist Gordon Turk. The new division, which is located 300 feet from the main organ, is free standing and consists of both enclosed and unenclosed pipework. One of the challenges faced by Friemel was the requirement that the design of the casework and façade look original to the historic Victorian structure, built in 1894 with a seating capacity of 7,000.

The new gallery organ was installed as part of the centennial celebration of the auditorium organ, originally built by Robert Hope-Jones and opened on July 3, 1908. During Gordon Turk's tenure as resident organist, the instrument has been greatly enlarged to include eleven divisions and 176 ranks. The work of Hope-Jones has been retained as part of the Solo division. Most of the pipework and chests for the new division were built by A. R. Schopp's Sons.

Recitals are held semi-weekly during the summer months. The organ receives ongoing care and maintenance by organ curator John R. Shaw and his associate Bruce Courter and organ technicians Carl Loeser and Bard Wikkiser.



Hellmuth Wolff Opus 50, the University of North Texas, Denton (photo credit: Mike Woodruff)

Hellmuth Wolff's "Opus Ultimus" at the University of North Texas in Denton had its opening recital played by Jesse Eschbach on March 31. The program included works by Mendelssohn, Bach, Franck, Harlos, Vierne, and Tournemire. Wolff's Opus 50 organ comprises 60 stops across three manuals and pedal. An inaugural conference will take place October 20-22, featuring James David Christie, Gillian Weir, Jean Guillou, George Ritchie, Matthew Dirst, Carole Terry, Wayne Leupold, James Frazier and Christa Miller. For information: <www.orgelwolff.com>.



Hellmuth Wolff Opus 50 console



Allen installation, Rosemary Presbyterian Church, Belfast, Northern Ireland

Allen Organ Company of Macungie, Pennsylvania, announces the installation of a new 50-stop, three-manual organ at Rosemary Presbyterian Church in Belfast, Northern Ireland. Rosemary Presbyterian Church can trace its origins back as far as 1723. The present church building is a result of a union between the Ekenhead and Rosemary Street congregations after the Rosemary Street

building was destroyed in an air raid in 1941. The original pipe organ, located in a purpose-built chamber, was replaced in the early 1970s by an Allen two-manual organ, which served the church until 2007, when it was replaced with a new three-manual custom Quantum™ Allen built in an English-style console. The organ features Allen's Expanded Audio Capability (EAC™). Joel Hurley of the Allen Organ Company visited Northern Ireland in February of 2008 to assist the local Allen representatives with the final voicing and regulation of the organ. Billy Cairns is organist of the church. Organist Carlo Curley will give a special dedication concert in June.

The American Guild of Organists has announced that it will begin a yearlong celebration of the International Year of the Organ beginning in June, when the organization holds its national convention in Minneapolis. **Rodgers Instruments LLC** has pledged to be a corporate sponsor of the celebration. One of the key promotional events of the year will be a Sunday devoted to organ concerts, which has been scheduled for October 19, 2008. Duane Kuhn, Rodgers vice president of sales and marketing, has called on all Rodgers representatives to actively support concerts organized by their local AGO chapters or to schedule their own concert promotions to tie in with the worldwide event.

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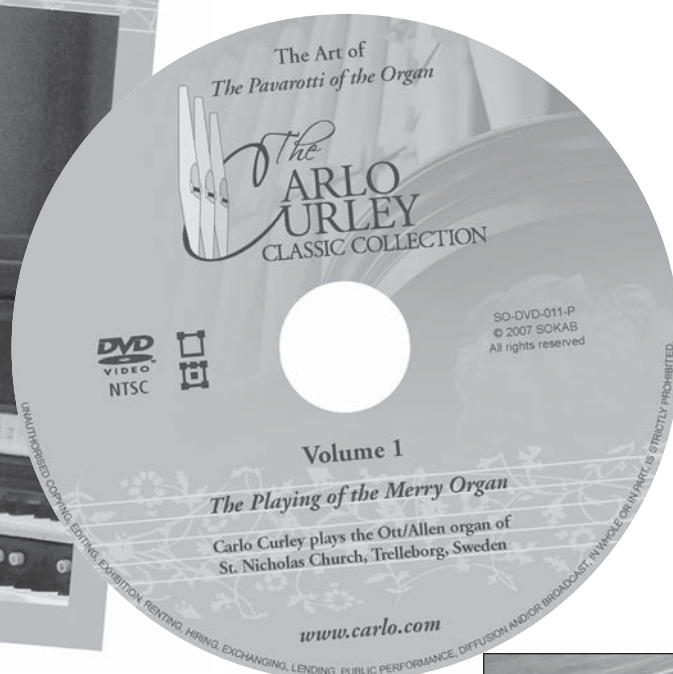
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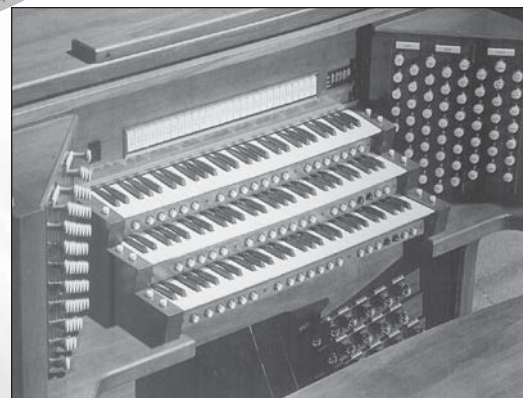
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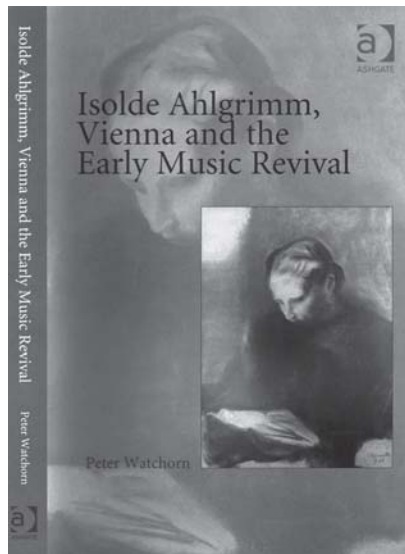
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Harpichord News

by Larry Palmer



Book jacket photograph: Portrait of Isolde Ahlgrimm by Josef Dobrowsky (1889–1964)

A Love Letter to Ille: Peter Watchorn's Ahlgrimm Biography

Isolde Ahlgrimm (1914–1995), known as “Ille” to her close friends, was physically diminutive and personally self-effacing. She was also a woman of strong musical convictions, a prime mover in the 20th-century revival of the harpsichord and fortepiano, and one of the outstanding teachers ever to be encountered. Now, after a lengthy gestation period, her life story is available at last in Peter Watchorn’s book *Isolde Ahlgrimm, Vienna and the Early Music Revival* (Ashgate Publishing Limited: ISBN 978-0-7546-5787-3). The wait has been worth it! Dr. Watchorn has written a lucid, loving, and memorable prose picture of this pioneering Viennese figure, placing her, correctly, in the forefront of the early music revival, and documenting her contributions as one of the period’s leading keyboard artists.

Firmly based on interviews with the great harpsichordist, this is fascinating biography, moving from the Ahlgrimm family’s close connection to Johannes Brahms and Isolde’s formative study with Austrian composer Franz Schmidt and esteemed pianist and pedagogue Emil von Sauer, to the establishment of an extensive series of house concerts (*Konzerte für Kenner und Liebhaber*) with her husband, the instrument collector Erich Fiala, and the ultimate breakup of their marriage. Particularly moving is the picture of those harrowing years of Nazi hegemony in Vienna, including Ille’s account of her husband’s incarceration. Career highlights include Ahlgrimm’s monumental series of recordings for Philips, comprising nearly the complete harpsichord works of J. S. Bach, and the story, in her own words, of the association and friendship with Richard Strauss and the genesis of a



Ille at a recording session (Larry Palmer collection)

unique page for harpsichord solo, created “for her exclusive concert use” by the master composer.

Additionally, this 264-page book contains Ahlgrimm’s complete discography; her own chronology of the concert series (in German, with English translation following); a list of her publications (as well as a complete text of the valedictory lecture “Current Trends in Performance of Baroque Music” [first published in Howard Schott’s English translation in *THE DIAPASON*], re-transcribed by Mahan Esfahani, with musical examples uniformly set by Geoffrey Burgess); and Kim Kasling’s 1977 *DIAPASON* article “Harpichord Lessons for the Beginner—à la Isolde Ahlgrimm.”

With more than thirty photographs from Ahlgrimm’s personal collection, a graceful foreword by Penelope Crawford and short preface from longtime friend Virginia Pleasants, this is a beautiful and indispensable volume, well worth its substantial price (\$99.95; online orders from <www.ashgate.com> may receive a discount). Even the book’s type-face (BACH Musicological Font by Yo Tomita) would almost certainly have delighted Ille, who during my student days, often referred to herself as “the Widow Bach” because she spent so much of her time practicing and playing JSB’s music.

Richard Strauss: *Suite aus Capriccio for Harpsichord* (with concert ending) in the arrangement by Isolde Ahlgrimm, edited by Rudolf Scholz. Schott RSV 9049 [ISMN M-50118-000-4] (\$22.95).

Isolde Ahlgrimm received numerous requests from harpsichordists who wished to play this near-legendary single Strauss solo work for their instrument. She was consistently adamant in her refusals: after all, the composer *had* inscribed the two-page autograph of the work’s concert ending with these words “Für Isolde Ahlgrimm-Fiala/ als Eigentum und zum alleinigen Konzertgebrauch/ überlassen. [For Isolde Ahlgrimm-Fiala, given as her



Strauss’s autographed photograph, displayed with pride in Ahlgrimm’s Strudlhofgasse kitchen

own property, with exclusive right of use in concert.] /s/ Dr. Richard Strauss.”

I was one of those who requested such permission in 1986, after she had retired from playing. Through the years she had made it evident that she was not being stingy with the work itself: she sent me a Xerox of the autograph ending, a complete facsimile of the original three-movement dance suite from the opera (as scored for violin, cello and harpsichord), with her fragmentary penciled “arrangement” notated below. She had, additionally, provided a taped copy of her unreleased recording of the work (made for Philips). But, just at the point at which we were discussing legal matters, Ille was overwhelmed by a trio of permission requests from Frau Alice Strauss, Hedwig Bilgram, and Professor Kohler of the Richard Strauss Institute in Munich. Better than upsetting all these important people, wrote Ahlgrimm, is that both arrangement and her ending “sleep the long sleep of libraries.” And that was that.

As an opera devotee and particular admirer of Strauss’s music, I determined that the best solution to this impasse would be to make my own arrangement based on the piano-vocal score of the opera, with a hint of the Strauss concert ending: the first four measures (readily available in the Müller von Asow thematic catalog), a brief bridge passage, and a “reminiscence” of Strauss’s final four measures (which I had in the Xerox from Ahlgrimm). These measures, as written by the composer, are not completely playable anyway, since they transcend (in two places) the top note found on ANY harpsichord. (Earlier, in measures 19–20 the composer had asked for high G#, A, and B in the right hand, while notating a sforzando/crescendo for the left!)

My solution has worked well for me, and I strongly recommend it to others. Now, with the publication of Ahlgrimm’s arrangement (insofar as it could be de-

ciphered) a dedicated player is able to compare individual solutions with those chosen by the Viennese harpsichordist. As for frequently changing registrations, Ahlgrimm felt that it would be of little use to share her choices since they were for a German mass-produced harpsichord with pedals—an instrument, she pointed out, increasingly difficult to find.

Reading through the newly published score, I am struck with the strong feeling that Ille, coming directly from the opera’s Vienna premiere performances, attempted a too-literal transcription of Strauss’s many notes, thereby making the work both technically demanding and frequently unidiomatic for a plucked keyboard instrument. In her arrangement, many of the cello lines are placed an octave higher than written, creating close duets with the violin part, but leaving an empty stratum below, passages frankly better placed in the piano-vocal score. As for the composer’s ending, I long ago came to agree with Ille’s idea that “it should live the long sleep of libraries.” These pages do not add to the composer’s stature, but serve as reaffirmation for his love of instrumental color (he used harpsichord several times in orchestral and operatic scores). The concert ending shows that he regarded the instrument as a plucked piano—one that definitely suffers from the lack of a damper pedal.

Editor Scholz’s task, not an easy one, has been accomplished carefully. For every case in which I thought a note was wrong, comparison with sources proved his reading correct. (However, in the second dance, the *Gigue*, I still think the final soprano A in measure 20 sounds better as a G, even though all scores agree on the A). Perhaps the most interesting observation in Scholz’s “Notes” concerns the ending (labeled *Cadenza*): Scholz writes that in bar four Ahlgrimm corrected Strauss’s bass line [a-c#-e, b-d-f#] with a penciled notation [a-b-d, c#-d-e]—and that she used this version for her recording.

Isolde Ahlgrimm loved this piece, though she was unhappy about its difficulties (especially prior to concerts in which she played it!). I first heard it as she prepared for a performance at Vienna’s Auersperg Palace in August 1964. Several subsequent hearings occurred during her visits to the United States, including several in Dallas; concert performances occurring after 1965 did not make the list printed in Scholz’s commentary.

For now, lovers of Strauss’s music and admirers of Ahlgrimm’s artistry may appreciate having this printed memento, but certainly will continue to hope that the recording of her “own private Strauss” may eventually be made available. ■

Comments or news items for these pages are always welcome. Please address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275; <lpalmer@smu.edu>.

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In the wind . . .

by John Bishop



John Bishop

The sum of the parts

Spring comes late where we live. Business travel this year has treated me to springtime in California and Virginia, but here in Maine it's about thirty degrees this morning. The ground freezes pretty deep here, so when it starts to thaw in spring the moisture cannot seep into the ground. It sits above the freeze level and produces what we affectionately call mud season. The driveway feels like taffy under the wheels of the car, and there are places in the yard where you go in up to your ankles.

Chilly nights continue for another month, so we don't get the gardens started until mid-May, when we can sneak in the first peas and lettuce. Sounds grim to those of you who live south of us, but the trade-off is that our high summer is glorious with ocean breezes and brilliant sunshine. And by then the garden is filling the kitchen with glory.

Today is the Ides of April, that most taxing day of the year, and although the thermometer warns, it's sunny and clear and I started the day in the garden cutting back the remains of last year's perennial growth and raking and turning over the raised beds where we start the early vegetables. One of those beds is devoted to chives and mint, both of which grow abundantly and add much to summer meals. As I cut back the woody sticks of last summer's mint plants, I got a good whiff of that real minty smell, and my mind went directly to a summer evening cookout, of tzatziki, that cool refreshing dressing made of yoghurt, garlic, olive oil, cucumber, and mint that goes so beautifully with grilled lamb, and of course Mojitos and Gin and Tonics. Or is it Gins and Tonic?

Those mental pictures and virtual smells brought real pleasure to the chore of turning over the soil, reminding me of why we do this work.

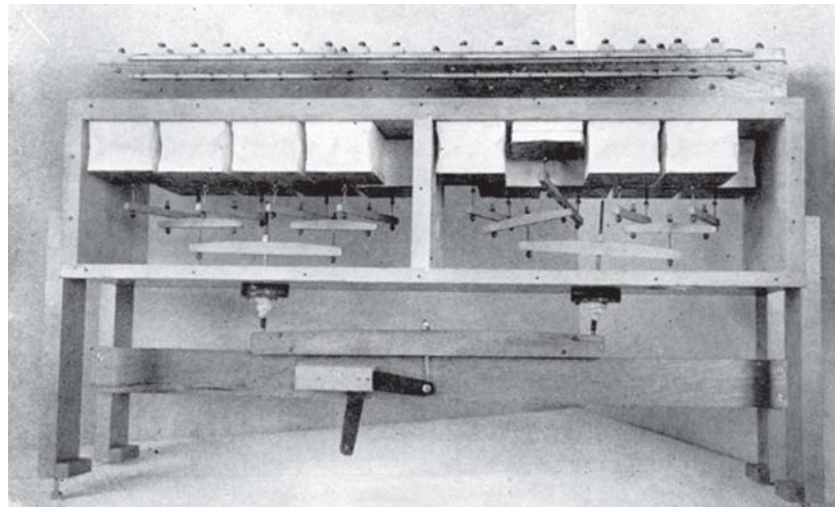
Start with the basics

Having my hands in the dirt early this morning reminds me of a sense I like to keep alive in our workshop. There might be a Swell engine on someone's workbench—a complicated, even goofy-looking contraption with puffers and pullers that was seemingly and improbably inspired by the gear used to hitch up horses. The person at the bench can scrape off old leather and glue on new, lubricate the mechanical parts, clean up the finish and get it ready for new wiring and installation without ever really knowing what the thing is for. I like to be sure that our crew gets to hear organs often enough that they can have some idea of how a machine is used—what it's for. If while you're scraping off the leather you can hear in your mind's ear a processional hymn with swell shutters opening in front of the reeds as the choir reaches the chancel steps, perhaps the machine you're working on will work a little better when you're done. It's the same as smelling that mint on a frosty morning—the tzatziki you make in August will be that much better because you had it in your mind in mid-April.

By the way, *The New Heritage Dictionary* (Houghton Mifflin 2000) defines "whiffletree" as "The pivoted horizontal crossbar to which the harness traces of a draft animal are attached and which is in turn attached to a vehicle or an implement." The horse-and-cart whiffletree was the inspiration for Ernest Skinner's famous Whiffletree Swell Engine. It's a good thing Ernest was working in the days when you still might see horses hitched to a carriage or we might have Swell motors that incorporate trailer balls.

It's all in the ingredients

I love to cook. I love thinking about what we'll have for dinner, being sure that we have everything we need, and firing up the kitchen at quitting time. It's fun to clean, scrape, chop and combine those ingredients and apply heat to them in just the right way. Will we grill or broil the meat? Will we steam or sauté the vegetables? Should it be dill or tarragon? And the meal is made or broken by the quality of the ingredients you start with. Forty years ago, Julia Child told us not to use that cheap jug wine in your cooking—if you wouldn't choose to drink it, why would you want to eat it? Since Julia encouraged Americans to feel free to cook well, we've lived in a revolution of understanding how important it is to start with the right ingredients. It's okay



The Skinner Whiffletree (photo courtesy Joseph Dzeda)

to put leftover vegetables in a stock pot, but not rotten ones.

The organbuilder chooses his materials with the same care a chef might use squeezing tomatoes in the market. The chef doesn't decide on the menu until he's been to the market. With all the talk about combining flavors to create a finished dish, one of the best tasting things I've ever eaten is the hot-in-the-sun cherry tomato snagged off the vine while driving by on a lawnmower. Think of the salad inspired by that flavor. It's a better salad than the one that's made because you know there should be lettuce, onion, tomato, and dressing. Make the salad by how each ingredient tastes, not by a standard list.

It's a little like the organist who automatically draws eight-four-two-mixture without listening, or without thinking of trying it with a soft flute added, a gentle sixteen-foot reed, or leaving out the two-foot to make the sound a little more transparent. Registrations chosen by listening will always sound better than those chosen by list.

The organbuilder comes across a special piece of wood—beautiful grain pattern, unusual colors—sees what it should be made into, and sets it aside for the perfect music rack, name board, bench top, or pipe shade. Fifty years later, the organist sits through the thousandth sermon admiring that beautiful grain pattern. (When I left my last church position to join the Organ Clearing House, I calculated that in seventeen years I had listened to something close to 800 sermons and led close to 2300 hymns. Makes my fingers hurt.)

Remember Michelangelo choosing his piece of marble and removing everything that didn't look like a saint? The chef starts with a carrot and takes away

everything that doesn't belong in the soup. We chose not to eat the bitter skin or the tough top raw, so why would cooking it make it better?

Likewise, the organbuilder puts a skin of leather on a light table and marks the imperfections with a Sharpie® so he can avoid everything that shouldn't be part of an organ. A little pinhole in the leather will leak a tiny bit of air and make that pouch move just a touch slower. Will the organist notice that when playing a quick scale or trill? He might not be able to put his finger on it, but there's something not quite right. And by the way, that pinhole is a weakness in the leather—that pouch will be the first one to fail seventy-five years from now. Maybe it would be five more years before the next one failed. That little pinhole had a noticeable effect on the lifetime of the organ.

The sheep had a run-in with a barbed-wire fence and the resulting scar is a little tough spot in the skin. The pouch made of that piece of leather might open the valve a little cock-eyed. One time in ten thousand, that valve will catch on the edge of the toe-hole and cause a cipher. The same pipe is played three sixteenth-notes later and the cipher goes away, but the observant organist had a split second of wondering what was going on. And it happened so fast that she couldn't keep track of it and couldn't write it down after the service. It happens again the next Sunday. This time it doesn't go away and the cipher interrupts the service, all because the scar stayed in the pouch. It's like finding a little stone in a beautiful dish of risotto.

We drop a peach in boiling water for a minute or so, and the skin comes off easily. It's an extra step, you might scald your

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The Forlorn Steeple

fingers on the hot peach, but there's no fuzzy mouthful of skin interrupting the experience of eating the tart. Ptooeey!

Before the Swell motor goes back in the organ we clean the pins by scraping with a knife or rubbing with some emery cloth. This guarantees a good connection when the new wire is soldered on. It will never be that a stage of the motor fails to work because of a dirty solder joint. After all, what good is a fifteen-stage Swell motor? That choir mounting the chancel steps wouldn't notice that stage number 7 didn't work, but the effect was lessened just a tiny bit. (I get a funny picture in my mind of a couple of indignant choir members confronting the organist after the service complaining that the Swell box didn't sound just right!) If it's good enough for government work, is it good enough for God?

If it's worth doing, it's worth doing right

I've participated in dozens, maybe hundreds of meetings with church committees discussing the sale and purchase of pipe organs. Often enough there's one guy (it's always a guy!) who says, "We've got a roof that leaks, a parking lot with potholes, the city is making us install an elevator and ramps, and the organist says

we need a new organ. What can we do to save some money on this unit?" (It's the word "unit" that gets me.) I respond, "All those projects are important, but I don't think that the organ is on the same list as parking lots and elevators. I think it's on the list with communion silver and stained-glass windows. It's liturgical art, not a 'unit.'"

By far the vast percentage of money I've earned during my career has been donated money—those cherished funds, prayerfully raised by the faithful of the congregation. On one hand, it's hard to say that you shouldn't go with the lowest bidder when purchasing a pipe organ. But in fact, if the organ is liturgical art, doesn't it somehow transcend money? I know that's not a practical point of view, but without such thinking how did the great cathedrals get built? Certainly there was a cheaper way to build a huge church than festooning it with vaulted ceilings, and why do you need a three-hundred-foot tower if only to hold up a bell? Those buildings are expressions of faith. The twenty-million-dollar tower is a symbol of faith, forming a physical connection between heaven and earth as if a community were holding its hands to the heavens. You didn't need that huge stone tower. You didn't need the simple wood-

en steeples you see on country churches throughout New England. You didn't need the expensive stained-glass windows, the carved saints, or the marble altar. And you didn't need the magnificent pipe organ.

But we have those things, we care for those things, we respect those things because of how effectively they express our faith. The building committee of the First Baptist Church in Damariscotta, Maine didn't pay for the steeple when the church was built in 1862 because it would look good on twenty-first century postcards, they built it because it would stand as a symbol expressing their faith to their community. It's at the top of the Main Street hill. You can see it from a couple miles down the river, and you can see it from the highway that bypasses the town. That building committee got their money's worth. Today the steeple is sitting somewhat forlornly on the lawn next to the church. It was leaning a little to the left and the town participated in a fund-raising drive to rebuild it. No one could imagine the town without it.

So we justify the cost of a pipe organ. As we discuss the specifications and the related costs, we are continually reminded of the need to economize. But can we also inspire that committee to think beyond the nuts and bolts of the price and think of the instrument as the fulfillment of a vision? It's not a "unit," it's an expression of faith. It will be there seventy-five years later for the weddings of their grandchildren. It will be built by craftsmen who know how important it is to scrape those pins, mark those pinholes, choose those boards. No fifteen-stage Swell engines here.

A carpenter building a house might grab the next two-by-four off the pile and nail it in. It takes a little more time for the organbuilder to set aside that special burl and turn it into a music rack.

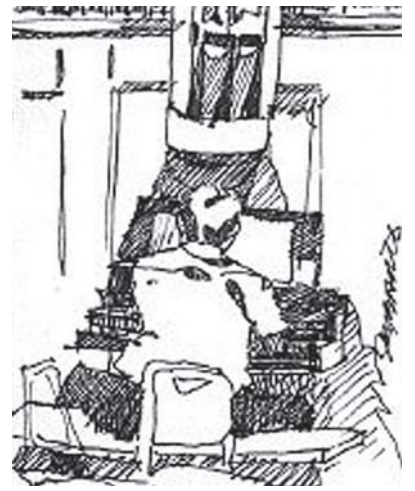
The moment when the congregation really understands why the organ would cost so much is the moment it comes out of the truck and its parts are laid out across the backs of the pews. Thousands of parts, each beautifully made. The congregants walk around the room thinking in terms of what they've paid for a dining table or a credenza, and the whole thing starts to make sense. Shortly after the Organ Clearing House started installing an organ in Virginia last fall, there was an evening event to which the congregation was invited. More than a hundred people came to see the organ half assembled, to see the parts and pipes spread around the room, and to hear something about how the organ works, how parts are made, how we care for our craft. I like to think that they went home knowing they were getting their money's worth. I recommend such an evening as part of every installation.

And afterwards, sit down to a meal beautifully prepared from the freshest and finest ingredients, no stones in the risotto, no cheap wine in the sauce, and no fuzz in the tart. If it's worth doing, it's worth doing well.

Now that I've finished writing, it's time to go to the market. ■

On Teaching

by Gavin Black



Registration and teaching—Part IV

In this column—the last on registration for now—I will offer suggestions for ways in which teachers can help students choose sounds for particular pieces. This is, of course, the practical essence of registration. The main point of the systematic approach to understanding organ stops and becoming familiar with organ sounds that was outlined in the last three columns is to enable students to feel confident choosing sounds for pieces and to end up choosing sounds that they will be happy with. The discussion in this column assumes that the student has done some of the analysis, the thinking, and the listening practice described in the last three columns. This student will have a good understanding of what stops are likely to combine well with one another, and will also be open-minded about trying combinations that are unconventional and that might or might not work. He or she will also be in the habit of listening to sounds carefully, and will expect to have a reaction to sounds—an aesthetic and/or emotional reaction—and to give importance and respect to that reaction. A significant part of the process of choosing appropriate sounds for pieces consists of noting one's aesthetic or emotional reactions to those pieces and allowing those reactions to suggest sounds that evoke similar, compatible, or complementary reactions. This will be the focus of this column. Another part of the process consists of learning about outside factors that might influence registration. The most important of these are any registration instructions that a composer may have given, along with any information about organs or types of organs that a composer knew. I will make a few comments about this below, but it will receive much more attention in future columns devoted to the (often vexing) subject of authenticity.

There are two principles that serve as a foundation for my thinking about the teaching of this phase of the art of registration. The first of these is that no

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registration is “right” or “wrong.” Rather, any registration has a whole host of things that can be said about it that are descriptive rather than judgmental. Some of these might be simple descriptions of the sounds, such as “loud,” “soft,” “bright,” “mellow,” “pungent,” “hollow,” “beautiful,” etc. Some might be more situational or practical, like: “louder than the previous piece,” or “so muddy that you can’t hear the inner voices,” or “not to our pastor’s taste.” Some might be musicological or historical, like: “not what the composer had in mind,” or “uncannily like the mid-17th-century *plenum*.” Any of these descriptions might be important to note, and might serve as a basis for choosing or rejecting a registration. However, none of them is the same as “good” or “bad.” Most of us (I emphatically do include myself in this!) have an instinct to call a registration “bad” or “wrong” when what we mean is that it is “not what I am used to” or “not what I would do myself” or, more simply, that “I do not like it.” It is of course absolutely fine and

good—and inevitable—for each of us to have developed such tastes and preferences, especially if we recognize them as such. However, if we pass them on to our students as “right” and “wrong,” with the weight of our authority behind them, we are in great danger of limiting and constraining our students rather than liberating and empowering them. We are also in danger of making registration—which has the capacity to be tremendous out-and-out fun—into a source of anxiety: yet another opportunity to get something wrong, in a world that has too many such opportunities.

(Here’s an anecdote about the weight of authority. Many years ago, when I was still a student, I had a friendly but heartfelt argument with a fellow organ aficionado about what was the “right” registration for the long middle section of one of the Bach organ fugues. We both had all sorts of musical, musicological, analytical, even philosophical reasons to give in favor of our preferred sound. We were each convinced that the other’s sound was *wrong*. Of course

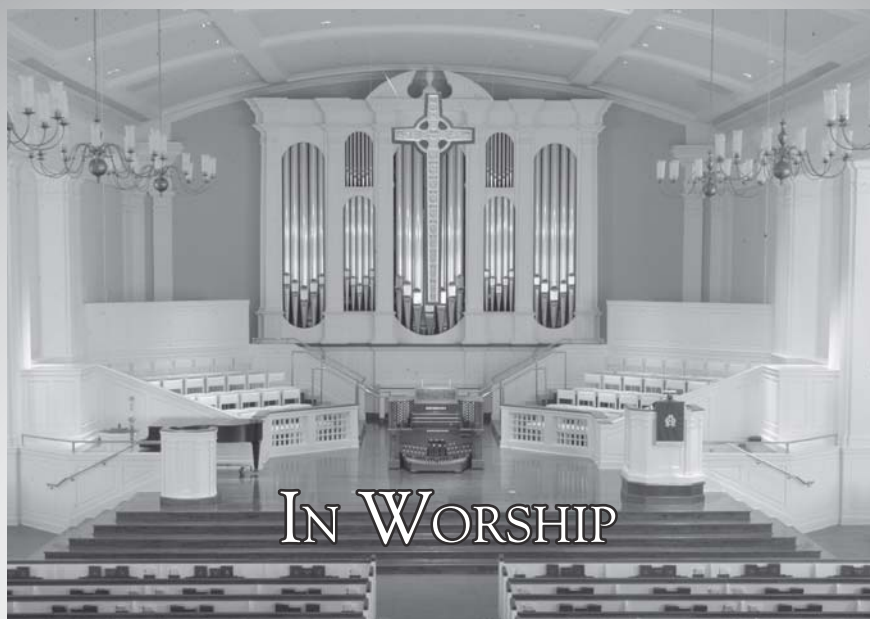
it turned out that we were each simply advocating a sound just like the one used in the recording of the piece that each of us happened to have heard first and gotten used to!)

The second principle is this: that the primary purpose of a student’s actions in choosing a registration for a piece is not the attainment of a registration that the teacher likes, or that any other listener would like, or even that the student likes. The actual registration is not the goal at this stage. Rather the goal is for the process to move the student along towards being more comfortable, confident, and skillful at choosing registrations for pieces. Therefore the teacher, in guiding the student in this process, should be very hesitant about actually giving specific registrations. It is easy for a student to use the stops that a teacher has pulled out, and in so doing to play a piece with a registration that the teacher likes and that some other listeners will also like. It is unlikely that this kind of transaction will teach the student very much. (The same criticism

also applies to a student’s using registrations that are found in a printed edition.) If, however, a student goes through a process of listening to stops, listening to combinations, and thinking about the aesthetic of a piece and about possible sounds, the student will always learn a great deal. This is true even if no listener likes the registrations that are found along the way. If he or she creates registrations that listeners do like, the student will also learn a great deal, all the more so if such a registration is significantly different from others that the student may have heard or heard about.

There is one caveat that applies to this second principle. There are times when someone who is still a student, and for whom the work of registration should indeed be mostly about learning and trying things, does indeed—for some practical reason—have to devise a registration that will be acceptable in a particular circumstance. This need will be more compelling the more the circumstance is extra-musical. For example, in a church service, or a funeral or wedding, the stu-

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dent has to use sounds that will enhance rather than disrupt anything that is being accompanied. Also, in these settings, a student might have to respect certain traditions or needs as to the role of music in the service, for example having to do with dynamic levels during communion. A teacher might have to step in and suggest solutions that fit these circumstances, if the student is not yet ready to come up with appropriate registrations directly. A somewhat more cynical practical reason might be this: that the student needs to prepare an audition, and the teacher knows how to help the student match the known tastes of those who will be judging the audition. These practical circumstances should be recognized as limited exceptions to the general principle that it is a better learning experience for students to work on coming up with their own sounds, and then to try those sounds out in performance and see how effective they are.

In an earlier column I mentioned "what I consider to be the soundest and most artistically thorough approach [to choosing stops for a piece]: simply trying the piece out on every possible sound, listening carefully and with attention, and deciding which sound you like best." This is possible on the harpsichord, but almost never, just as a practical matter, on the organ. If the goal is to allow and encourage students to come as close as possible to this open and un-predetermined approach, the teacher can suggest something like the following procedure:

(This is essentially for pieces that do not have registration suggestions that come directly from the composer, and has to be modified for those that do.)

1) Try, while learning a new piece, either to stay away from recordings and other performances of the piece, or to listen to several, three at least.

2) During the earliest stages of learning a piece, begin to form a sense of what it seems like in mood or feeling, in a very basic way: calm, excited, jaunty, disturbing, anxious, jubilant, peaceful, "in your face," mellow, etc. (As always with adjectives that describe a piece of music, these are probably best used within the mind of one person to help that person consolidate thoughts about the piece. Different people use adjectives so differently that they can easily be misleading in conveying anything in the aesthetic realm from one person to another.) Do not worry about whether you can *prove* these feelings or reactions to be correct. (You cannot.) Also, don't be surprised if you later change them. If you honestly can't come up with any such feelings about the piece at this stage, choose a concept for the piece at random. (This will probably work out just as well in the

end for your performance of the work itself, and certainly will serve just as well as a learning experience.)

3) Remembering the fruits of all of your prior exploration of organ stops and combinations for their own sake, choose a sound that seems to match the mood or feeling that you are discerning in the piece—that is, concoct such a sound: it is not necessary or desirable to remember a specific sound from before—and play the piece with that sound.

4) Find another such sound. That is, a sound that also fits your basic sense about the mood or feeling, but that is easily distinguishable from the first sound. (An easy-to-describe example of this might be, in a quiet and gentle piece, first an 8' Gedeckt alone, then an 8' Dulciana alone; or in a loud, forthright piece, first a principal chorus-based combination, then a combination based on strong reeds; or for a pungent but quiet sound, first the quietest available reed, then a Quintadena.) Play the piece a few times with this second sound.

5) Go back to the first sound and listen to it with ears that have now been influenced by the second sound. Perhaps introduce a third and fourth sound and go back and forth among all of them. Listen for the differences and similarities. Has this exercise enabled you to refine your sense of what the piece is like? Do you prefer one of the sounds to another? If you initially chose your concept of the piece at random, do you now find that concept convincing? If not, how might you want to modify or replace it? If you chose your concept not at random, do you still find it convincing? If not, in what way has your concept changed? If it has changed, then you should follow the same procedure but with stop combinations that reflect your new concept of the piece.

One of the points of asking a student to go through a procedure like this is to make sure that registration does not happen by habituation, that is, that a student does not just come upon a registration more or less at random and then get used to it, the way my friend and I each got used to the registration that we had heard on the Bach fugue recordings, as mentioned above. It is fine to discover some registrations at random, but it is important to be systematic about listening to them, and to be committed to trying others as well.

Although it seems that choosing stops would be easier when the composer has provided a registration, this is often not true. Assuming that we accept the notion that it is right to play a piece the way the composer wanted it to be played, then the composer's registration probably narrows down the choice of plausible sounds. In

effect the composer's registration does the work of step 2) above. However, it is important to remember that the exact stop names given by a composer do not usually correspond perfectly to the stops available on whatever organ the student is using. This is always true unless the student is playing the organ that the composer had in mind or one very much like it indeed. (Again, I will discuss the ramifications of this at great length in future columns about authenticity.) In trying to recreate the effect asked for by a composer, it is best to do something like the following:

1) Glean from the composer's suggested registration, and of course from the notes of the piece, as much as you can about what the composer thought the piece was like aesthetically and emotionally. (Again, a student who had already spent a fair amount of time trying many different sounds and listening carefully will have a good notion about how to approach this.)

2) Try out registrations that your own sense of organ sound tells you will express that mood or feeling well. As much as possible you should favor, or at least start with, registrations that resemble what the composer has suggested—for example, for a quiet pungent sound, try a quiet reed first if the composer's registration is a reed or try a Quintadena or string first if the composer's registration is a Quintadena or string; or for a bright "tinkly" sound try an 8' + 1 1/2' first if that's what the composer suggested, or an 8' + 2' first if that is. But all the while, listen to the sounds with the same alert ears that you would apply to any sound that you chose yourself. Do not use a sound unless it works: that is, unless the components of the sound blend properly, the various balances are right (between different sounds if there is more than one, among the different regions of the compass of the keyboard, between inner and outer voices, between melody and accompaniment—whatever is relevant), and the emotional/aesthetic impact of the sound strikes you as right for the piece. A sound is not right just because the stop names are right. Stop names are just a beginning wherever they come from, even the composer.

That is all for now. Since the subject of registration is so multifaceted, I have posted on the Princeton Early Keyboard Center website <www.pekc.org> an annotated version of this column, with examples drawn from specific pieces, and further discussion. ■

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

Music for Voices and organ

by James McCray

Getting in, getting out

(Music for starting and ending services)

Doing liturgy with power can prove compelling for visitors and regulars alike.

—John Nordin
Can Traditional Ritual Be Evangelistic?
(1944)

In most of today's churches it has become rare for choirs to begin a church service with an introit. Of course, the denomination of the church plays a key role in the design of the liturgy. The organ prelude was, at one time, a mood setter that offered the congregation an opportunity for personal prayer. Yet, these days, the organ prelude has become background music for people finding their selected pew, and in some instances the talking of the congregation is louder than the more meditative moments in the music. A formal yet brief choral introit is a more emphatic way to bring a congregation into a worship focus.

On special occasions such as Easter, with the addition of brass, there is a festive start to the service. Choir directors who have used part of their yearly budget to hire instrumental musicians often want to use them as much as possible, so adding an introit accompanied by a brass choir seems normal to those worshippers not seen since last Easter; however, for the regular attending congregation, they are once again in for something special. Introits and/or processions bring a sense of anticipation. In the Renaissance, the herald trumpets' prime duty was to announce to everyone that royalty was arriving or that something special was about to happen such as the entrance of the Boar's Head from the kitchen. Weekly services probably could use some of that separation from the outside world into a more profound environment. Church is a change from the daily routine, and perhaps a brief musical announcement to that effect will help focus the congregation.

There are those who suggest that a weekly introit loses its effectiveness so that it develops the same fate as the organ prelude. Therefore, it is suggested that church choirs find a balance, using introits more frequently than just on special times, yet not every week. There are meditative times, such as Lent, when not having a loud beginning to a service is best.

How does your church service end? Typically, in some denominations, Communion is one of the last events within a service and the final benediction is

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**BUILDING-RESTORATION
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often a one-sentence statement by the minister or priest. Occasionally, it might be useful to have a final choral benediction. Ending a service that way returns a congregation to their everyday world in a special way that is unlike the conclusion of a business or club meeting. It seems to suggest that something special has happened and they have truly been a part of it.

Church choirs have the ability to mold emotional thinking. The messages set to music bring a cogency that instrumental music often is unable to accomplish. Beginning and ending a worship service with potent musical messages will help a congregation coalesce and blend. Although there are some who find these kinds of events to be a bit "too much of ritual," if they do inspire, it is difficult to understand why they are objectionable. People expect the unexpected and are hopeful. Choirs have the power to give them both hope and the unexpected.

Beginning the service

Seven Hymn Introits and Introductions, arr. John Carter. SATB unaccompanied, Beckenhorst Press, Inc., BP1553, \$1.75 (M-).

The one-page settings in this collection may be sung as introits or as introductions to congregational singing, since they are all based on famous hymns and use the first verse of the hymn as the text. Common titles such as "Be Thou My Vision" and "Holy, Holy, Holy" are the foundation. They are set on two staves without a keyboard reduction and use limited ranges.

Truly the Lord Is in This Place, Hal Hopson. SATB, unison choir and 13 handbells, Abingdon Press, 0687346010, \$1.70 (M).

This extended work is long enough to function as an anthem. The handbell parts are included on the back pages. The two choirs are urged to also play the handbells during the performance, and several combinations of performers are indicated. The music is generally easy,

with the adult choir's parts on two staves. Both choirs share equally in the singing and ringing.

Come Before Him with Song, Mark Shepperd. SATB, keyboard, with optional bass guitar and percussion, Beckenhorst Press, BP 1689, \$1.75 (M).

Although this may be most useful for a youth choir with the additional instruments, this joyful setting filled with syncopations and jazzy rhythms might also be used to start a service. The choir might select several sections for brief introit statements using only keyboard. Most of the choral singing is in SA/TB format. The instrumental parts are published separately (BP 1689A).

O Come, Let Us Worship, Henry Alviani. SATB and organ, Alliance Publications (Fish Creek, WI), AP-1442, \$1.35 (M).

Based on Psalm 95, this is designed as an anthem but could be used as an introit since the work is sectional. The organ part is on three staves with separate choral lines for each section of the choir. The music is quiet and meditative.

Two Simple Songs for Gathering, Marty Haugen. SATB, solo, and keyboard, GIA Publications, G-6937, \$1.50 (E).

The songs are "Love Is Flowing" and "O Be Joyful"; both include simple congregational reductions for bulletin inclusion. The keyboard part has chord symbols and is very simple. Each song is two pages in length, with the verses set for solos in alternation with the choir/congregation. Easy music to start a service.

Ending the service

Celtic Benediction, Sue Orrell. Unison or two-part with piano, Neil Kjos Music Press, No. 6337, \$1.60 (E).

Subtitled "Anthems for Smaller Choirs," this short setting probably would be useful for children's choirs. The keyboard has left-hand arpeggios

playing traditional harmonic passages. Part II only sings on the repeat, so that it could be used in a shorter version to end a service. The music is sweet and gentle.

May the Grace of God Go with You, Matthew Corl. SATB, keyboard, and optional C or B-flat instrument, MorningStar Music Publishers, MSM-50-8911, \$1.50 (E).

The optional instrumental parts are on the back cover. After a unison first half, the choir sings in four parts, at times unaccompanied, then closes with a quiet "Amen." The lovely text is by Corl. Easy music with comfortable ranges that could be sung by small church choirs.

Lord, Now Let Your Servant Go in Peace, Craig Westendorf. Unison with organ, Choristers Guild, CGA911, \$1.20 (E).

This setting of the *Nunc Dimittis* is designed for children, but the vocal lines are sophisticated and do not follow simple melodic patterns, making this appropriate as a benediction by adult choirs. It has the traditional *Gloria Patri* on the last page. Effective and highly recommended.

The Time Has Passed, Ken Dosso. SATB and piano, Abingdon Press, 0687063825, \$1.80 (M-).

This closing response is long, with four verses in various settings including a modulation. The keyboard part is busy, somewhat soloistic in style, but always as an accompaniment. The sentimental text, moderate tempo, and quiet dynamics will end the service in a gentle fashion.

Four Benedictions, Randy Edwards. SATB unaccompanied, Beckenhorst Press, Inc., BP 1627, \$1.40 (E).

Each is one or two pages in length; two are based on scripture (Numbers and Isaiah) and the other two are original texts by the composer. The choral music is on two staves with no keyboard reduction. These are simple settings in various tempos and styles, with the opening one using a soloist.

Book Reviews

Scott M. Hyslop, *The Journey Was Chosen: The Life and Work of Paul Manz*. St. Louis: MorningStar Music Publishers (90-39), 2007, 246 pp., \$24; <www.morningstarmusic.com>.

Paul Manz is, by any reckoning, a seminal figure in the church music renewal movement that began in the late 1950s and '60s. As a cantor in the tradition of Johann Sebastian Bach, he brought the northern European tradition of chorale improvisation to American Lutheran liturgy. Congregational singing has never since been the same. As a recitalist and teacher, he commands universal respect and affection; as a composer, his published hymn improvisations are both a continuation of Baroque tradition and a model for contemporary organist-composers. Scott Hyslop pays tribute to Manz's accomplishments and life in the service of God in the first part of the book; in the second part, he examines Manz's organ and choral works. Several essays follow, by colleagues, students, family members, and a "postlude" by Manz himself, entitled "Thank you for letting me play with you." Three dissertation-like appendices ("The Formal and Architectural Characteristics in the Organ Chorales of Paul Manz," "The Organ Works of Paul Manz," and "The Choral Works of Paul Manz"), notes, and a bibliography conclude the volume.

The title, taken from a hymn written by Susan Palo Cherwien and set to music by Manz, celebrates the journey of one who is called to public ministry of any kind. Manz's life would seem to have followed that pattern. The son and grandson of Lutheran musicians, Manz found the church a natural environment for his musical endeavors. He displayed a natural facility at the keyboard and took the path many church musicians have: piano and some organ lessons followed by sudden 'emergency' bench duty for a church service. Hyslop

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traces Manz's early career as a teacher and organist caught up inadvertently in the internecine squabbles of the Lutheran Church—Missouri Synod to the beginning of his long tenure, in 1946, at Mount Olive Lutheran Church in Minneapolis. From this base, Manz expanded his activities beyond the Midwest, presenting recitals and the hymn festivals for which he became much in demand. A less well-known endeavor was Manz's Fulbright study with Flor Peeters in 1955. Manz was one of the first generation of American organists to study improvisation and historical performance practice in Europe, the results of which were better-informed performances and a new interest in the Organ Reform movement at home.

Hyslop has carefully researched information about Manz's life and career, and he frequently cites interviews with Paul and Ruth Manz. Unfortunately, direct quotes from these conversations are rare; one wishes to hear more of Manz's own voice talking about his work and reflecting on his life. Only in the "postlude" do we hear him speak directly. In a biography of a living subject, this approach seems odd, to say the least. Manz consistently comes across as a modest man who practices servant leadership; in his words, "It [my career] is all about grace, which really means this is not very much about me. Very simply, much has been given to me." Hyslop paints a picture of a talented, energetic musician and dedicated family man—all good and true attributes—but Manz is put on a pedestal (and what usually happens to people on pedestals?). We do not see Manz as fully human until the second part of the book (Jane Kriel Horn's essay, "The Lessons," is particularly engaging). Hyslop's tone frequently lapses into one of adulation ("Paul Manz had a healthy amount of ambition, an almost voracious capacity to learn and grow, and has never been one to let the grass grow under his feet," p. 32), which contrasts sharply with Manz's modesty. Hyslop's enthusiasm for his subject is evident, but the book might have been

better served by the use of more measured prose.

Uniting and energizing people of all denominations in the singing of hymns has been perhaps Manz's greatest achievement. He revitalized congregational singing as a type of worship in keeping with the tradition of Martin Luther, and he reached across synodical and denominational lines to share his ministry ('vision' would be a completely accurate description, but Manz would probably demur at the use of such a grand word) with the world at large. Concomitantly, Manz demonstrated that service playing is an art equal to recital performance rather than being merely a poor relation to it. Disappointingly, Hyslop does not include any sample programs (perhaps assuming that readers will have experienced them firsthand?). An appendix of programs from hymn festivals over the years would prove insightful, especially to future generations of church musicians.

Scott Hyslop has done organists, choir directors, and clergy a service in compiling this book. Though somewhat flawed in execution, it is a timely tribute to a pivotal figure in twentieth-century American church music. And though Hyslop does not state this as a goal, he succeeds in engaging readers' interest in Manz's compositions. After reading this book, I intend to collect the volumes of hymn improvisations I don't own and cultivate a closer acquaintance with Manz's choral music.

Paul Manz continues to inspire by example. Doubtless, there are literally hundreds of people who could have contributed their stories to this volume. We hear from a select few theologians, colleagues, students, and family members who recognize and applaud Manz's teaching, mentoring, playing, and composing. A companion volume of interviews (or perhaps serialized publication of the same in a journal) would allow us to hear from the Cantor himself.

—Sarah Mahler Hughes
Ripon College
Ripon, Wisconsin

New Recordings

One Day in Thy Courts: Settings of the Psalms. The Chapel Choir of Selwyn College, Cambridge; Sarah MacDonald, conductor. Priory Records, Ltd., compact disc PRC D 821 <www.priory.org.uk>.

Exultate Deo, Poulenc; *Behold, O God, our defender*, Howells; *Miserere nostri*, Tallis; *Laboravi clamans*, Rameau; *Richte mich, Gott*, Mendelssohn; *Like as the hart*, Anglican chant (Howells); *O God, thou art my God*, Purcell; *The Lord is my shepherd*, Lennox Berkeley; *Usquequo, Domine*, Guerrero; *Laudate Dominum*, Gregorian chant; *Super flumina Babylonis*, Palestrina; *Lord, let me know mine end*, Maurice Greene; *Blahzen muzh*, Orthodox chant (Kedrov); *Jauchzet dem Herrn*, Schütz; *In manus tuas*, David Creese; *Deus in adiutorium meum*, Britten.

Selwyn College, Cambridge, founded in 1882 as a memorial to George Augustus Selwyn (1809–1878), the much-loved first Anglican bishop in New Zealand, is relatively recent so far as Oxford and Cambridge Colleges are concerned. It does not have an extensive choral foundation with a choir school like King's College, Cambridge, founded in 1441, or New College, Oxford, which in 1379 was indeed new. In contrast with such institutions as these, Selwyn's Chapel Choir is mostly made up of male and female students from the college. When I was at Oxford thirty years ago, many of the choirs from colleges apart from the major choral foundations, including my own, were less than first-rate. It is thus a welcome and interesting development of the last decade or two that quite a few of these choirs from smaller colleges, long considered musical lightweights, have now become extremely good. This is very much true of Selwyn's choir, which manages to achieve a very high choral standard, comparable to many cathedrals. It is furthermore interesting in that it is the first college choir of its kind in Cambridge to be directed by a woman. (See "Cambridge Chats #2: Sarah MacDonald," *THE DIAPASON*, August 2004, by Gordon and Barbara Betenbaugh.) The recording was made in Emmanuel College Chapel, where the acoustics are rather better than in Selwyn College Chapel and where there is a 1988 3/46 Kenneth Jones tracker organ.

The present recording is, as its name suggests, made up of musical settings drawn entirely from the Book of Psalms. It begins with Poulenc's festive *Exultate Deo*, after which the gentler mood of Herbert Howells's anthem *Behold, O God our defender* makes a pleasant contrast. Next we hear the choir *a cappella* in Tallis's SSSSTTBB anthem *Miserere nostri*, demonstrating that the choir is capable of dealing competently with relatively complex polyphonic works in more than four parts. One of Rameau's four extant motets, *Laboravi clamans*, then follows. This requires some skill in order to be able to perform the fairly complex ornamentation. Then more unaccompanied singing takes us into the nineteenth century with Mendelssohn's *Richte mich, Gott*. After this, the recording gives us an example of Anglican chant in the form of Psalm 42, sung to Howells's chant in B-flat minor (*Anglican Chant Book*, No. 24). While this is well done, it seems strangely perverse to sing this text to Anglican chant when Howells wrote one of

his best-known anthems, *Like as the hart* (from *Four Anthems*, 1941), for the same words! The Anglican chant example is followed by Purcell's SATB anthem, *O God, thou art my God*, with its familiar alleluia at the end. There is a pleasant organ accompaniment in Lennox Berkeley's *The Lord is my shepherd*, where Sophia Apostolou does a fine job as soprano soloist. We then go back to the sixteenth century for Francisco Guerrero's *a cappella* anthem *Usquequo, Domine*.

At this point in the recording another hiatus is inserted into the program in the form of an example of Gregorian chant—*Laudate Dominum*, an antiphon sung in medieval times at the Great Vigil of Easter. Here we have an opportunity to hear the male voices of the Selwyn College Chapel Choir alone. This is followed by Palestrina's well-known *Super flumina Babylonis*. Eighteenth-century English composers tend to be rather neglected these days, and it is good therefore that this recording includes Maurice Greene's fine little verse anthem, *Lord, let me know mine end*, in which the soprano soloists are Charlotte Herbert and Miranda Hunt. The two earlier insertions of Anglican and Gregorian chant are then completed by the inclusion of an example of Eastern Orthodox chant, Nicolai Kedrov's well-known *Blahzen muzh*, a setting of Psalm 1, verses 1–4.

The mood becomes more animated once again with Heinrich Schütz's motet *Jauchzet dem Herrn*. The echo passages here are a little less effectively sung than they might be. Indeed, if I have one criticism of the whole recording, it is that less attention is paid to the dynamics than might be desirable and that quite a bit of the music is sung too loudly. After the Schütz comes the most recent work on this compact disc, *In manus tuas*, written in the year 2000 by Canadian composer David Creese. It is a gentle, restful work, in which there is a fine baritone solo, sung here by Oliver Jones. One of the outstanding British choral composers of the twentieth century whose works are perhaps performed less than they deserve to be is Herbert Sumsion, for many years organist of Gloucester Cathedral. It is good, therefore, to hear Sumsion's beautifully crafted anthem *They that go down to the sea in ships*, whose bubbling organ part and contrasted choral writing conjures up the different moods of the sea. The recording ends with Benjamin Britten's anthem, *Deus in adiutorium meum* (from *The Way of the Tomb*, 1945).

It is pleasant to find such good singing in Cambridge outside of the major choral foundations, and Sarah MacDonald is to be congratulated for putting together such a fine ensemble. The blend and pitch of the choir are every bit as good as many cathedral choirs, though there are just a few places where the tendency to sing too loudly—already noted above—results in the tuning and blend being a little less satisfactory than they otherwise might be. The novel approach of bringing together a disparate set of choral works drawn from the Psalms of David results in an eclectic selection of anthems that contrast in a most refreshing manner. On the whole I consider this compact disc well worth the purchase price.

—John L. Speller
St. Louis, Missouri

A Mystic in the Making. Gail Archer, St. Paul's Chapel, Columbia University, Aeolian-Skinner organ. Meyer Media LLC, MM07007 \$12.00; <www.meyer-media.com>.

The music of both *L'Ascension* (1933) and *Les Corps Glorieux* (1939) is well known today, as is Olivier Messiaen's predilection for birdsong and Greek and Indian music, as well as his deep Catholic faith, which he tried to illustrate with his wonderfully imaginative compositions.

It is evident from her playing that Gail Archer has an affinity for this music, which is beautifully performed on the chapel's magnificent instrument. The coloristic demands of the eleven sections are fully realized. Every sound required for "Serene Alleluia," for example, is there, much as you would imagine

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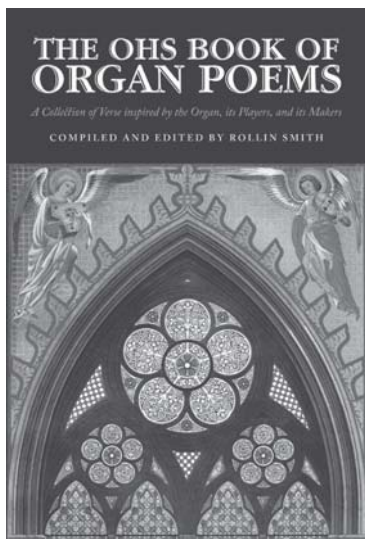
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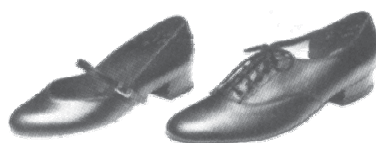
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Messiaen wanted. By his own admission, Messiaen wished to transfer "... a kind of communal praise to the concert hall." The various movements of these two suites, enhanced by the performer's playing, show how well he met his goal. Don't miss the "Strength and Agility of the Heavenly Bodies"! Dr. Archer understands these wonderful pieces.

Studies in Relief, Marilyn Keiser, organ, the Ciompi Quartet, Don Eagle, trumpet. Casavant organ, First Baptist Church, Mount Gilead, North Carolina. Pro Organo, CD 7143; <www.zarex.com>.

This disc illustrates what splendid music a modest organ of approximately 25-30 ranks can produce when expertly played. Concertos by Handel and Walther lead off the program and remind us again of the cheer and exuberance inherent in these wonderful compositions.

The music for trumpet and organ, *Trois Prières sans Paroles* by Jean-Michel Damase (1993), is an eleven-minute suite. The quiet and meditative music would be ideal service music, either played complete or as separate movements. The other pieces for trumpet and organ are three sections from Anthony Plog's *4 Themes on Paintings of Edward Munch* (1986). This imaginative and rhythmic music is interesting throughout.

The ensemble's playing of Mozart's *Church Sonata No. 15* once again reminds us that this is elegant music beyond compare. It is a privilege to hear it, and the musicians do it justice. Centerpiece in length (13 minutes) is Langlais' *Piece in Free Form for String Quartet and Organ*. It is effective music with a quick fugal section in the middle, surrounded by a quiet beginning and ending. The final piece is for organ alone—Mulet's *Carillon-Sortie*, rippingly well played by Dr. Keiser. Applause to all concerned!

—Charles Huddleston Heaton
Pittsburgh, Pennsylvania
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New Organ Music

Jan Pieterszoon Sweelinck: Complete Keyboard Works, Volume 2: Fantasias, edited by Pieter Dirksen and Harald Vogel. Breitkopf & Härtel EB8742; <www.breitkopf.com>.

This is the last of the four volumes of Sweelinck's keyboard works in the new edition by Dirksen and Vogel published by Breitkopf & Härtel. As I have written in my reviews of the previous volumes, one important difference from the older editions is the return to the original bar lengths and note groupings, as well as the layout for each hand based on the premise that the staff notation indicates which hand plays which note, although a few exceptions will be noted in the text. The new layout presenting the bar length in cut C time of eight quarter notes gives rise to many variations of 16th-note and eighth-note beaming, which can at first sight appear daunting; but once this initial barrier has been overcome, the new groupings may well give rise to a more subtle application of articulation. The new edition is also based not on a collection of various MSS, but essentially on a single source for each work, only slightly supplemented by readings from secondary sources. The critical commentary (unfortunately in German only) does, however, give variants. An excellent general introduction to Sweelinck's life and compositions (amazingly, his keyboard compositions were written more or less only during the last fifteen years of his life), source evaluation, and notation is followed by notes on the fantasias with valuable comments on the different genres (ostinato, echo and monothematic) as well as the editors' justification for classifying certain works as *anonyma* and *incerta*.

This thick volume runs to 223 pages and includes 29 pieces, 24 of which are ascribed by the editors with certainty to Sweelinck despite several being anonymous in the sources; 13 are preserved in staff notation and 11 in tablature no-

tation. Two works not in the Leonhardt edition are no. 15, an *Echo Fantasia*, and no. 18, a fantasia in 4 parts. The five works entitled "In the manner of an echo" include two that require two manuals for performance, with phrases marked *forte* being repeated by *piano* phrases at the same pitch. The three others have echoes at the octave and therefore are suited to one manual only, no. 14 being a lengthy work of some 235 bars in seven sections. Ostinato works include one on *Ut sol fa mi* attributed in a 19th-century print to Bull but probably reworked and finished by Sweelinck, and the *Fantasia on re re sol ut mi fa sol* (in 2, 3 and 4 voices) handed down as by Bull but tentatively ascribed to Sweelinck by the editors. Also in 2, 3 and 4 voices are nos. 9 in G and 16 in A minor, which is anonymous in the source; the subject includes C followed by C#, giving an early example of tonal ambiguity.

The most significant group size-wise is that of the monothematic fantasias; it includes the well-known chromatic and hexachord fantasias, the fantasia in G (no. 8) and in F (no. 18). The *Fantasia in G Minor* in 3 parts (no. 21) combines imitative and ostinato writing. The great *Fantasia in A Minor* contains in its subject the notes B-flat, A, C, B-natural (i.e., BACH). Others include the *Fantasia in D Minor* with a predominantly vocal theme that runs to 316 bars (no. 4)

and the much shorter nos. 16 in C and 17 in D minor as well as the *Fantasia Contraria* in 4 parts in G minor. A *Fantasia mit Bindungen* is not much more than an exercise in ties and syncopations not dissimilar to the Italian *durezza* and the Iberian *falsas*. *Fantasia No. 8 in G* uses a theme also found in Manuel Rodrigues Coelho's third *Tiento on the 7th Tone* published in his *Flores de Musica* in 1620, and no. 20 in G, a relatively sedate work, is entitled *Fuga 7 Toni* in the source. One short fantasia (no. 12 in G minor) is in two parts only and may well be a teaching piece, and no. 1 in C begins with imitative writing and contains several passages in two parts only including echo effects, and concludes with toccata-like passagework. A solitary *Ricercar on the 9th Tone* of almost 300 bars based on a subject also used by Andrea Gabrieli completes the works presented as authentic. Most of these fascinating pieces contain contrapuntal writing of the highest quality, and can be considered a compendium of devices available to the skilled craftsman; the technical problems posed in places are immense, with most pieces progressing to rapid figuration.

Five pieces are listed here as being of dubious authenticity despite carrying ascriptions to Sweelinck in the sources. The *Praeludium Pedaliter* is a variant of the *Fantasia mit Bindungen* (no. 19) and a short capriccio utilizes

the descending chromatic hexachord, but its somewhat inferior writing makes it unlikely to be by Sweelinck. Three *ricercars* (one of which is canzona-like with its dactylic rhythm, the other two being more toccata-like) are included purely on the basis of being ascribed to the Amsterdam master in the otherwise reliable Turin tablatures; although they are quite dissimilar to any other works by Sweelinck, they are not without interest and charm.

This volume concludes with a thoughtful essay in English and German on the types of instruments Sweelinck would have known and played, and what is certain to be considered a highly provocative assignment of pieces to specific instruments. Dirksen and Vogel have set a very high standard in the re-presentation of pieces well known from previous editions. This volume is very highly recommended not only to organists, but as most of the pieces are playable on one manual only, they can also be considered valuable material for harpsichordists and clavichordists—well worth the time taken in learning them and mastering the considerable technical demands. This new edition of the *Fantasias* is highly recommended and will provide many works eminently suitable for recitals and post-service voluntaries.

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He said, she said: A conversation with James & Marilyn Biery

Joyce Johnson Robinson

James and Marilyn Biery are two very active composers, performers, and church musicians. Husband and wife, they share leadership of the music program at the Cathedral of St. Paul in St. Paul, Minnesota. They met at Northwestern University, where both studied organ (that organ department, as most know, no longer exists).

Marilyn Biery, who holds bachelor's and master's degrees in organ and church music from Northwestern, and a DMA from the University of Minnesota, served as director of music at First Church of Christ in Hartford from 1986-96; she is now associate director of music at the Cathedral of St. Paul. James Biery, who also holds bachelor's and master's degrees in organ and church music from Northwestern, served as director of music at Holy Trinity Church in Wallingford, Connecticut from 1982-89, and from 1989 until 1996 as organist and director of music at the Cathedral of St. Joseph in Hartford, assuming the position of director of music at the Cathedral of St. Paul in 1996.

Both Bierys are prolific composers (see the complete list of their works on their website, <<http://home.att.net/~jrbiery/>>). Their works are published by MorningStar, GIA, Oregon Catholic Press, Boosey & Hawkes, Alliance, and Augsburg Fortress. Marilyn has also been a contributor to THE DIAPASON (see "The Organ in Concert," January 2005). We visited with the Bierys in St. Paul in July 2007.

Joyce Robinson: How did you get into this? Marilyn, you were a pastor's kid, so you had that early exposure. James, how about you?

James Biery: I was a kid of parents who went to church! (laughter) Actually, my grandfather on my mother's side was a minister, so that's in my blood. We went to church, a fairly little church in Plattsmouth, Nebraska, but it was fortunate enough to have a pipe organ, a five-rank Reuter. It could shake the pews, in its own way, and it made an impression.

JR: How old were you when you got on the bench?

JB: Eleven, maybe ten.

Marilyn Biery: I was eleven. I looked through my diaries and I had the date of my first organ lesson! Isn't that cool.

JB: It's a funny thing, but you get the bug somehow. And it was pretty strong. After I'd seen a real music program in Omaha, and started studying with a real organ teacher, then I really got hooked.

JR: I find it interesting that you, Marilyn, have a doctorate in organ, and James, you went the route of getting a master's and then the AGO's Fellow and Choirmaster certificates.

JB: I went through a little period when I thought it was fun to do that. Schooling is not my cup of tea.

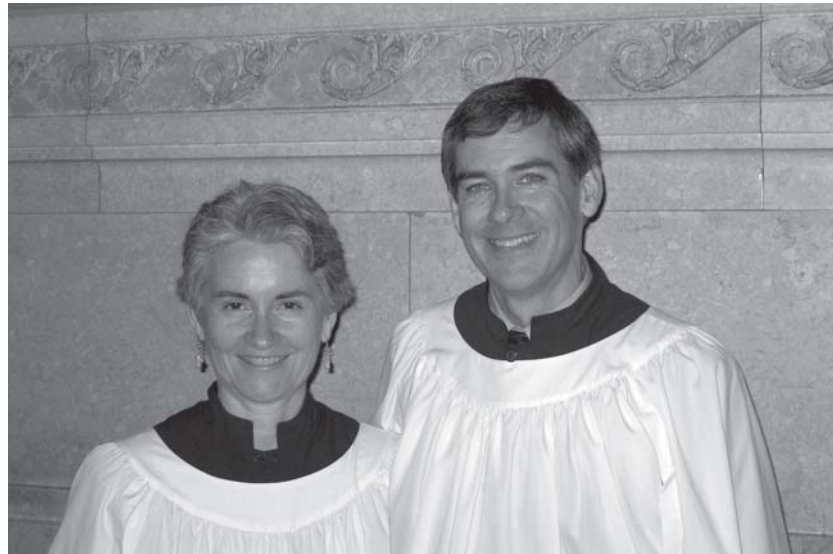
MB: But I like school. James reads books and does all these things on his own—like the [AGO] Fellow and the Choirmaster; he did that all on his own.

JB: That's not really true. We had gone to New York at that point, to study with Walter Hulse, improvisation and various things. I enjoyed that.

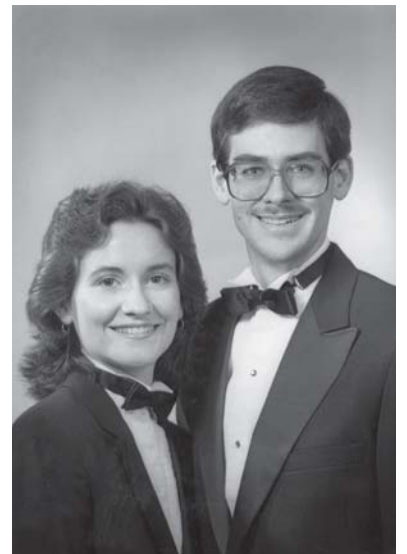
MB: But he still reads books. I only do if I'm taking a class.

JB: Everyone has their motivators.

MB: So I needed a class—a regimen and a schedule. Actually, I started my doctorate in conducting; I didn't want another degree in organ. I started it in Connecticut; then we moved, and I thought that I was going to finish it in conducting, but at that time they didn't have a doctorate in conducting in Minnesota, believe it or not. The state with St. Olaf and such places, yet a conducting doctorate just didn't exist! So when I moved here, I was



Marilyn and James Biery, May 2006



The Bierys in 1989



Cathedral Choir, Christmas 2003



Bierys in Hartford, September 1993



Grigg Fountain and James Biery, Northwestern University, 1974



Cathedral of St. Paul

for one very short semester looking at the orchestral program, but decided pretty quickly that I wasn't interested in being an orchestral conductor. I switched back to organ. It was a good thing. It was fun.

JR: You'd both been in Connecticut in separate positions. When you came to Minnesota, was it just you, James, taking this job?

JB: Yes.

MB: He was nice. I said I'd be happy to move if I could just go and not have to work, because I was in the middle of the degree, and at that point I had decided that I was going to be a director of choral activities in a college. That was my career goal. I wasn't thinking "church job." We agreed that we would move and figure out if we could live here on his salary, and I'd go to school and find something else. There was a budget for an assistant position, which they had before, so he started interviewing people as soon as he got here; and along about November, said, "let's just hire Marilyn." So it was a temporary thing and I just never left.

JB: It worked out nicely because we went through the process—we advertised the position, we were interviewing and auditioning, and I had a committee. We reached a certain point where one of the people on the committee said "Why aren't we just hiring your wife?" But it was better that it didn't come from me; rather, it came from the parish.

MB: So I did that part-time for three years; when I finished the degree in '99, the pastor said, "please put in a proposal to increase your hours to 20 hours a week." At that point it was perfect to just keep it at 20, because our daughter was

ten. It was so nice to work in the same place. We knew we could work together, and in fact we've done things together almost our whole married life. The building needs two people; in fact, more than two people.

JR: But you knew that working together would succeed.

MB: Oh, yes. We've done it for years. When we were students together, we'd do things together, and then before I finished my degree we were in one church and we used to do some things together. We've been together for 30 years. I've always helped out at his churches, and he's always helped out at mine. I always knew we'd enjoy working together. I just like being in the same room with him all the time! (laughs) I like to hear him play the organ and we like to do things together.

JR: James, you are director of music at the cathedral, and Marilyn, you are associate director. Are you the entire music staff?

JB: Well, yes and no. We have music staff at the diocesan level too. Michael Silhavy is in charge of diocesan events. We are also fortunate to have Lawrence Lawyer as our assistant in music, helping with a multitude of musical and administrative duties.

JR: Who does what?

JB: In order to cover everything that happens in the building, there really are four of us who are regularly employed here.

MB: Who are actual musicians and not administrative.

JB: We're talking about organists and directors.

MB: For diocesan events, where the bishop comes, we have Michael, who's next door, who does those, with our help. But he can ask anybody in the diocese, so if he knows that it's a really busy time for us, he can ask someone at the seminary to come in and play for an ordination Mass. Michael doesn't get involved with anything on a parish level. There is a separate choir he conducts, which is mostly volunteers, about 60 or 80 people. We do the day-to-day work, but we get involved when he asks us. Michael used to work at GIA years ago, then he moved to the cathedral in Duluth, then moved down here as the worship center director. We've known him for almost twenty years.



James and Marilyn at the Cathedral of St. Paul



Marilyn in Connecticut, 1987



1981 Toledo competition winner

We do four weekend masses with organ; there is another one with cantor only, just a sung Mass. Right now all three of us are going to be at the choir Mass, which is our high Mass. We both play the organ, we both direct; Lawrence Lawyer, our music assistant, at this point doesn't do any directing, but we're hoping he will. We have the Cathedral Choir at the 10 am Mass and we both switch off and do everything—if we're not playing, we sing. I do another weekend Mass, and we rotate, and he'll do two Masses a weekend and Lawrence does one. The St. Cecilia Choir is the kids' choir, and all three of us do that. You can listen to sound bites of that on the web. (See <www.cathedralsaintpaul.org/calendars/sounds.asp>.)

JR: What's the size of your main adult choir?

JB: 30–35.

MB: It fluctuates. There are nine section leaders, and then we have 20 or 25 really good volunteers. The main core is 30.

JR: How many children's choirs are there?

JB: One.

MB: We started branching off by using the older girls for some things, so we've developed a group of six or eight older girls that we call the Schola. We also invented something new for the boys, because a lot of them are home-schooled kids. So they come with their families.

JB: We just really didn't have the heart to turn them loose when their voices changed. One family, just the sweetest people, asked if there was something we could do. My first answer was no, I'm sorry, it's a treble choir. Then I thought about it for a week or two, and talked to the person who was then running it with me, and we decided to figure out a way to deal with this. We're doing the *Voices for Life* program, the RSCM program, which is very nice. So at first we occasionally had them sing on some things, but it's gone even beyond that now. We had three of these boys with changed voices last year, and they were doing some things on their own, too.

MB: We had them ring handbells—if you listen to one of our pieces that's on the website, his *O Come Divine Messiah*—that's everybody. That's our daughter

playing the oboe, and the main chorus singing the whole thing; the Schola sings the middle section, and the boys are ringing the bells. We're doing two pieces this year where we taught them the bass line—I'm sure one of them's going to be a tenor—but James taught them how to read the bass line.

JB: Another wonderful thing as you know with *Voices for Life*—they have some musical skills, rudimentary, but in some ways, better than some of our adult singers.

MB: They learned the bass part of an *Ave Verum* of Byrd, and then of the Tallis *If Ye Love Me*, and *With a Voice of Singing*. The girls who were trebles sang the soprano part with the adult choir, and the boys—I put them in with the basses, and the basses loved it. Some day, some choir director in some church somewhere is going to thank us because she'll have these three boys who then, grown-up, will still have it in them.

As cathedrals go, and I could be wrong about this, we have one of the more active parishes in the United States. But it's just like any kind of city church—the parish, for the children and for the parish choir in a building like this, is usually smaller than in suburban churches. We have 30 kids in the choir, which we think is really good. I'd love to have 50!

JB: The parish tends to be more singles and folks who move in and out—a large turnover; some families too.

MB: For a while, our biggest parishioner group was the 29 to 39 single female. We had a lot of young professional women in the choir.

JR: How do you divide the conducting and accompanying tasks?

JB: One thing that we discovered along the way is that for the most part it doesn't work to switch off conducting and organ playing in the middle of a concert. (chuckling) We used to do that, and it just makes things harder. There's something about the continuity and how to budget time and that sort of thing. So we did stop doing that a few years ago. Working backwards from that, the one concert that we do every year is around Advent/Christmas. It will work out that whoever is conducting that concert will do a lot of the rehearsal through November–December. But that's the exception.

During most of the year, we just split things up—sometimes it's back and forth in a rehearsal, sometimes she'll take half of the rehearsal and I'll take the second half—it depends what we're doing.

MB: He sings baritone, and I sing soprano. You know the Allegri *Miserere*, the one with the high Cs—right now we only have one person in the choir who can sing the high Cs. So it means that he has to conduct, because I have to sing those. My voice tends to be better for the Renaissance things; I don't have much vibrato, and it's a small, light tone. During Lent I do more singing with the choir, because we do more Renaissance works then, and he'll do most of the conducting, whereas we need him more for pieces of other periods, so then I'll conduct more of the things we need him to sing on; if we have brass and such and it's a big celebration that needs improvisation, we're more comfortable having him at the organ and me conducting. The things needing a lot of filling in or improvisation—he tends to get those. The last deciding factor is whoever's not sick of something. Sometimes I'll say, "I conducted that last time, you do it"—it's more a matter of what would be most fun to do next time.

JB: One thing that sets us apart from 99% of the rest of the world is that neither of us likes to have an anthem marked—with all the breathing, and the interpretation. And then everybody has it marked, we sing it the way we did last time, and the time before that, and the ten times before that! That just drives us both nutty—because every time we bring out a piece, you have different singers, things are always a little different, you have a little different idea of how the piece should go, or maybe you've actually even learned something about it! Part of it sometimes is boredom—you know, "I've done this piece five times in a row, it's time for you to do it." It drives our singers nutty, because most of them come from other choirs where you have markings in your part, and you can expect that the conductor will do it that way. And people who have sung with us for 11 years will say, "But I have marked a breath there"—well, we don't want a breath there this time! (laughter)

JR: Since both of you are composers, how do you handle pieces you've written? If you wrote an anthem, do you play it, do you conduct it?

JB: That's a great question, because sometimes if you've written a piece, you learn more if you're not the one who conducts it. I think frequently we might do it that way. If it's a piece that I've writ-

ten, that I want to try out, I will have her conduct it, because then I'll find out how clear I have been in the notation—there are written indications that somebody else will interpret totally differently from the way I think it should be.

MB: He tends to write more choral things right now, and I tend to do a few more organ pieces. So he tends to play my organ pieces, more than I do.

JB: Another thing I like is if it's a piece that we're trying out, I would prefer to just listen, or if it's accompanied, just sit at the piano or organ, and not be in charge.

MB: I generally tend to do more of the conducting in his pieces, too. When we celebrated our tenth anniversary at the cathedral, we had decided that I would do all the conducting. In fact, the program says that I did all the conducting. But then there were two pieces, which aren't marked in your program, that at the last minute we decided Jim should do, partly because of the makeup of our sopranos—he always conducts the *Ubi Caritas*—and they're more used to him.

JB: It kind of breaks the rule of what I was just saying. In that case, they're kind of used to doing it in a certain way. We had to do all these things in a short rehearsal time, so—

MB: It was easier. The other piece was *Ave Maria*, and the sopranos needed me, so at the last minute we decided to switch, and he conducted those two pieces, and I did the rest of the conducting. We have a recording of that. We also have done hymn festivals, with Michael, where we put our two choirs together.

JB: Michael is very interested in hymnology. He has a gift for being able to put things together in interesting ways, and he can also write a really nice script for a program like that.

MB: For one of our Christmas programs, we had a set of poetry commissioned, *Near Breath*, which is really wonderful, from Anna George Meek, one of our section leaders. The whole program was based around that, and she intertwined the music we were doing.

JR: The cathedral is quite a presence—for instance, you've had the Minnesota Orchestra playing here, doing the Bruckner symphonies, and those were conceived for a cathedral-type ambiance.

JB: We are really excited about that. Osmo Vänskä, that's his baby.

JR: Is that something you originated?

JB: No, he was behind the whole thing. He came to us with his proposal to do this. The performance is done two or

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The Bierys in Connecticut, 1985

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Biery ad (artwork by Tom Colletta)

three times, only once in the cathedral, but the cathedral one is the “main” performance—it’s the one that gets broadcast, and so forth.

MB: There are organizations that use the building a lot—Philip Brunelle uses it a lot for VocalEssence. Every time they bring over a boy choir group, they use the cathedral; I’m not sure why not the Basilica of St. Mary in Minneapolis, except that probably we seat more people.

JB: I think also he has sort of a Minneapolis group, so it’s an outreach to come over to “this” side.

MB: It’s just too much of a cavern for a small sixteen-voice group. We’ve had other groups like the National Lutheran Choir try it, and they ended up over at the Basilica of St. Mary too, because the room’s too wide, too big. You can have too much acoustic.

JR: Did either of you formally study composition? James, you reportedly taught yourself—studying organ literature and orchestral scores.

JB: Marilyn thinks that’s how it started out, and I think she’s right!

MB: We used to play duets. When we started out as players, we wanted to play organ duets and we still do—we do two-organ things now too—but there isn’t much repertoire out there that’s really very interesting.

JB: We got bored in a hurry. So I just started looking around for different things to do, and the transcription idea was appealing, and it ended up being intensive score study.

MB: I’ll never forget his very first

piece—his parents had died and he was in a situation where the church was full-time but it didn’t take up his whole day. And we lived nearby and I was gone most of the day.

JB: At times it was very, very busy, but then there were other times when, frankly, there wasn’t that much to do.

MB: I remember coming home, and he had said to me earlier, you know the famous *Make Me a Channel of Your Peace*—he said, kind of on a dare to himself, “I think I could write something on that text and I think I could get it published.” He’d never written anything before except little choral sentences or whatever. I came home from Hartford one day, and he said, “I wrote a piece today.” And that kept happening for a while. I’d come home and say, “What did you do today, dear?” “Oh, I wrote a piece.” (laughter)

JB: One day, she came home, and I said, “I wrote a Christmas piece, only it needs words. No hurry!”

MB: “—but I want it for my rehearsal next week.” (laughter) He said “I want to do it for our Christmas program,” and could I do some text? He showed me the tune, and I sat right down and wrote something, and we got that published pretty fast. He always says “I don’t need it right away—but could you do it tomorrow?”

JR: Do you have any compositional process, or do you just hear a tune going through your head and take it from there?

JB: Grief.



James Biery, age 13, playing his sister Jane’s wedding, 1969

MB: Grief and angst and paranoia—both of us. He’s just as bad.

JB: Everything’s a little different. So I don’t know if there really is any “process.” Choral music is different from organ music.

MB: We do things without the keyboard, sometimes. But I always use it, as I need to.

JB: I have found that the things that I’m most proud of and happiest about are pieces where the bulk of the whole thing has been done at one session—like in one day. It takes weeks or months to finish it and flesh out all the details, but I do find that the best things are done at one sitting.

JR: Do you have a keyboard hooked up to “Finale” at home?

JB: We do.

MB: He just built us a “virtual organ.” He ordered the pedalboard and the keyboards, and he has it hooked up—which organ are we playing right now, whose is it?

JB: It’s a Casavant organ, from Champaign, Illinois.

MB: It’s a great little practice instrument. Our basement’s small. It beats an electronic. It sounds just like a real organ.

JB: I can play that thing for hours on end and not get sick of it, which is saying a lot. I never have run into any electronic where I could do that. It has the advantage of being connected to the computer.

MB: We can compose on it. I’ve just started using it. I’m not as computer-happy as he is; I love to use it once it’s all set up, but he has to show me and then I’m fine.

JB: It has been interesting to grow with this technology, because I always used to write things out, paper and pencil, first, and then gradually move to the computer program. I found as the years have gone by that the computer portion of that has crept in earlier and earlier in the process. In fact, it’s right at the beginning now; even if I do write things on pencil and paper, generally there’s a computer file to start with.

MB: It looks nice, and my handwriting’s terrible, and for me I just put everything in after I plunk away, and then I can fiddle with it.

JB: We have our laptops, and once you get a piece to a certain point, you can just sit there and listen to it, and change things around, and you don’t have to be anywhere near a keyboard.

MB: I’ve been doing more words lately—organ music and more texts. The one I’m happiest with is my setting of the Beatitudes—everybody wants to sing them, and there just are not many choral settings that don’t get pretty redundant.

JB: It’s a hard text to set. The form doesn’t really lend itself too well. She did a strophic hymn that’s inspired by the text, to get around that problem. And I think it’s really very nice.

MB: That took a year. But anyway, Jim has a piece based on it, too, with descant, and middle stanza parts.

JR: Tell me about *Stir Up Thy Power, O Lord*, which is a nice anthem for a small choir.

JB: That anthem is almost entirely in unison. In fact, it could be done in unison. It’s kind of surprising. We have a composer friend who heard the premiere of that, and he has a very sophisticated ear, and one of his comments at the end was that he wasn’t really quite aware that it was almost all unison! I thought that was a very nice compliment.

JR: Congratulations, you got ASCA-PLUS awards in 2006 and 2007.

JB: Yes. It is really a nice little program, because it recognizes composers who have pieces that are actually being performed, but in places that don’t generate performance fees, namely in churches. I fill in an application, then I Google my name and try to find all these places where things are being done, and it’s amazing! But they’re all at church services, or occasionally recitals and things.

MB: College choirs do his *O Sacrum Convivium* a lot, and *O Holy Night*.

JR: Marilyn, let me ask you about your new music championing. You wrote an article for THE DIAPASON about MorningStar’s Concert Organ series, and last I looked it has three dozen titles in it. Is it doing well?

JB: The publisher is not pulling the plug on it, so I think that’s a good sign.

MB: I’ve been so disappointed all along in the way people are NOT interested in new music—we’ve noticed it in our own things, and I’ve noticed it a lot with organ music. I am disappointed in the lack of widespread interest in simply supporting these composers.

JB: My theory is that the problem is that there was a period where there was so much avant garde music and music that was just plain hard to listen to, and so many people got turned off to the idea of new music. It’s too bad, because many composers are writing very easy-to-listen-to music now. If anything, I’d say that’s the preponderance of what’s being written.

MB: I think it’s coming back.
JB: I don’t think the market has caught up with the new trend yet.

MB: And it’s hard to get things published.

JB: And organists—well, churches—tend to be on the conservative side, so that enters into the picture too.

MB: I think that the more original you are as a composer, the harder it is for your piece to get published. One composer I was working with for so long wrote this incredible organ duet and other pieces that were so amazing, and one response from a publisher was, “it’s a magnificent piece of music, but it simply won’t sell.”

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James Russell Biery, age 15, in Capehart Chapel, Offutt Air Force Base, 1971

JR: How did you get into writing texts?

MB: We took a hymnody class together at Northwestern. After that hymnody class, and feeling "gee, I'd like to do this," I would do a few a couple times a year, and I had maybe a dozen, but in my mind I felt that I'd written a hundred in my life. All of a sudden I thought, "wait a minute, I'm in my forties, I write one a year—how am I going to get up to a hundred? This is not going to work."

At that time my dad died. And—I think you have to have suffered a little before you can write any kind of hymnody. And I had quite a bit of suffering. My dad had Alzheimer's, as his father did, and I was there at the end. His pastor said this wonderful prayer over him as he was dying, about how he knew that Al was in two wonderful places: he was very present on earth, that he can feel all his family's love, and yet he's one step into heaven and he can see the glory. It set off a hymn, which I knew was inspired from that. So I wrote a bunch of hymns; I must have written three, four, five dozen. I'm not quite up to a hundred, but I'm not dead yet!

JB: For a while, Marilyn was doing it as a daily discipline. You were going through the meters—sitting down and writing one every day.

MB: That was hard to keep up every day. It's like practicing an etude every day, after a while you have a certain amount of technique. But I miss the discipline of it; I've gotten out of that habit. I did that for about a year or two. Now I do things on request, or if he has something and he wants help. And this year, do you know the Eric Whitacre piece that everyone sings—*Lux aurumque*—he had this piece that he'd written, which was in English verse that he had translated into Latin. I wrote a text, and then a woman in the choir translated it into Latin for us. That one will be published in a little bit. It's a cool thing to have somebody in your choir who can translate something into Latin for you.

JB: So she did an English text, and then Maryann Corbett did a Latin translation, and then I wrote a piece on the Latin, *Surge inluminare*, for choir and harp. The next step was that the publisher wanted an English translation—an English text that could be sung. So then they had to go back and recreate another thing, so it was like going around in a circle back to the English. It was interesting!

MB: We like to do a lot of different things: we both like to sing, to play, to conduct, to write, and I like to do the hymn texts. It keeps us from getting burned out. So right at the moment, I'm writing general things.

JR: What about your duets? You sometimes perform as a duo, is this just occasionally?

JB: Not so much recently.

MB: We used to do two-organ things, and we got a little tired of that, because we'd done all the repertoire multiple times.

JB: Two-organ repertoire, you just can't take it on the road. Every situation is totally different. We did do a two-organ program in Milwaukee last year. That



James Biery, mano a manual

was fun, but there are limits to what you can do with that.

MB: The registration time is immense. It takes a good five or six hours just to register pieces, and then if you're lucky you've got four or five hours the next day to work all the bugs out. It takes a lot of time. So we tend to play duets here, simply because it's easier—it's our instrument, we can register them over a period of a couple months, or whenever we feel like it. We've given up on the touring because it takes so long. If we were going to do something, we would have to allow three full days of just practicing. We can do it in two, but it's hard.

JR: One last question—how do you keep a general balance in life, physical health along with everything else?

JB: I bike ride. It helps.

MB: I've been riding a couple times a week. And the Y's right down the street.



James and Marilyn in Milwaukee, 2006

We walk a lot—walk and talk. In winter it's hard to get out, because the wind is so bad and it's hard to walk. That's when we're better about going to the Y. But we eat as healthfully as we can, so we try to do as much as we can. The mental health—I have no clue!

JB: Neither of us has ever figured out how to be well rounded!

MB: Well, we're two perfectionists, and we tend to be very precise, and it's not easy to work with that. Our choir does really well with it, but in an office

situation that can be hard for people who aren't as interested in getting details done.

JR: Do you have any other hobbies?

MB: I'm the parent organizer for our daughter's swim team, so other than that, no, just exercise and eating right, and wine! And keeping up with our daughter. When she leaves, I don't know what we'll do. Internet stuff.

JR: Thank you!

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- | | |
|----------------|--------|
| 1. Bourdon | 16' |
| 2. Principal | 8' |
| 3. Gamba | 8' |
| 4. Dolce | 8' |
| 5. Gedeckt | 8' |
| 6. Octav | 4' |
| 7. Flûte harm. | 4' |
| 8. Octav | 2' |
| 9. Mixtur 4f. | 2 2/3' |
| 10. Trompete | 8' |

II. Manual ① C – f³

- | | |
|---------------------|-----|
| 11. Liebl. Gedeckt | 16' |
| 12. Geigenprincipal | 8' |
| 13. Flauto dolce | 8' |
| 14. Salicional | 8' |
| 15. Aeoline | 8' |
| 16. Voix céleste | 8' |
| 17. Fugara | 4' |
| 18. Flûte d'amour | 4' |
| 19. Oboe | 8' |
| Tremulo | |

P. Pedal C – d¹

- | | |
|-------------------|-----|
| 20. Principalbass | 16' |
| 21. Harmonikabass | 16' |
| 22. Subbass | 16' |
| 23. Flötenbass | 8' |
| 24. Violoncello | 8' |

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Aspects of French Symphonic Organ Music: L'Organiste Liturgique, L'Organiste Moderne, L'Organiste Pratique?

Joris Verdin

Introduction

We can no longer refer to the 19th century as the “last century”; it belongs now, definitively, to history. As a result, 19th century music has become “early music.” Whether this is a positive or negative development I cannot say, but as a consequence of this music becoming ever more distant from our own time, the importance of collecting and preserving as much knowledge as possible increases. Such insights are essential for an accurate assessment of the surviving scores, texts and other sources.

This article will deal with several aspects of 19th-century French symphonic organ music, each of which can influence our appreciation and performance of this literature. Our perceptions of the repertoire in question are colored by such typically 20th-century ideals that it is now high time for the 21st century to contribute its own. As well as the currently typical philological (“musicological”) approach to the score, one should now evaluate the bigger picture. The context of French symphonic organ music as a part of 19th century music in general is an important concept for those who approach it creatively.

“Mon orgue c'est mon orchestre”

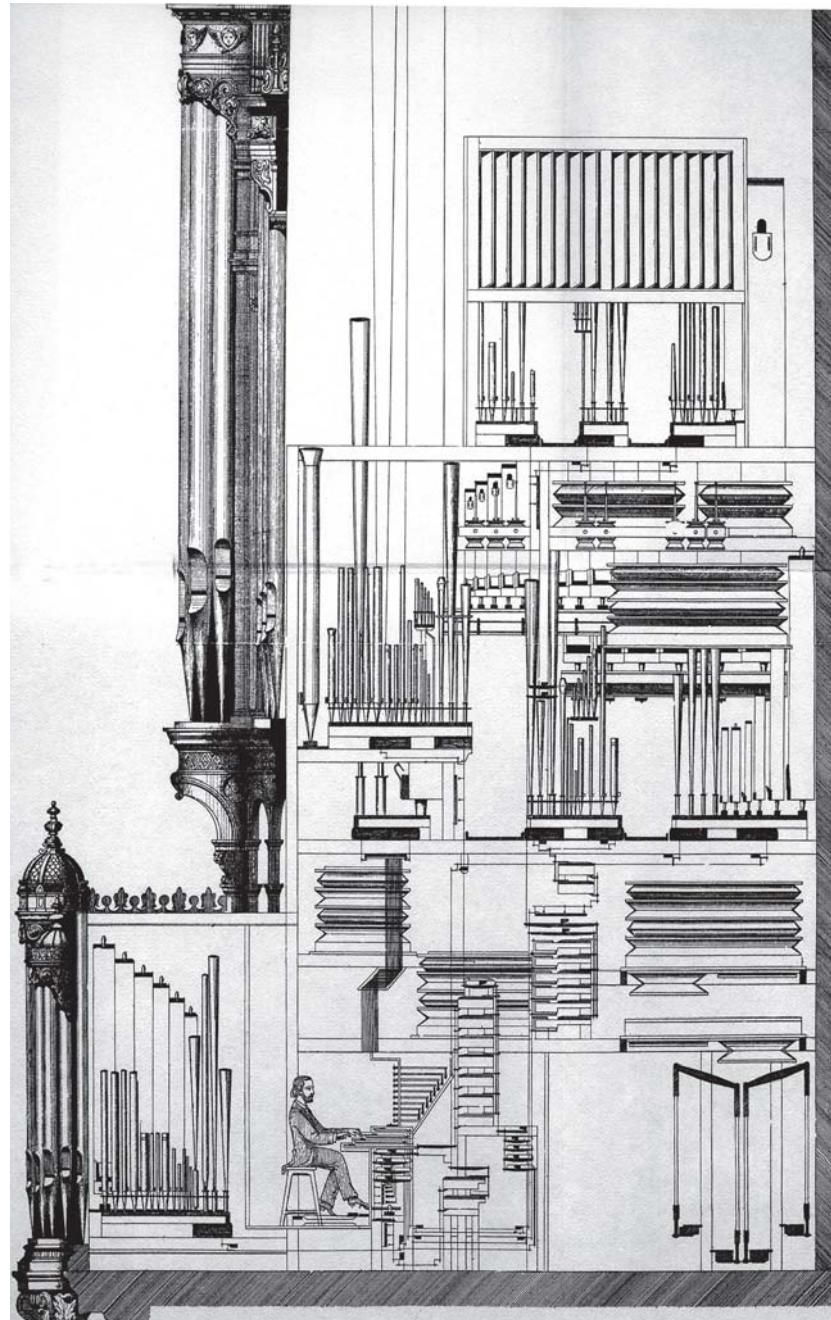
“French” is not difficult to define. It indicates, in general, the areas where the French language defined the culture in the 19th century: France, Belgium, parts of Switzerland and Spain, but with influences felt throughout Europe.

“Symphonic” has more or less the same clear meaning for everyone: we speak about symphonic music, a symphony orchestra, a symphonic suite, etc. Symphonic organ music, then, refers to symphonic music played on the organ, or music played on a symphonic organ. The first definition, in the sense of musical structure, requires no further comment. It is self-explanatory that the typical forms of symphonic music could also be applied to organ music. The second explanation describes the ensemble playing of different groups of instruments resulting in a cumulative sound-concept: that of the orchestra. This is nothing new, but still this idea has an essential importance for the sound of the organ.

The term “romantic” is often used in this context within the organ world. But what IS romantic? Is it a synonym for *tempo rubato*? For *legato*? *Ad libitum*? *Senza rigore*? In any case it has little to do with symphonic music, but refers rather to the evoking or expressing of extra-musical feelings. In this regard 19th-century music is no different than the music of any other period. An *O Mensch bewein dein Sünde gross* is at least as “romantic” as a *Scherzo Symphonique*. A *Toccata per l'elevazione* conjures at least as many images above the altar as a *Prière à notre Dame*. In fact, what we have here is one of those 20th-century ideals that color our view of 19th-century music: the term “romantic” was used in the 20th century to distance itself from the previous century, but today we are hardly aware of this. We would rather, therefore, speak about symphonic music and symphonic organs.

Of course some organs, mainly from the early 19th century, were “romantic.” However, the stops that were introduced at the time to imitate colorful instruments were intended as “decoration,” without influence on the sound of the ensemble, and therefore not symphonic. The “real” symphonic organ came about when the ensemble-ideal began to determine the direction of organ-building development. Solo stops remained important, but only on the condition that their function within the ensemble was of primary importance.

What would we think of a colorful *Cor Anglais* without the necessary *Hautbois*,



St. Eustache, taken from Ply's 1878 book, showing the organist playing the bass with his left foot, and using the swell box with his right one

just as in an orchestra? This is why one finds a minimum of solo stops on small organs. Not for nothing did Lefébure-Wely describe the harmonium as a “symphonic instrument”: an instrument with a compact and flexible ensemble made up of strongly differentiated colors. One of the consequences is as follows: In the context of the orchestra it is normal practice to hold sectional rehearsals. Why not then for the organ? Because an organist only has one head? But the conductor also has only one head and he allows the different groups to play beautifully together.

Symphonic organ music does something similar. The “symphonic organist” is comparable with the conductor; it is up to him to decide whether the oboe solo works with the accompaniment of the strings, for example. It is not the oboist's problem in the first instance. The two hands of the symphonic organist behave in exactly the same way as the orchestra. The soloist determines his own expression while the accompaniment gives the framework wherein the soloist's freedom comes to life. In other instances, where the orchestra sounds as one instrument to illustrate power and rhythm, for example in the scherzo or finale of a symphony, then it is the responsibility of the conductor to ensure that everything sounds together. In short, the organist must be able to adapt his way of playing to every musical situation. Insight, when referring to a symphonic score, is not

In other words, we see here a clear line of separation between the secular symphony and organ repertoire. Only the structural element remains important within the context of the symphony; the performance elements become different. They become adapted to the demands of the “modern” organ—distant and monumental.

It is not necessary to require the same precision and co-ordination of the hands and feet with the release as with the attack.³

... whereby Widor indicates that such an approach was considered sound.

L'Orgue Moderne

The French classical organ of around 1700 also had orchestral associations, referring to the orchestra of the time. Trompettes, cromornes and flutes were typical colors, but without the concept of ensemble being of importance. The irreplaceable *Plein Jeu* can be considered the most characteristic organ sound in this context. But the *Plein Jeu* is of course decidedly non-orchestral, far less symphonic. It remains a *Blockwerk*, a massive pyramid of sound. The *Plein Jeu* is also the first element that disappears in the 19th century. (The *Plein Jeu* as registration remains in use only in the liturgy, to accompany plainchant.) Of course the *Jeu de Tierce* also disappears; the sound is too nasal, and reminded the listener too much of old instruments with more overtones than fundamental. As a result it was less useful for the ensemble registration ideal.

Now, an important difference between the classical and the symphonic organ can be found in the pitch basis of the basses, specifically in the pedal. The classical organ is based completely on the 8'. In the case of the *Plein Jeu*, a 16' stop can be used, but the tonal basis remains the 8'. The pedal specification is based on the 8' flute or trompette, not the 16'. The classical French organ shares this feature with the French baroque orchestra where no (or at least very few) double basses were used.

The great change happened around 1750 with the so-called “Concerts Spirituels,”⁴ where double basses were indeed introduced. From this time onward, French organs began to feature 16' stops in the pedal. This didn't make the organ symphonic, but it can at least be considered a condition for an organ to be deemed symphonic. The pedal department of the symphonic organ is then just an expansion of the flutes and reeds at 8' and 4' with the corresponding 16' stops. The essential implication is that the “symphonic” pedal completely takes over the bass function.

One can see this in the music of Lefébure-Wely and his colleagues, for example Franck or Batiste. If one then considers that the pedal represents the basses of the orchestra, this leads of course to implications for the way in which the pedal must be played. The double-basses are of course played with bows, while the bass trombones, and tubas (or ophicleides in this musical context), represented in the organ by the reeds, are dependent on the human breath, with all the implied consequences for the initial sound. Total legato is, then, unthinkable, just as in the symphony orchestra.

This original symphonic manner of playing, that is to say not absolutely legato, is mirrored by the construction of the organs. Basses, by definition, sound low—in the lower regions of the pedal, easily accessible by the left foot. This leaves the right foot free to manipulate the *cuillère* swell box, which is found on the right hand side of the pedalboard. Legato playing in the pedal finds its origins when the organ began to become considered “sacred” or least disassociat-

limited to the study of the notes—insight dictates which voices may have freedom, and which may not.

The connotations of the term “symphonic” with regards to the organ changed substantially around the beginning of the 20th century. Initially it referred to the sound-concept it shared in common with the orchestra. However, with the reform movement in church music, and especially in organ philosophy, the term gradually began to become separated from its direct reference to orchestral instruments. The symphonic organ became “elevated,” even “spiritualized.”

Widor explains it as follows:

The possibility to enclose a complete organ in an opened or closed prison (at the will of the player), the freedom to mix sound-colors, the means by which to louden or soften, independence of rhythm, certainty of attack, equality of contrasts, and, finally, a complete expansion of colors; palette full of the most varied sounds, harmonic flutes, strings with beards, English horns, trumpets, *Voix Célestes*, foundations and reeds of an until then [until the organs of Cavallé-Coll] unknown quality and variety. This is the modern organ, essentially symphonic.¹

This has consequences for performance practice:

This is the way in which the organ symphony is different from the orchestral symphony. Confusion of the styles is not possible. One shall never again write in the same manner for organ as for orchestra...²



The Madeleine at Lefébure's time, showing the people attending the service, separated from the others coming in and out for the pleasure of their ears and eyes (the author's collection)

ed from its human elements. It receives, then, an endless, eternal breath, more of which anon. From that moment the swell box and its position also changed: it became balanced and centrally located in the console.

La Peste de l'orgue

The swell box brings us to the following essential element of the symphonic style: dynamics.⁵ In the context of the importance of control and flexibility of volume in the symphonic "language," it must be recognized that the increase of intensity, in the strings as well as in the brass, is reflected in the specifications of the organs. As a direct consequence comes the desire to be able to completely control the sound using a flexible mechanical system.

In order to be able to understand this better, we turn our attention briefly to the principles of expression in this period. The main factor when considering expression is dynamics. The normal shape of the dynamics is determined by the content of the musical phrase. A normal curve describes a rise-and-fall movement: an "opening out" from the point of departure, a climax, and a return to the initial point. To work against the gravity requires a certain energy—in other words, a general crescendo-diminuendo pattern is the basis for a normal musical phrase. The beginning and end of the phrase are determined by rests, or by slurs. If this was indeed the normal dynamic pattern, then its notation by composers was not necessary. It was only when the composer wished to indicate another expression that the change in intensity was expressed in symbols or words.

Over this basic curve are added the accents of a phrase. These accents were classified into three types, each of which has a consequence for the dynamic.⁶ The first is the *metrical* accent: this places the emphasis on the strong part of the bar. The metrical accent determines how the listener experiences the bar, and also determines the basic character of the piece. (In the current performance practice of early music, the metrical accent is omnipresent.) The second accent is *rhythmic*: it determines the rhythms or figures, further illustrated by upbeats, syncopation, subdivision of the beat, etc. The rhythm of the phrase requires a dynamic indication whereby the meter no longer follows a straight line, but instead follows an interesting and varied course. The third accent is *pathetic*: the feeling of the performer, or the transmission of this feeling to the listener giving rise to additional strong accents, independent of those already discussed. These accents can be notated in the score, but this is not necessarily the case. The essence of this accent is the experience of the performing artist who transmits the expression of his emotions through dynamics.

This phenomenon was already recognized, by Rousseau for instance, but it becomes a parameter of primary importance in the middle of the 19th century. A hierarchy of accents begins to develop. The pathetic accent becomes more important than the rhythmic, which in turn is more important than the metrical. The "virtuosity" of the swell box must be seen within this context. If one, as a consummate artist, wishes to be able to express the

whole gamut of feelings, then one must have complete control over the dynamics. Therefore the right foot spends ever more time on the swell pedal. (It goes without saying that this clarifies the great success of the harmonium.) In this way the organ gains the power of expression of any other instrument. This was essential to bring the organ out of the historical low-point it had found itself in.

The old joke that French organists could only play with the left foot was simply the truth! They were "left-foot virtuosos" and "right-foot virtuosos," but the right foot remained on the swell pedal (certain Hammond virtuosos still have this technique). This is evidenced by an astonishing comment from Lefébure-Wely writing in *L'Organiste moderne* (2ème *Livraison*, *Offertoire*): "It is better to abandon the swell pedal and to play the pedal with both feet." Dynamics therefore are incompatible with legato in the bass: with the "left-foot virtuosos," expression always took priority over legato.

December 31, 1869 (the day Lefébure-Wely died) can be seen as the symbolic end of the left-foot virtuosos. The swell box became abandoned and both feet were now available for the performance of legato passages. The arrival of Widor as *titulaire* of St. Sulpice pushed the organ in a totally new direction. Widor's succession of Franck at the Conservatoire further strengthened his grip on the organ culture.

Musica Sacra

The turmoil of the revolution and everything that followed severely affected not only the church, but of course everything associated with it. To recover from such a low point the church had to "pull out all the stops." One of its best weapons was music. The up and coming bourgeoisie had set the tone as far as music was concerned. Musical culture was not only blossoming in the concert hall, but also at home. Those who wished to attract these people to the church were duty-bound to offer music that reflected that of the secular world. For those from the lower echelons of society, the church offered the only possibility to come into contact with the musical fashion of the time. This is the reason that Boëly was so unsuccessful—his music was simply too reminiscent of the *Ancien Régime*—and why Lefébure-Wely was seen by the parish authorities as a hero. This fashionable music brought the extremes of dynamic flexibility into the church. This was one of the most important aspects objected to by the opponents of the new church music. The problem, of course, was nothing new. Berlioz describes it well in his *Traité d'Instrumentation* (1844):

Without wishing to again stir the debate about the endless issue of expression in spiritual music, which above all should be simple (without a hidden agenda), we do allow the advocates of "plain" music, plain chant, and the non-expressive organ, to express their admiration when the performing choir, singing a spiritual work, delights with its sophisticated nuances of crescendo-diminuendo, light-dark, swelling, exalted sounds. They clearly contradict themselves; at least by their asserting (which they do very well) that the, in essence, moral, liturgical and Catholic expressive possibilities of the human voice, when applied to the organ suddenly become immoral, not fit for liturgical use, Godless.⁷

Berlioz was not the only figure to discuss the problem. One of the leading figures in church music, Joseph d'Ortigue, was very much against this increase of expression. He cited the swell box as the defacing of the godly instrument:

... all the attempts today to corrupt the organ from its origins and to rid it of its Christian roots, are no less reprehensible.

The ensemble of the organ—even, continuous, plain—determines, precisely because of these properties, the character of the plain-chant. The orchestral instruments, which, in a certain context speak to our feelings, have, in the church only a contrived and caricatured expression, but the organ, whose keyboard is cold and insensitive, has, in the same house of God, a grandiose expression full of majesty... It is barely more than 160 years ago that people tried to rid the organ of the majestic character it had, due to the equality

and "planitude" of its accents, in order to introduce the nuances and convolutions of secular music which imposed themselves on the expressing... of the sentiments of man in his most earthly worries... some were not able to resist this fatal impulse, and, as a result the power of secular music has tried to impinge on spiritual music for nearly two centuries...

The organ is "monotone," it is distanced from all earthly basis. But church music is just as "monotone," that is to say plain, distanced from earthly expression, full of a calm and heavenly expression, and of the human breath; I say again, the organ and church music have the same character, just as they share the same goal, and one can say that the circumstances of the origins of both are just as sacred as each other...⁸

... this expression, which we view as destructive for the character of the instrument.⁹

The successors of d'Ortigue such as Joseph Regnier attack the "persistent allowing of the mouth of the public to fall open" through the "persistent swelling of the sound." To quote him, "Your box is the plague of the organ."¹⁰ Adrien de La Fage, the other authority on the subject of church music, stuck resolutely to a position against the opinions of d'Ortigue:

The expression gained through such a simple method as a box with louvers is a very useful improvement made available to organists and one which has long been desired.¹¹

Over the question of whether all the manuals of an organ should be enclosed, Ply offers the following pragmatic answer:

Recently Cavallé-Coll and Merklin have applied swell boxes to all the manuals of an organ, at the request of organists... is this a positive development? Or a negative one? The critics have not yet clarified the official position. As far as we are concerned we can not reject it in an organ intended for concert use. On the other hand we would not see it as useful should all stops of a church organ be under expression.¹²

The tendency against dynamic expression becomes more important from the

middle of the 19th century. One of the most notable results can be seen in organ building: the *cuillère* became gradually superseded by the centrally placed balanced pedal. A protagonist of this static conception of dynamics was Charles-Marie Widor, of whom more anon. Lefébure also followed this trend to a degree: *L'Organiste moderne* (1867) contains few dynamic indications, certainly much fewer than earlier in his works, like the *Méditations religieuses* (1858); there are a considerable number of pieces without indications and his notated crescendi are discreet. What a difference from his earlier publications!

Incidentally, it is worthwhile to compare the sacred music of Lefébure-Wely with his secular works. One sees from the outset a differentiation with regards to dynamics: the church music is, in general, less flexible. A good example of this is to be found in the *Suites pour harmoniconcorde*. The second piece from the first suite "Roma," contains a footnote that reads: "This Prayer can be performed, if desired, without expression (NB: Lefébure means the dynamic changes), as long as one takes care to pump softly where 'p' is indicated"—and at the end of the piece: "played by the composer on the organ of the Madeleine Sunday 17 May 1857 during the High Mass." This teaches us two important things: First, that good composers made the distinction between church and concert; second, that Lefébure-Wely within this context created for himself a clear line of separation. His music is also clear evidence of the ongoing evolution of church music. A comparison of the dynamics of *L'Office catholique*, op. 148, with *Vademecum de l'organiste*, op. 187, shows a sobering of the crescendi and diminuendi.

This trend becomes more and more common in church music; and in organ building: less flexible swell boxes; in organ-playing: the increasingly common use of absolute legato; and the new organ schools that were founded under the influence of Palestrina and Cecilia: École de Musique Classique et Religieuse (École Niedermeyer, Paris), Kirchen-

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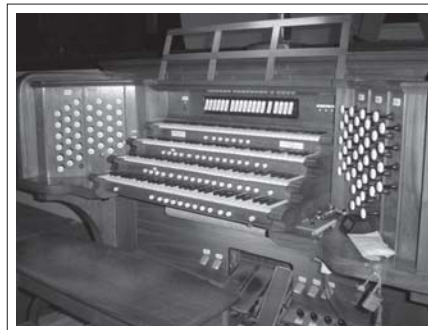
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musikschule (Regensburg), École de Musique Religieuse (“Lemmensinstitute,” Mechelen), Schola Cantorum (Paris). The development is noted in the French edition of Riemann’s *Dictionnaire de Musique*:

About the real crescendo, comparable to that of the orchestra, that is today certainly not applicable to the organ. Maybe this is a good thing, as it led to the loss of the organ’s majestic “impersonality” and also, without doubt to the era of sentimental and pathetic organ playing.¹³

It is reported, incidentally, that Tinel, director of Lemmens Institute, solved the problem on behalf of that institution, by rephrasing the French term for “swell pedal” thus: “La pédale faussement appelée expressive” (The falsely named expressive-pedal).¹⁴

L’Ecole du Choral

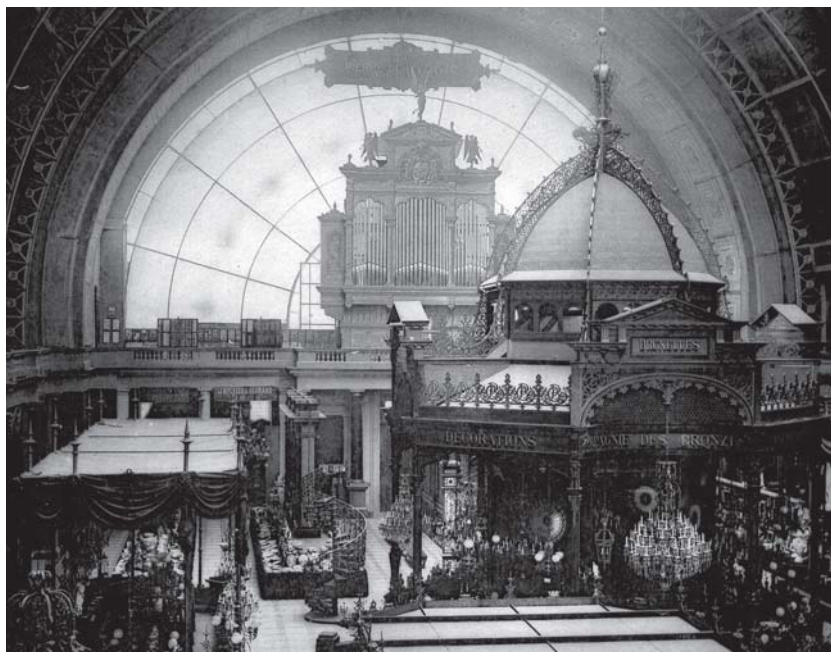
The banning of expression of feeling in the form of dynamics is not the only way to improve church music. Another element is rhythm. During the first decades of the 19th century cheerful and driving pieces made a substantial impact: the polka, mazurka, boléro, march, fanfare are interspersed with light and restful cavatinas, serenades, nocturnes and romances. The musical elements of these pieces were used in order to bring a picture of the prosperity of the outside world into the church. In some parishes these pieces entirely dictated the mood, in others their application was limited to certain moments in the service. The believers arrived and departed to a march, during the collection the public were treated to a brilliant *offertoire*, in order, of course, to encourage their generosity! The versets and communions reminded the listener of the cozy *Soirée musicale* of the day before.

However, a reaction against such music also manifested itself, particularly from those who considered the churches only to be full of believers attracted by the mundane music. These figures went back to the sources of church music, such as Gregorian chant and early polyphony, preferably before Monteverdi and the “seconda prattica”—in other words, Palestrina. This aesthetic can be recognized by its simple rhythm, preferably made up of long note values: half notes or quarters.

Via this “side door,” the Protestant chorale made its entry. It answered musically the requirements of “real” church music; the associated text can be left out or replaced. The vertical harmony with its, ideally, affiliated melodic movement brings forth a new genre, the *choral*. A typical example is Gounod’s edition of a selection of Bach’s chorales. Their titles have disappeared, but each is commented upon from a harmonic viewpoint, such as *le Ré bémol, c’est de la démence* (the d-flat is insane) in no. 130 (*Vater unser im Himmelreich*).

The rhythmic characteristics of the chorale and of counterpoint became an element of good Catholic church music. Rhythmic sobriety, simple meter, and absence of whimsical interjections are typical. The real church music is differentiated from the mundane not only by the rejection of lively accents, but also through the rejection of clearly profiled rhythmic figures (such as in a boléro). This is clearly evident if one compares Guilmant’s *L’Organiste Liturgique* with his sonatas, or Lefébure’s *L’Office catholique* with his *Soirées Napolitaines*, or even Lemmens’s organ school and the songs written for Helen Sherrington. An amusing example can be found in the *Messe Solennelle* of Rossini: the *Prélude religieux* consists of a 120-bar-long string of eighth notes. Truly religious!

But we can also see this phenomenon in *L’Organiste Moderne*: the “strophes” on a Gregorian melody exhibit a uniform picture of equal note values with the comment “dans le mouvement du plain chant.” This trend is officially recognized in Catholic church music in the encyclical *Motu Proprio*, 1903. Among organists, it was Widor who, above all, explored and forwarded it. His early symphonies are firmly rooted



The Antwerp exhibition of 1880, where the organ is in the Gallery of Modern Arts (the author’s collection)

in the brilliant style, but the Romane and Gothique are classic examples of the new religious style; inspiration from Gregorian chant, rhythmically calm, classical registrations without extreme effects, sober dynamic indications.

Another nice example of this differentiation comes from Edgar Tinel, not only an important representative figure through his position. He was the successor of Lemmens, after the latter’s untimely death just after the foundation of the École de Musique Religieuse in Mechelen. As its director he was in the midst of Catholic church music in a country which, at the time, provided a model in a number of fields for its southern neighbors. Because of this, Tinel had an important influence on the following generation of organists. His legendary speech to the Société Saint-Grégoire in 1883 was published in *Musica Sacra*, the magazine of the episcopacy.

How does one create a good organist? . . . it comes down to determining what is good taste and to educate . . . what is appropriate to perform in this context . . . Some works written in a somewhat concertante style . . . are easily recognizable because of their joyful worldly style, of their lively spiky rhythms, their military tempi, dancing or overly fast. Sometimes it suffices just to survey which stops the composer indicates . . . Piccolo 1’ and Bourdon 16’ on the Grand Orgue, Hautbois with tremulant and dynamics on the Positif or Récit . . . these works—sometimes composed by famous people—are certainly not appropriate for use in the church, whether performed before, during, or after the service. The good taste of the pupil is formed by his study of the great masters of the 16th and 17th centuries: Frescobaldi, Asola, Pitoni, Fasolo, Hassler . . . also Palestrina . . . works where calm majesty and serene beauty are ideal encouragement for silent reflection. But these masters alone are not sufficient. J. S. Bach and his school are also necessary . . . not the complete Bach of course, but the “Catholic” Bach . . . in one word, the Bach of the chorale. This “Bach of the chorale” has already been, several years ago, brought to the attention of Catholic organists, to their benefit. Mr. Ferdinand Kufferath . . . has published a book entitled “The school of the chorale,” a volume containing the purest teaching of the organ-playing style of the church.¹⁵

Their tempi

The separation of church and concert music manifests itself in another area, also noted by Tinel. Tempo plays an important role in the character of 19th-century music in general, and of organ music in particular. Here, we must differentiate between two levels, the basic tempo of a piece and the flexibility of the basic tempo during the course of the piece, the agogics. As a general rule, the tempo of concert music is fundamentally quicker than that of church music: “their tempo” speaks volumes. This of course should hardly surprise us, but it is interesting to bear in mind that this is reflected in the tempo markings notated by Lefébure-Wely, Guilmant and Lemmens. A typical example from Guilmant is a

Marche for harmonium and piano: 69 for the half note; *Marche Religieuse*: 60 for the quarter—in both pieces the smallest note value is a 16th note. A comparison of the metronome indications of Lefébure-Wely in his *Meditaciones religiosas* with his opera indicates even more pronounced differences.

The question of tempo was then a vexed one in the 19th century. The review of the organ exams of the Lemmens Institute in 1882, written by Kanunnik Van Damme, one of the founders of the school, tells us that the public criticized the tempi of the performed works. Van Damme agreed that “certains artistes” had made the listeners accustomed to quicker tempi, but states firmly that such dizzy speeds often obscured clarity, and, moreover, were not appropriate for the church. In other words, in the church music school, a moderate tempo was taught as an essential quality in a performance:

through them [the pupils], the listeners admired the incomparable qualities of the Master, perfection in fingering, excellent use of the pedal . . . and, above all, the extremely steady rhythm that lends greatness to organ playing, is indeed for the organ, what the claw is for the lion.¹⁶

Here, the agogic aspect is highlighted. Worthy church music is as firm and immovable as the rock on which one can build. This tallies exactly with a review of Lemmens’s piano playing, cited by Duclos.¹⁷

Just like all great musicians he has, at the highest level, the feeling for rhythm, and his expression is not reliant, as with many talented famous artists, on freedom of tempo. That feeling for rhythm is so strong that he never, even in the quickest passages, hurries, and in slower passages never drags, a rare skill, which is at no time a hindrance to the warmth of feeling, or the unexpectedness of the poetry.¹⁸

Later we will see how Widor used these ideas of Duclos in his manifesto for the new organ culture. Widor liked to see himself in the famous line which, via Lemmens eventually leads back to Bach himself, but forgot to mention that, as far as is known, Lemmens himself never cited this link.

This brings us, inevitably, to the tempo problems of Franck. One statement we can make immediately: Franck’s “great” organ works are concert music; not a single title refers to the church. After his death, his works were saved from certain obscurity by their “declaration,” as it were, as church music. Pious tempi and discreet nuances elevated Franck to the “worthwhile” composers of the 19th century, and neatly to tally with Lenoir’s statue of Franck in the garden by St. Clotilde.¹⁹

Le Génie du Christianisme

The sacred character of the organ can only convincingly be accounted for by laying its origins in religion.

Just as with Christian architecture, the Christian instrument is an anonymous and collective discovery, just as a learned figure once said (M. Boyer, *Notice sur l’orgue et l’organiste*), the person prompted by the Holy Spirit to worship the supreme Lord.²⁰

The literary source for this idea can be found in the manifesto of the revival of the Catholic Church in France: *Le Génie du Christianisme* (1802). In his short chapter about music, De Chateaubriand sets the basis for the purification of church music. He refers to Plato in order to determine the true basis of music:

Music is, in fact, an imitation of nature—art is cited in the same way. Her perfection is then the most beautiful possible manner in which to depict nature.²¹

The “real” music, produced by religion, contains the essentials of harmony: beauty and mystery. It goes without saying that these are lost through all human disturbances—“le trouble et les dissonances.” The closing sentence of the last paragraph would later be endlessly quoted: “Christianity discovered the organ and gave it breath.”²²

D’Ortigue would also use this sentence at the beginning of his extended chapter about the organ. He goes on to add to it:

Indeed, the religious genius alone was able to make of the organ the wondrous instrument that we know, and with it the most complete and perfect expression of the Christian life, in art envisaged in the form of liturgy . . . antiquity, continuation, universality, unity, authority. As a monumental instrument, it represents the unchangeable elements in the structures of liturgical singing, in this art which develops independently.²³

The Christian architect . . . with help from the organ and the suspended bronze, has attached as much to the Gothic temple himself, as the sound of wind and thunder, which rolls in the depth of the forest. The centuries summoned by these religious sounds, let their ancient voices sound again from the heart of the stones, their breath in the enormous basilica.²⁴

Chateaubriand of course wasn’t alone. Victor Hugo (*Chants du Crépuscule*, about the “suspended bronze”) and Lamartine added their voices:

One cannot hear his deep and lonely voice/ mixes itself, outside the temple with the idle sounds of the earth (. . .)/ (. . .) But he directs himself to God in the shadow of the church/ his great voice which swells and hurries like a breeze/ And with voices raised unto God/ The song of nature and humanity.²⁵

Finally, Ply published the text of the inaugural speech of the pastor of Clermont-Ferrand Cathedral, at the consecration of the new organ. Here, the ideas of “Le Génie du Christianisme” go rather in the direction of Widor’s “calme des choses définitives.” The text quotes “un auteur très-compétent” (and should you, the reader, know who this author is, I should be grateful to know).

There is in the thousand voices of the organ, in that smooth, supporting, enduring static mass of sound, something of the restiveness of the Cathedral, vast and calm like the ecstasy and adoration; something that flies as a “Hosanna” in an enormous heaven, something as unchangeable as God, a knowledge, a meditation of the unknown being, indestructible, from an eternal Word, the unending story of him who is.²⁶

Widor had, just as did all his contemporaries, read all these books. The “organ-vision” of Widor fits precisely within the ideal of “Le Génie du Christianisme.” Therefore, the organ, and the way of playing it, had to become independent from human attributes (read “inadequacies”). There is in this context no place for the expression of personal feelings which have anything to do with sensuality, in the most literal sense of the word. As a result, no strong accents, no passionate crescendos, no excited agogics. In their place came a musical architecture with clear, straight lines, just as in the structure of cathedrals:



Medallion of the Belgian builder Loret, very much competing with Merklin and Cavallé-Coll

The great voice of the organ must have the calm of definite things: she was made for stone arches, and is reliant on natural proportions. Where orchestral instruments search for more or less neurotic virtuoso affects, the organ gains its maximum strength through the simple chord of C major, and with it the sound which seems to have neither beginning or end.²⁷

Orgue is continuously written with a capital O, the supremely worthy instrument. Hereby the organ departs the mortal world and the organist depicts a new mysticism. In the early 1930s when Widor himself was rather closer to his own passing, he wrote in his preface to Felix Raugel's *Les Maitres français de l'Orgue aux XVIe, XVIIe, et XVIIIe Siècles, Recueil de 50 Pièces d'orgue ou harmonium*:

When . . . the sound of this pipe shall become lost under the high arches of our Cathedral, taking with it our soul to the eternal, only then shall the organ truly be "The mystic instrument."

The organist, due to the nature of his instrument, is elevated to the universe of the almighty.

When one can receive a note of unlimited duration under one's finger, in all freedom, without the need to spare the performer's lungs, when one feels, so to say, the master of time and power, then one has realized the true character of the instrument; of the language which it must speak, and of the style to which it belongs.²⁸

How far away the 1850s seem now! The predecessors of Widor, whether Berlioz, Lefébure-Wely, or Franck, lived in another world. The ideal organ of their time is flexible, and is suited, just as an orchestral instrument, to the translation of the most refined nuances of the artistic sentiment. The organ and its music in that time really represented an attempt to break free of monumentality and stardom. In order to entice people into church, the organ had not to remind them of God, but had rather to reflect the human, the artistic, the refinement of the circles in which good was to be found, the earthly paradise. Dizzy luxury, blinding colors, sumptuous decors, all within easy reach of the man in the street. He who wishes to play Lefébure or Franck is best advised to read first a book by Zola, as this would give better results than reading a book about organ music or reading this article. The exuberance of this time and its music were banished by Widor and his generation. The technical means came first, the artistic consequences became sidelined:

She wants to sing in strict rhythm, this great voice needs rhythm, phrasing, a desire. Let us admire the cadences in Bach's works which here and there break up the flow of the text, so that we may enjoy a minute rest. Whatever the movement, the Master shuns all suggestion of restlessness, and of hurrying. He never loses his calm and keeps his listeners with him.²⁹

We find ourselves again at the *rythme imperturbable*, of Lemmens, elevated and stable, like a *Grand Orgue*. The accents described by Lussy are limited to the metrical and the rhythmic, with the resolute exclusion of the dominant pathetic accents. However, and precisely because of this, the organ gained its allure of greatness and eternity:

What string and brass instruments, the piano and the human voice gain through the bursting forth of the accent and the unpredictability of the attack, the organ gains as a result of its own majesty, speaking as a philosopher; it alone can display such an eternally unchanging volume, that it creates a vision of the religious and of the eternal. Surprises and accents are strangers to it; one lends them out, they are "adopted" accents.³⁰

Through these words, Widor sets himself, for example, against the opinions of Berlioz regarding expression in religious music. Moreover this is completely in accordance with his rejection of Berlioz's ideas about the organ: "Who informs Berlioz, which organist did he so unfortunately seek advice from?" (Widor, *Technique*, p. 176) This regarding the instrumental aspect, but it becomes immediately clear that this fits completely into a broader concept of the organ, which is resolutely against that of Berlioz. Though the citing of accents, and, as a result, expression, as being against the true nature of the organ, one must consider tempo and flexibility of agogics within this same context. The rigid structures of Roman and Gothic architecture are reflected in modern organ playing:

Rhythm itself will be influenced by modern tendencies: it shall become a sort of elasticity of the bar, though the essential elements shall be preserved. It will allow the components of the musical sentence to breathe when necessary and be phrased, assuming that it keeps hold of the reins, and that it keeps pace . . . And when the essential qualities of the style are defined by the words purity, clarity and precision, then we regard them as the basis of organ music.³¹

Provisional conclusion: the term "symphonic organ music" can be defined in very different ways. The whole spectrum of musical genres in 19th century music is represented. The repertoire is unique in its amalgam of profane and sacred ingredients. The performer must, therefore, continually make decisions. The listener can either follow him, or not. ■

Notes

1. Charles-Marie Widor, *Symphonies pour Orgue*, ed 1901, Preface.
2. Ibid.
3. Ibid.
4. Nicolas Gorenstein, *L'Orgue post-classique français*, Chanvrelin, Paris, n.d., pp. 7-11.
5. Joris Verdin, "The Organ: fit for expression?" in *Het Orgel* 2000/5, pp. 15-22.
6. Mathis Lussy, *Traité de l'expression Musicale*, Paris, Heugel et Cie, 1877, and: idem, *Le Rythme Musical*, Paris, 1884.
7. Hector Berlioz, *Traité d'Instrumentation*, Paris, 1844, p. 169.
8. Joseph d'Ortigue, *Dictionnaire liturgique, historique et théorique de Plain-Chant, et de musique d'église, au moyen âge et dans les temps modernes*, Paris, 1853-1860; "Orgue."
9. Ibid., "Expression."
10. H.J. Ply, *La Facture moderne étudiée à l'Orgue de St-Eustache*, Paris 1878, facsimile Leonce Laget, Paris, 1981, p. 18.
11. A. de La Fage, *Le Plain Chant*, 2nd year, no. 7, quoted from Ply, p. 19.
12. Ply, op. cit., p. 19, note 1.
13. Hugo Riemann, *Dictionnaire de Musique, entièrement remanié et augmenté par Georges Humbert*, Lausanne, 1913, p. 235.
14. *Musica Sacra*, 6th year, no. 2, 1886, p. 11.
15. *Musica Sacra*, no. 12, p. 99.
16. Kanunnik Van Damme, cited by Joseph Duclos, "Essai sur la vie et les travaux de l'auteur," in *Du Chant Grégorien, ouvrage posthume de Jacques-Nicolas Lemmens*, Gent, 1886, p. XXXVI.
17. Duclos, op. cit., p. XXXIV.
18. Recent research has revealed the anonymous reviewer to be none other than Fétis; see Annelies Focquaert, *Jacques-Nicolas Lemmens: leven en werk van een organist*, unpubl. dissertation at the Orpheusinstituut, Gent, 2006 (2 vol., 314 + 181 pages).

19. Joris Verdin, "Discussions on César Franck," in *Het Orgel* 2001/2, pp. 5-9.
20. Ply, op. cit. p. 309.
21. François-René de Chateaubriand, *Oeuvres Complètes, Tome Premier*, Bruxelles, 1852, p. 251.
22. Ibid., pp. 252-253.
23. D'Ortigue, "Orgue."
24. Chateaubriand, op. cit., p. 262.
25. Ply, op. cit., p. 311.
26. Ibid., p. 306.
27. Charles-Marie Widor, *Technique de l'Orchestre Moderne, faisant suite au Traité d'Instrumentation et l'Orchestration de H. Berlioz*, Édition Revue et Augmentée, Paris, Lemoine, 1925, p. 188.
28. Ibid.
29. Ibid.
30. Ibid.
31. Ibid.

Addenda: summaries of the mentioned articles in *Het Orgel*

"The organ: fit for expression?" (*Het Orgel* 2005/5)

Dynamic and agogic aspects play a major role in 19th-century expression. In this article the first one of these is explored. Based on investigation of period literature we conclude that expressiveness, dynamics and the term "expression" cannot be separated, even are quite inseparable. The importance that is attributed to dynamics is not only documented in general publications about musical aesthetics (Lussy, Riemann), but also, and in the first place, in harmonium methods (Lickl, Lefébure-Wely, Mustel). This makes completely sense, as the harmonium is, among the keyboard instruments, particularly suited to control the parameter of volume. Several quotations from the above-mentioned literature show that there are general "rules" with respect to the dynamic curve of a musical sentence (the up- and downwards movement of crescendo and diminuendo), and that individual musicians, on the other hand, differ from each other, so each of them can individualize his playing.

With regard to the organ we conclude that Charles-Marie Widor represents a school with another point of view: the nature of the instrument, its location and its repertoire demand a less flexible,

more objective kind of expression, which is described by Widor as "architecture." Sigfrid Karg-Élert develops the notion of expression into an idea of transcendent art, in which controlling of dynamics is regarded as the most important individual means of expression.

"Discussions on César Franck" (*Het Orgel* 2001/2)

The discussions on the "correct" interpretation of Franck's organ works are mainly a result of the difference between a certain *a priori* concept of Franck and musicological investigation. Whereas this concept is patently based on unverifiable "testimonies," the musicological investigation, led by Joël-Marie Fauquet, results in a coherent whole. A very important aspect is the difference between church and concert music. Interpreting Franck's organ works as religious music requires accepting some assumptions that are contradictory to the entire context of organ playing in France, as well as to the objective indications of Franck himself.

Joris Verdin studied both organ and musicology. This combination is the reason for his preference of reviving forgotten music at the same time as he creates contemporary compositions. He has recorded over 30 CDs as a soloist, spanning many musical eras and styles. After various activities as accompanist, arranger and producer, he now focuses on the organ as well as the harmonium, and has become internationally reputed as a specialist. He teaches at the Royal Conservatory of Antwerp and the University of Leuven.

Master classes, musical editions and articles are an important part of his activities—among them, the first complete edition of César Franck harmonium works and the first handbook of harmonium technique. The Spanish town Torre de Juan Abad (Ciudad Real) appointed Joris Verdin as honorary organist of the historical organ built by Gaspar de la Redonda in 1763. He obtained the Diapason d'Or and Cecilia award from the Belgian Press in 2001, was named Musician of the Year of the Flanders Festival 2002, and is artist in residence at the Fondation Royaumont, France 2008.

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A new divided Choir Organ in twin cases on either side of the entry door, combined with the existing McManis organ of 1982

The artistic concept

Buzard organ Opus 35 is a new choir accompanying organ, housed in two mirror-image cases, located at the rear of the

church, framing a large stained glass window and the entry doors. The impetus for installing a portion of the church's pipe organ at the narthex was the expansion of the parish's music program, in which the choral singers were moved to the rear of the church from their former location in the chancel. Horizontally mounted solo trumpets have been planned for future installation immediately under the stained glass window.

The organ cases complement and respect the church's architecture and interior design. The tonal specification was designed to provide a succinct service-

playing and accompanimental organ in our mature Anglican style, and complement the existing McManis organ in the chancel, creating an instrument that is both an integral part of the room and an active participant in the liturgy.

The Choir Organ is divided into two sections, one inside each of the cases. Both may be played together, to form a single Choir Organ, playable from the bottom manual keyboard. However, each section of the Choir Organ can be independently coupled to either the Great or Pedal keyboards, and the unison of either shut off, so that one can use the Choir Organ to accompany itself, as though it were a small two-manual organ (much as in the divided Swells in other of our organs).

A lightly voiced 16' Pedal Gedeckt is located in the Choir Organ's right case, to provide this division with independent pedal sounds, and an independent 8' Open Diapason and 4' Principal are located in the front and façade of the left case, and played from the Great manual keyboard.

This achieves several goals. The new organ in the back fills the entire church when leading hymns, leaving the front organ for antiphonal effects or to add color and brightness to the registrations; the pipes in the back of the church can be played from two keyboards for musical flexibility; the unenclosed Great Diapason chorus in the back of the church allowed us to voice the enclosed Choir Organ's chorus at a softer volume for accompaniment, so it would not have to serve the differing functions of choral accompanying versus supporting congregational singing.

Both instruments are controlled from a new three-manual and pedal English drawknob wing-style console. The console's visual design is consistent with the organ cases and complements the church's architecture and interior design. It is located near the new Choir Organ at the back of the church.

Scope of renovations to the McManis organ

All the pipes above 8' pitch were brought to the shop for repair, cleaning, and regulation of their voicing. All the zinc basses were replaced with tin/lead metal pipes. The original McManis voicing was respected and restored wherever possible.

The two ranks of reed stops were also replaced with new pipes of stout lead and tin pipe metal for darker, fuller, and more

consistent tone. We added a full-length Pedal 16' Trombone and a full-compass Swell 16' Bassoon, which was not originally installed. The new reeds are racked in multiple-level European reed traces of steel and felted wood for permanence.

The stop names of the McManis organ have been slightly altered in some instances to more accurately reflect the new tonal context; however, the scaling and overall tonal design of the McManis work was revered and respected. Prior to the re-installation of the McManis pipe-work, the existing McManis windchests were cleaned to minimize the recurrence of ciphers in the organ.

—John-Paul Buzard

39 stops, 50 ranks, incorporating 1982 McManis organ
John-Paul Buzard Pipe Organ Builders
Opus 35 & 35R

GREAT ORGAN 3¼" wind

- 16' Gemshorn
- 8' Open Diapason (new, in Choir Organ case, 4" wp)
- 8' Principal
- 8' Chimney Flute (new basses)
- 8' Gemshorn (ext 16')
- 8' Unda Maris (old Dulciana tuned celeste)
- 4' Principal (new, in Choir Organ case, 4" wp)
- 4' Octave
- 4' Spire Flute
- 2½' Nazard
- 2' Doublette
- 1½' Tierce
- 1½' Mixture III-IV
- 8' Trumpet (Sw)
- Chimes (25 notes)

SWELL ORGAN 3½" wind

- 16' Lieblich Gedeckt
- 8' Open Flute (new basses)
- 8' Spitz Gamba (new basses)
- 8' Gamba Celeste (tc)
- 4' Principal (new)
- 4' Koppel Flute
- 1' Principal
- 1' Mixture III (new)
- 16' Bassoon (new)
- 8' Trompette (new)
- 8' Oboe (new, ext 16')
- 4' Clarion (new, ext 8')
- Tremulant

CHOIR ORGAN "A" 4" wind (New Opus 35)

- 8' English Open Diapason
- 8' Salicional
- 8' Voix Celeste (tc)
- 4' Principal
- 2' Full Mixture IV
- 16' English Horn
- 8' Cornopean
- Tremulant

CHOIR ORGAN "B" 4" wind (New Opus 35)

- 8' Stopped Diapason (wood)
- 8' Flute Cœlestis II ("Ludwigtone")
- 4' Harmonic Flute
- 2' Recorder
- 1½' Larigot
- 8' Clarinet
- Tremulant

PEDAL ORGAN 3½" wind

- 32' Subbass (1-12 digital)
- 32' Lieblich Gedeckt (1-12 digital)
- 16' Open Diapason (wood, Kimball)
- 16' Bourdon (wood, Kimball)
- 16' Lieblich Gedeckt (Sw)
- 16' Gemshorn (Gt)
- 16' Choir Gedeckt (new, in Choir Organ case)
- 8' Principal
- 8' Bourdon (ext 16')
- 8' Gedeckt Flute (Sw)
- 8' Gemshorn (Gt)
- 4' Choral Bass (ext 8')
- 4' Gedeckt Flute (Sw)
- 2½' Mixture IV
- 16' Trombone (new)
- 16' Bassoon (new)
- 8' Trompette (Sw)
- 4' Clarion (Sw)

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Cover feature

New England Organbuilders, LLC, Willimantic, Connecticut Portable organ, Joseph Flummerfelt residence

New England Organbuilders has built a positive organ for Dr. Joseph Flummerfelt. This instrument was presented during the Princeton, New Jersey Bach Festival on June 30, 2007, by the builder, Christopher Walton. It was given in grateful appreciation for the years of teaching and musicianship Dr. Flummerfelt shared with so many students at Westminster Choir College of Rider University.

This instrument was inspired by extant examples of such organs and by period artwork. The organ once belonging to Kaspar ab Yberg, housed in the Basel Historical Museum, Basel, Switzerland, was especially influential. The ab Yberg organ dates from ca. 1550, and as a consequence of restoration by Cecil Adkins, Ph.D., mechanical drawings of this organ are available. The key dimensions of Dr. Flummerfelt's instrument were taken from the ab Yberg organ. The table positives of the sixteenth and seventeenth centuries typically had a short compass, and tended to possess many ranks for their size. For example, the Basel organ contains four ranks: Metal Gedeckt 4', Principal 2', Quinte 1½' and Zimbel ½'. Tuning and speech difficulties can arise from this crowded arrangement.

Within this modest instrument of two ranks, there is ample space for good projection. Tuning access is by a hinged panel, situated well above the mouths of the pipes, or by a removable door for the larger pipes. By keeping the tuning access as distant from pipe mouths as possible, the pipes are less affected by the "shading" effects sometimes found in encased organs. The key compass is extended to 45 notes with a short octave in the bass (excluding C#, D#, F#, and G# in the low octave). This short octave is not only for space considerations but also for a pragmatic reason—in the tuning systems of the period that inspired this instrument, such notes were not often used, particularly in the lowest range of the keyboard. Extending the compass to 45 notes makes performance of Renaissance and early Baroque works more practical.

The scaling of the pipes was executed for sufficient breadth and power to accompany small choral or instrumental ensembles. The scaling of both ranks is variable, changing throughout the compass for tonal and practical reasons. The Gedeckt 4' of oak begins as a small scale, increasing rapidly throughout the short octave. This treatment enables the pipes ample room to speak in the bass, and allows for a comparatively larger overall scale for good tone projection. This rank is always on, with no stop action. The Principal 2' scale is similarly varied. It is controlled by a slider accessed on the right side of the case.

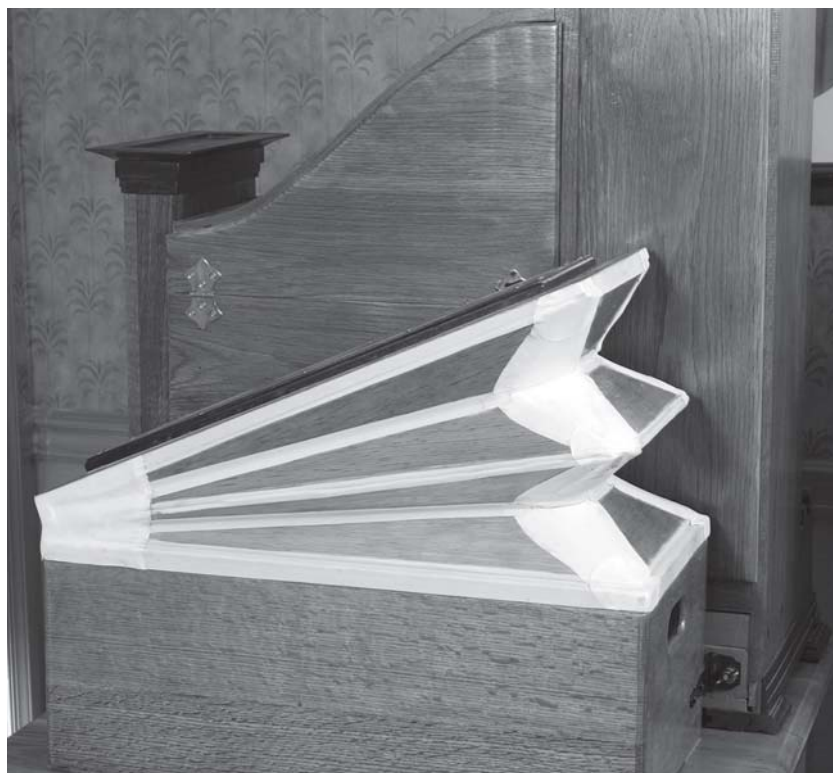
A challenging departure from church organs and our scaling practices, designing an organ that will work well in different acoustics is an exercise in compromise. Tonal finishing for an instrument intended to be moved proved especially difficult, for the stops would change character, even for the player. This difficulty was predictable, so we moved the organ to different rooms and churches to hear it in various acoustical conditions. Directly in front of the instrument, the Principal is bold, and seems perhaps too loud to blend with the Gedeckt. At a distance, however, and in a live room, it simply adds brilliance, the Gedeckt functioning as the foundation of the instrument. Our primary work being church organs, we do not normally hear one instrument in different spaces, and the experience was valuable. It was a great pleasure hearing the organ played by and accompanying such fine musicians at the Bach Festival. It was an honor to have it so well received.



Dr. Flummerfelt (right) and the builder with the organ in its new home



Keyboard detail



Blower unit with its wedge bellows



Detail of carving, right side of case

"What a joy for me to receive this beautiful instrument from Chris Walton. That he spent several years and countless hours creating this amazing gift is quite overwhelming. The organ is a work of art, both visually and tonally, and, as an erstwhile organist myself, it will afford me many hours of music-making in the quiet of my own home."

—Dr. Joseph Flummerfelt

The casework is of white oak, with keyboard naturals, mouldings and carvings of Imbuaya, a richly colored hardwood. The accidentals are maple. The curved panel of the case was made with a bent lamination technique using a vacuum press, and then veneered with white oak utilizing the same process. All other elements of the case are of solid hardwoods. Although the metal for the Principal was supplied cut to our specifications, all aspects of the design, casework, windchest, keyboard and pipework were executed in our shop. Wind is provided by a blower that easily attaches to the back, and is removable for transport. Wind pressure is 63mm.

The instrument was exhibited at the Boston Early Music Festival, June 2007, and was played in the *St. John Passion* at the Princeton Bach Festival. This was the first instrument of this type produced by New England Organbuilders and proved an enjoyable task.

New England Organbuilders is based in northeastern Connecticut, building primarily mechanical action and electric slider pipe organs, as well as restoring, rebuilding, and maintaining pipe organs with any type of action. Information is obtainable on our web site at <www.newenglandorganbuilders.com>.

—Christopher Walton

Photo credit: Kevin Birch

New England Organbuilders, LLC
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860/377-4927
NewEnglandOrgan@aol.com
www.newenglandorganbuilders.com

2008 Summer Carillon Concert Calendar

by Brian Swager

Albany, New York

Albany City Hall
Sundays and July 4 at 1 pm
June 8, Amy Heebner
June 15, George Matthew, Jr.
June 22, Claire Halpert
July 6, Charles Semowich
July 13, Alexander Solovov, Elena Sadina and Sergei Gratchev
July 27, Linda Dzuris

Alfred, New York

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

Allendale, Michigan

Grand Valley State University, Cook Carillon, Sundays at 8 pm
June 15, Open Tower Event
June 22, Ulla Laage
June 29, Linda Dzuris
July 6, Carlo van Ulft
July 13, Julia Walton
July 20, GVSU Carillon Collaborative
July 27, John Courter
August 3, Lee Cobb
August 10, Ronald Kressman
August 17, Julianne Vanden Wyngaard

Ames, Iowa

Iowa State University
Tuesdays at 7 pm
July 8, Suzanne Magassy
August 5, Marc Van Eyck

Ann Arbor, Michigan

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

Arlington, Virginia

Arlington National Cemetery, Netherlands Carillon
Saturdays at 6 pm; Independence Day, Labor Day, and Saturdays in September at 2 pm
June 7, Robert Grogan
June 14, Edward Nassor
June 21, Julia Littleton
June 28, Edward Nassor
July 4, Edward Nassor, 2 pm
July 5, Edward Nassor
July 12, Claire Halpert
July 19, Edward Nassor
July 26, Jeremy Chesman
August 2, Lawrence Robinson
August 9, Edward Nassor
August 16, Tin-shi Tam
August 23, Gordon Slater
August 30, Edward Nassor
September 1, Edward Nassor, 2 pm

Belmont, North Carolina

First Presbyterian Church
Sundays at 7 pm
June 22, J. Samuel Hammond
July 27, Mary McFarland

Bloomfield Hills, Michigan

Christ Church Cranbrook
Sundays at 5 pm
June 8, Joseph Daniel
June 15, Jenny King
June 29, Sue Bergren
July 6, Jeremy Chesman
July 13, Roel Smit
July 20, David Hunsberger
July 27, Lee Cobb
August 3, Jonathan Lehrer
August 10, Judy Ogden

Kirk in the Hills Presbyterian Church

Sundays at 10 am and noon
June 15, Dennis Curry
June 22, Ulla Laage
June 29, Ronald Kressman
July 20, David Hunsberger
July 27, Lee Cobb
August 17, Trevor Workman
August 24, Dave Johnson
August 31, Dennis Curry

Centralia, Illinois

Centralia Carillon

International Carillon Weekend

June 6, Frans Haagen, 6:30 pm
June 6, Koen Cosaert, 7:15 pm
June 7, Ann Kirstine Christiansen, 2 pm
June 7, Carlo van Ulft, 2:45 pm
August 3, Carlo van Ulft, 2 pm
August 31, Carlo van Ulft, 2 pm

Illinois Carillon Weekend

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

Chicago, Illinois

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

Cohasset, Massachusetts

St. Stephen's Episcopal Church
Sundays at 6 pm
June 29, Ulla Laage
July 6, Anne Kroeze
July 13, George Matthew, Jr.
July 20, Claire Halpert
July 27, David Maker
August 3, Andrea McCrady
August 10, Sally Slade Warner
August 17, John Courter

Culver, Indiana

Culver Academies, Memorial Chapel Carillon, Saturdays at 4 pm
June 21, June 28, July 5, 12, 19, August 30, John Gouwens
July 26, Lee Cobb

Detroit, Michigan

Jefferson Avenue Presbyterian Church
June 29, Sue Bergren, noon
August 24, Jenny King, noon

St. Mary's of Redford Catholic Church

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

East Lansing, Michigan

Michigan State University, Beaumont Tower Carillon, Wednesdays at 6 pm
July 2, Carlo van Ulft
July 9, Ray McLellan
July 16, David Hunsberger
July 23, Lee Cobb

Erie, Pennsylvania

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

Fort Washington, Pennsylvania

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

Frederick, Maryland

Joseph Dill Baker Memorial Carillon
Sundays at 6 pm
June 8, John Hammond
June 15, Geert D'hollander
July 13, Claire Halpert
July 20, William Lyon-Vaiden
July 27, Robert Grogan
August 3, Edward Nassor
August 24, Gordon Slater

Glencoe, Illinois

Chicago Botanic Garden
Mondays at 7 pm
June 9, Frans Haagen
June 16, Koen Cosaert
June 23, Frank Deleu
June 30, Suzanne Magassy
July 7, Roel Smit
July 14, Tim Sleep and Sue Bergren
July 21, Gordon Slater
July 28, Ronald Kressman
August 4, John Gouwens
August 11, Tiffany Ng
August 18, Dave Johnson
August 25, Wylie Crawford

Grand Rapids, Michigan

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

Green Bay, Wisconsin

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

Hartford, Connecticut

Trinity College Chapel
Wednesdays at 7 pm
June 18, Trinity College Guild of Carilloners
June 25, Ann-Kirstine Christiansen
July 2, Tin-shi Tam
Saturday, July 5, 8 pm, Daniel Kerry Kehoe
July 9, Anne Kroeze
July 16, Dionisio Lind
July 23, Claire Halpert
July 30, David Maker
August 6, Ellen Dickinson
August 13, John Courter

Kennett Square, Pennsylvania

Longwood Gardens
Sundays at 3 pm
June 8, Claire Halpert
June 22, Janet Tebbel
July 13, Steven Ball
July 27, Patrick Macoska
August 3, Laurel MacKenzie

LaPorte, Indiana

The Presbyterian Church of LaPorte
Sundays at 4 pm
June 1, Malgosia Fiebig
June 29, Jim Brown
August 3, Tim Sleep

Luray, Virginia

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

Madison, Wisconsin

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

Middlebury, Vermont

Middlebury College
Fridays at 4 pm
June 27, Amy Heebner
July 4, Sergei Gratchev
July 11, Charles Semowich
July 18, Claire Halpert
July 25, Linda Dzuris
August 1, Elena Sadina
August 8, Alexander Solovov
August 15, George Matthew, Jr.

Montréal, Québec

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

Naperville, Illinois

Naperville Millennium Carillon
Tuesdays at 7 pm
June 10, Frans Haagen
June 17, Koen Cosaert
June 24, Frank Deleu
July 1, Suzanne Magassy
July 8, Roel Smit
July 15, Tim Sleep and Sue Bergren
July 22, Gordon Slater
July 29, Ronald Kressman
August 5, John Gouwens
August 12, Tiffany Ng
August 19, Dave Johnson
August 26, Trevor Workman
September 2, Wylie Crawford

New Canaan, Connecticut

St. Mark's Episcopal Church
Tuesdays at 7:30 pm
June 17, George Matthew, Jr.
June 24, Daniel Kerry Kehoe
July 1, Claire Halpert
July 8, Marietta Douglas

New Haven, Connecticut

Yale University, Yale Memorial Carillon
Fridays at 7 pm
June 20, Thomas Lee
June 27, Ann-Kirstine Christiansen
July 4, Tin-shi Tam
July 11, Jonathan Lehrer
July 18, Yale Summer Carilloners
July 25, Claire Halpert
August 1, Ellen Dickinson
August 8, Andrea McCrady
August 15, John Courter

Northfield, Vermont

Norwich University
Saturdays at 1 pm
May 11, Graduation, George Matthew, Jr.
July 5, Sergei Gratchev
July 12, Gerald Martindale
July 19, Claire Halpert
July 26, Linda Dzuris
August 2, Elena Sadina
August 9, Alexander Solovov

Norwood, Massachusetts

Norwood Memorial Municipal Building
Mondays at 7 pm
June 30, Ulla Laage
July 4, Lee Leach, 3 pm
July 7, Anne Kroeze
July 14, George Matthew, Jr.
July 21, Claire Halpert
July 28, David Maker
August 4, Andrea McCrady
August 11, Lee Leach
August 18, John Courter

Ottawa, Ontario

Peace Tower Carillon
July and August, weekdays except Canada Day (July 1) at 2 pm
September to June, most weekdays, noon
Tuesday, July 15, Elizabeth Berghout
Tuesday, July 29, George Gregory
Tuesday, August 26, William De Turk

Owings Mills, Maryland

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

Philadelphia, Pennsylvania

First United Methodist Church of Germantown, Mondays at 7:30 pm
June 23, Janet Tebel
June 30, Anne Kroeze
July 7, Laurel MacKenzie

Plainfield, New Jersey

Grace Episcopal Church
August 24, David Maker, 6 pm

Princeton, New Jersey

Princeton University, Grover Cleveland Tower, Sundays at 1 pm
June 29, Laurel MacKenzie
July 6, George Matthew, Jr.
July 13, Margaret Pan
July 20, Steven Ball
July 27, Jeremy Chesman
August 3, Lisa Lonie
August 10, Thomas Lee
August 17, Scott Brink Parry
August 24, Lee Cobb
August 31, Claire Halpert

Rochester, Minnesota

Mayo Clinic
June 15, Jeffrey Daehn, 4 pm
June 30, George Matthew, Jr., 7 pm
July 6, Suzanne Magassy, 4 pm
August 3, Marc Van Eyck, 4 pm
August 24, Trevor Workman, 4 pm

Rochester, New York

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

St. Paul, Minnesota

House of Hope Presbyterian Church
Friday, July 4 and Sundays at 4 pm
July 4, Suzanne Magassy
July 13, James Smith
July 20, Lyle Anderson
July 27, Dave Johnson

St. Louis, Missouri

Concordia Seminary, Tuesdays at 7 pm
June 3, Malgosia Fiebig
June 10, Lyn Fuller
June 17, Karel Keldermans
June 24, Karel Keldermans

Santa Barbara, California

University of California, Storke Carillon
June 14, Margo Halsted
June 15, Margo Halsted

Sewanee, Tennessee

The University of the South
Sundays at 4:45 pm
June 15, John Bordley
June 22, Daniel Stipe
June 29, John Bordley
July 6, J. Samuel Hammond
July 13, Richard Shadinger

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

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

Springfield, Illinois
Thomas Rees Memorial Carillon
June 1, Laura Ellis 7 pm
June 1, Karel Keldermans, 7:45 pm
June 2, Lyn Fuller, 7 pm
June 2, Sharon Hettinger, 7:45 pm
June 3, Sue Bergren, 7 pm
June 3, Laura Ellis, 7:45 pm
June 5, Sharon Hettinger, 7 pm
June 5, Malgosia Fiebig, 7:45 pm
June 6, Sue Bergren, 7 pm
June 6, Lyn Fuller, 7:45 pm
June 7, Malgosia Fiebig, 7 pm
June 7, Karel Keldermans, 7:45 pm

Springfield, Missouri
Missouri State University
Sundays at 7 pm
June 8, Thomas Lee
August 10, Jeremy Chesman

Stamford, Connecticut
First Presbyterian Church
Thursdays at 7 pm
July 3, Claire Halpert
July 10, Daniel Kerry Kehoe

July 17, Marietta Douglas
July 24, Linda Dzuris
July 31, Justin Ryan

Storrs, Connecticut
Storrs Congregational Church
Mondays at 7 pm
June 16, George Matthew, Jr.

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

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

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

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

Bert Adams, FAGO

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Park Ridge, IL
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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 JUNE
Craig Cramer; Colgate University Memorial Chapel, Hamilton, NY 7 pm
J. Reilly Lewis; Washington National Cathedral, Washington, DC 5 pm
David Pickering; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Marilyn Mason, with violin; Moore Hall, University of Michigan, Ann Arbor, MI 4 pm

16 JUNE
Ken Cowan; First United Methodist, Waynesville, NC 8 pm
Edward Parmentier, harpsichord workshop; School of Music, University of Michigan, Ann Arbor, MI 9 am, through 6/20
Jay Peterson; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

17 JUNE
Ray Cornils; Portland City Hall, Portland, ME 7:30 pm
Nadia Stevens; King's Chapel, Boston, MA 12:15 pm
Janette Fishell; First Presbyterian, Glens Falls, NY 7:30 pm

18 JUNE
Renée Anne Louprette; Methuen Memorial Music Hall, Methuen, MA 8 pm
Jeffrey Verkuilen; Memorial Presbyterian Church, Appleton, WI 12:15 pm
Sarah Hughes; First Lutheran, Iron Mountain, MI 7:30 pm
Charles Barland; Sinsinawa Mound, Sinsinawa, WI 7 pm

19 JUNE
Connie Boruta; Houghton County Historical Museum Heritage Center, Lake Linden, MI 7:30 pm

20 JUNE
Craig Cramer; Colgate University Memorial Chapel, Hamilton, NY 7 pm

21 JUNE
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

22 JUNE
Scott Lamlein, hymn festival; First Congregational, Bristol, CT 10 am
Frederick Teardo; Cathedral of St. Patrick, New York, NY 4:45 pm
Bruce Neswick; Washington National Cathedral, Washington, DC 5 pm
Gereon & Monika Krahorst; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Michele Johns, with violin; Moore Hall, University of Michigan, Ann Arbor, MI 4 pm
Thomas Murray; Covenant Presbyterian, Madison, WI 4 pm

23 JUNE
Ken Cowan; First United Methodist, Waynesville, NC 8 pm
Edward Parmentier, harpsichord workshop; School of Music, University of Michigan, Ann Arbor, MI 9 am, through 6/27
Sarah Hughes; Bethany Lutheran, Ishpeming, MI 7:30 pm
•St. Paul's Cathedral Choir, London; Cathedral of St. Paul, St. Paul, MN 7:30 pm

24 JUNE
Felix Hell; Portland City Hall, Portland, ME 7:30 pm
Wilshire Baptist Church Youth Choir; King's Chapel, Boston, MA 12:15 pm
•**Carla Edwards**; Shepherd of the Hills Lutheran, Shoreview, MN 8:30 am
•**Julia Brown**; Maternity of Mary Roman Catholic Church, St. Paul, MN 8:30 am
•**Cristina Garcia Banegas**; St. Paul Seminary, St. Paul, MN 8:30 am
•**Stephen Cleobury & James Diaz**; Benson Great Hall, Bethel University, St. Paul, MN 10:30 am and 1:30 pm
•**John Weaver & Cameron Carpenter**; St. Andrew's Lutheran, Mahtomedi, MN 10:30 am and 1:30 pm

25 JUNE
David Carrier; Methuen Memorial Music Hall, Methuen, MA 8 pm

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LaMirande must be complimented upon investigating music that few of his fellow organists have had the foresight to examine and to bring before the public.—American Record Guide

L'organiste traversa son programme entier avec une autorité, une solidité technique et une fraîcheur de registration qui, loin de faiblir en fin d'exercice, accompagnèrent les deux rappels d'ailleurs accordés sans la moindre hésitation.—La Presse, Montréal

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LARRY PALMER

Professor of

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Meadows School of the Arts

SOUTHERN METHODIST UNIVERSITY

Dallas, Texas 75275

Musical Heritage Society recordings



Sarah Hughes, workshop; St. Joseph Catholic Church, Lake Linden, MI 10 am

Matthew Walsh; Holy Cross Catholic Church, Kaukauna, WI 12:15 pm

Mark McClellan; Sinsinawa Mound, Sinsinawa, WI 7 pm

26 JUNE

Sarah Hughes; St. Joseph Catholic Church, Lake Linden, MI 7:30 pm

Rachel Laurin; University of St. Thomas, St. Paul, MN 8:30 am and 10:30 am

Marie-Bernadette Dufourcet Hakim; House of Hope Presbyterian, St. Paul, MN 8:30 am and 10:30 am

Jeremy Filsell; Nativity of Our Lord Roman Catholic Church, St. Paul, MN 8:30 am and 10:30 am

Stewart Wayne Foster; Augustana Lutheran, West St. Paul, MN 8:30 am and 10:30 am

John Scott; St. Paul Cathedral, St. Paul, MN 7:30 pm

27 JUNE

Gail Archer; Fourth Presbyterian, Chicago, IL 12:10 pm

28 JUNE

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

29 JUNE

Ralph Tilden; Banner Elk Presbyterian, Banner Elk, NC 4 pm

Douglas Major; Washington National Cathedral, Washington, DC 5 pm

Gail Archer; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

1 JULY

Gereon Krahforst; Portland City Hall, Portland, ME 7:30 pm

Martin Jean; College of the Holy Cross, Worcester, MA 7:30 pm

2 JULY

Kevin Birch; Methuen Memorial Music Hall, Methuen, MA 8 pm

Joseph Roenbeck; Old Salem Visitor Center, Winston-Salem, NC 12 noon

David Bohn; First United Methodist, Appleton, WI 12:15 pm

Stephen Schnurr; Sinsinawa Mound, Sinsinawa, WI 7 pm

3 JULY

Federica Iannella & Giuliana Maccaroni; Trinity Wall Street, New York, NY 1 pm

4 JULY

Scott Dettra & Christopher Jacobson; Washington National Cathedral, Washington, DC 11 am

Frank Rippl; All Saints Episcopal, Appleton, WI 12:15 pm

5 JULY

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

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

6 JULY

Nigel Groome; Cathedral of St. Patrick, New York, NY 4:45 pm

Stephen Harouff; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

Marilyn Mason, with tenor; Moore Hall, University of Michigan, Ann Arbor, MI 4 pm

8 JULY

John Schwandt; Portland City Hall, Portland, ME 7:30 pm

Robert Knupp; King's Chapel, Boston, MA 12:15 pm

Ken Cowan; The Riverside Church, New York, NY 7 pm

Tom Trenney & Anne Wilson; Westminster College, New Wilmington, PA 7 pm

Thomas Baugh, with soprano; Christ Episcopal, Roanoke, VA 7:30 pm

Todd Wilson, with Burning River Brass; Cathedral of St. John the Evangelist, Cleveland, OH 8 pm

9 JULY

Eric Plutz; Methuen Memorial Music Hall, Methuen, MA 8 pm

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

Ann Westly; Old Salem Visitor Center, Winston-Salem, NC 12 noon

Andrew Senn; Peachtree Road United Methodist, Atlanta, GA 7:30 pm

Nick Voermans; First Congregational United Church of Christ, Appleton, WI 12:15 pm

Bruce Bengtson; Sinsinawa Mound, Sinsinawa, WI 7 pm

10 JULY

Barbara Dennerlein; Trinity Wall Street, New York, NY 1 pm

Joan Lippincott, with the Princeton University Chapel Camarata; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm

11 JULY

Frederick Swann; Overture Hall, Madison, WI 7:30 pm

12 JULY

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

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

Frederick Swann, hymn sing; Overture Hall, Madison, WI 11 am

13 JULY

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

Leo Abbott; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

14 JULY

Bruce Neswick; Independent Presbyterian, Savannah, GA 7 pm

15 JULY

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

Timothy Smith; The Riverside Church, New York, NY 7 pm

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

16 JULY

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

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

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

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

Greg Peterson; Sinsinawa Mound, Sinsinawa, WI 7 pm

17 JULY

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

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

Felix Hell; Verizon Hall, Philadelphia, PA 7 pm

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

19 JULY

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

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

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

20 JULY

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

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

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

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

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

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

22 JULY

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

William Randolph, Jr.; The Riverside Church, New York, NY 7 pm

Jack Mitchener; Christ Episcopal, Roanoke, VA 7:30 pm

23 JULY

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

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

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

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

Kirstin Synnstedt; Sinsinawa Mound, Sinsinawa, WI 7 pm

24 JULY

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

25 JULY

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

26 JULY

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

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

27 JULY

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

29 JULY
Tom Trenney, silent film accompaniment; Merrill Auditorium, City Hall, Portland, ME 7:30 pm
Christopher Johnson; The Riverside Church, New York, NY 7 pm

30 JULY
Alan Morrison; Methuen Memorial Music Hall, Methuen, MA 8 pm
Stephen Gourley; Old Salem Visitor Center, Winston-Salem, NC 12 noon
Mark Paisar; First Presbyterian, Neenah, WI 12:15 pm
Mark Baumann; Sinsinawa Mound, Sinsinawa, WI 7 pm

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

**UNITED STATES
 West of the Mississippi**

15 JUNE
Robert Bates; Palmer Memorial Episcopal, Houston, TX 7 pm
Felix Hell; Gardner Hall, University of Utah, Salt Lake City, UT 7:30 pm
Arthur Johnson; St. Mary's Cathedral, San Francisco, CA 3:30 pm

16 JUNE
Joseph Adam; Benaroya Hall, Seattle, WA 12:30 pm
Alison Luedecke, with brass and bagpipes; Balboa Park, San Diego, CA 7:30 pm

17 JUNE
Felix Hell; Mormon Tabernacle, Salt Lake City, UT 7:30 pm
Paul Jacobs; Makawao Union Church, Paia, HI 7:30 pm

21 JUNE
Fred Hohman, with Bloomington Symphony Orchestra; St. Michael's Lutheran, Bloomington, MN 7:30 pm
 Polyphony; Cathedral Church of St. John, Albuquerque, NM 7:30 pm

22 JUNE
Scott Montgomery; Central Lutheran, Minneapolis, MN 7:30 pm
Gail Archer; St. Mary's Cathedral, San Francisco, CA 3:30 pm
 Music for brass and organ; Trinity Episcopal, Santa Barbara, CA 3:30 pm
Craig Phillips, with brass and percussion; All Saints' Episcopal, Beverly Hills, CA 5 pm

23 JUNE
Stephen Tharp; St. Olaf Roman Catholic Church, Minneapolis, MN 8:30 and 10 am
Elke Voelker; Basilica of St. Mary, Minneapolis, MN 8:30 and 10 am
Jan Kraybill; Wayzata Community Church, Wayzata, MN 2:30 pm
Iver Kleive; Balboa Park, San Diego, CA 7:30 pm

24 JUNE
 Choral Evensong; Basilica of St. Mary, Minneapolis, MN 5 pm

25 JUNE
John Weaver, workshop; Great Hall, Westminster Presbyterian, Minneapolis, MN, 9 am
Jan Kraybill; Wayzata Community Church, Wayzata, MN 9:30 am
Marilyn Keiser, workshop; Gethsemane Episcopal, Minneapolis, MN 10:15 am
Jelani Eddington; Plymouth Congregational, Minneapolis, MN 1:30 pm and 3 pm
Todd Wilson; Hennepin Avenue United Methodist, Minneapolis, MN 1:30 pm and 3 pm
Peter Sykes; St. Mark's Episcopal Cathedral, Minneapolis, MN 1:30 pm and 3 pm
Marilyn Keiser; Central Lutheran, Minneapolis, MN 4:15 pm

28 JUNE
Aaron David Miller, workshop and hymn festival; St. Mark's Lutheran, San Francisco, CA 9:30 workshop, 10:15 am hymn festival

29 JUNE
Stephen Cleobury; Central Lutheran, Minneapolis, MN 2 pm
Felix Hell; Aspen Community Church, Aspen, CO 8 pm
Frederick Swann; Orange County Performing Arts Center, Costa Mesa, CA 2 pm
 Community hymn sing; Trinity Episcopal, Santa Barbara, CA 3:30 pm

30 JUNE
Robert Plimpton, with flute; Balboa Park, San Diego, CA 7:30 pm

6 JULY
 Warminster School Choir; St. Mary's Cathedral, San Francisco, CA 3:30 pm
J. Thomas Strout; Westwood United Methodist, Los Angeles, CA 3 pm

7 JULY
Lew Williams; Balboa Park, San Diego, CA 7:30 pm

11 JULY
Douglas Cleveland; Central Lutheran, Eugene, OR 7:30 pm

13 JULY
Thomas Joyce; St. Mark's Cathedral, Seattle, WA 8:15 pm
David Phillips; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Guy Didier; Hollywood United Methodist, Hollywood, CA 4 pm

14 JULY
 Chanson; Doane College, Crete, NE 8 pm
J. Melvin Butler; St. Mark's Cathedral, Seattle, WA 8 pm
James Welch; First Congregational, Berkeley, CA 1:30 pm
Christoph Bull; Balboa Park, San Diego, CA 7:30 pm

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

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

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

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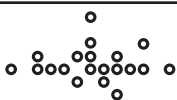
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20 JULY
Arthur Johnson; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Audrey Jacobsen; Westwood United Methodist, Los Angeles, CA 3 pm

21 JULY
Sophie-Veronique Cauchefier-Choplin; Balboa Park, San Diego, CA 7:30 pm

27 JULY
Andrew Stewart-Cook; Central Lutheran, Eugene, OR 4 pm
Angela Kraft Cross; St. Mary's Cathedral, San Francisco, CA 3:30 pm

28 JULY
Nathan Laube; Balboa Park, San Diego, CA 7:30 pm

29 JULY
Felix Hell; Aspen Community Church, Aspen, CO 8 pm

INTERNATIONAL

15 JUNE
David Jonies; St. Johannes der Tauffer, Oberthulba, Germany 7 pm
Andras Viragh; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm

17 JUNE
Donald Hunt, with cello; St. James United Church, Montreal, QC, Canada 12:30 pm

18 JUNE
D'Arcy Trinkwon; Kirke, Kongsberg, Norway 7:30 pm
Holger Gehring, Hansjürgen Scholze; Kathedrale, Dresden, Germany 8 pm

20 JUNE
Franz Lörch; Cathédrale de Lausanne, Lausanne, Switzerland 8 pm

21 JUNE
Jürgen Ehlers; Kaiser-Wilhelm-Gedächtnis-Kirche, Berlin, Germany 6 pm
Gillian Weir; St. Magnus Cathedral, Kirkwall, Orkney Islands, UK 6 pm
Brian Jones, with Ensemble Singers of Bermuda; Wesley Methodist, Hamilton, Bermuda 8 pm

22 JUNE
D'Arcy Trinkwon; Kirke, Asker, Norway 7:30 pm
Winfried Böning; St. Josef, Neu-Isenberg, Germany 5 pm

23 JUNE
Gillian Weir; St Chad's Cathedral, Birmingham, UK 7:30 pm

24 JUNE
Willibald Bezler; Kaiser-Wilhelm-Gedächtnis-Kirche, Berlin, Germany 8 pm
 Calvin and Chapel Handbell Choirs; St. James United Church, Montreal, QC, Canada 12:30 pm

25 JUNE
Kalevi Kiviniemi; Kaiser-Wilhelm-Gedächtnis-Kirche, Berlin, Germany 8 pm
Winfried Böning; Kreuzkirche, Dresden, Germany 8 pm

26 JUNE
Philippe Lefebvre; Kaiser-Wilhelm-Gedächtnis-Kirche, Berlin, Germany 8 pm

27 JUNE
Maija Lehtonen, with violin; Collégiale, Neuchâtel, Switzerland 6:30 pm
Arno Hartmann; Cathédrale, Lausanne, Switzerland 8 pm
Gillian Weir; Passau Cathedral, Passau, Germany 9 pm to 5 am
Denis Bedard & Rachael Alflatt; Christ Church Cathedral, Vancouver, BC, Canada 7:30 pm

28 JUNE
Silke Hamburger; Kaiser-Wilhelm-Gedächtnis-Kirche, Berlin, Germany 6 pm
Martin Setchell; St. Katharinen, Oppenheim, Germany 11:15 am

29 JUNE
 Choral concert, with orchestra; Kirche "Zur frohen Botschaft," Berlin Karlshorst, Germany 5 pm
Carolyn Shuster Fournier; Chapel of the Dominicans, Paris, France 8:30 pm

1 JULY
Kurt Ludwig Forg; St. James United Church, Montreal, QC, Canada 12:30 pm

2 JULY
Manfred Brandstetter; Frauenkirche, Dresden, Germany 8 pm

4 JULY
Maxine Thevenot; St. Dominic's Priory, London, UK 7:30 pm

5 JULY
Elzbieta Wlosek; Kaiser-Wilhelm-Gedächtnis-Kirche, Berlin, Germany 6 pm

8 JULY
Gillian Weir; Hereford Cathedral, Hereford, UK 7:30 pm
Gereon & Monika Krahforst; St. James United Church, Montreal, QC, Canada 12:30 pm

9 JULY
Jan Hora; Kathedrale, Dresden, Germany 8 pm

12 JULY
Gillian Weir, Messiaen masterclass; Temple Church, London, UK 3:30 pm

14 JULY
D'Arcy Trinkwon; Carlisle Cathedral, Carlisle, UK 7:30 pm

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

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

18 JULY
Gillian Weir; Heilig-Kreuz-Münster, Schwabische Gmünd, Germany 6:30 pm

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

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

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

23 JULY
Philip Crozier; Aalborg Domkirke, Denmark 7:30 pm
Hans-Ola Ericsson; Frauenkirche, Dresden, Germany 8 pm
Marie-Claire Alain; Collégiale, Neuchâtel, Switzerland 8 pm
Walter D'Arcangelo, with violins; Santuario della Madonna delle Grazie, Portula/Novareia, Italy 9 pm

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

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

27 JULY
Gillian Weir; Catharinen Kirke, Hjørring, Denmark 8 pm
Philip Crozier; Barockkirche St. Franziskus, Zwillbrock, Germany 4 pm

Paolo Bougeat; Cappella di S. Marta e Chiesa di S. Giacomo, Campertogno, Italy 9 pm

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

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

30 JULY
Klaus Sonnleitner; Kathedrale, Dresden, Germany 8 pm
Xavier Deprez & Momoyo Kokubu; Collégiale, Neuchâtel, Switzerland 8 pm
Giulio Mercati; Chiesa di S. Lorenzo, Sostegno, Italy 9 pm

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

Organ Recitals

STEPHEN ALLTOP, with Margaret Wilson, Presbyterian Homes, Evanston, IL, March 24: *Sinfonia to Cantata 29*, Bach, transcr. Dupré; *Prelude and Fugue in D*, BWV 850, *Prelude and Fugue in E-flat*, BWV 852 (*Well-Tempered Clavier, Book 1*), Bach; *Fugue for Organ Duet (Sonata for Organ, op. 30)*, Merkel; *Pastorale, op. 19*, Franck; *Adagio*, Toccata (*Symphony No. 5, op. 42*), Widor.

BRUCE BARBER, The Presbyterian Homes, Evanston, IL, February 25: *Selected Versets (Suite du Premier Ton)*, Clérambault; *Pièce d'Orgue, BWV 572*, Bach; *Kleine Pastorale*, Weggelaar; *Choral No. 3 in a*, Franck.

DIANE MEREDITH BELCHER, Illinois College, Jacksonville, IL, February 24: *Fantasia for Organ*, Weaver; *Prelude and Fugue in G*, Mendelssohn; *Voluntary No. 2 in F*, Russell; *Fantasia and Fugue in g*, BWV 542, Bach; *Prière*, Franck; *Organ, Timbral and Dance*, Michel; *Intermezzo*, Adagio, Allegro (*Symphony No. 6 in g, op. 42*), Widor.

STEPHANIE BURGOYNE & WILLIAM VANDERTUIN, Cathedral Church of St. Paul, London, ON, Canada, February 19: *Prelude (Organ Sonata No. 1 in c, op. 28)*, Rheinberger; *Largo ma non troppo*, BWV 1043, Bach; *Concerto in g*, Graun; *Petite Suite pour Orgue*, Bédard.

DOUGLAS CLEVELAND, First Congregational Church, Sioux Falls, South Dakota, February 8: *Carillon-Sortie*, Mulet; *Clair de Lune, Feux Follets, Hymne au Soleil (Pièces de Fantaisie, op. 53)*, Vierne; *Scherzetto, op. 108*, *Petite Prelude, op. 109*, *Toccata, op. 104*, *Jongen; Allegretto grazioso*, Bridge; *Four Concert Etudes*, Briggs.

PHILIP CROZIER, Chalmers-Wesley United Church, Quebec City, QC, Canada, August 19: *Air and Gavotte*, Wesley; *Epigrams*, Kodály; *Praeludium in E*, BuxWV 141, Buxtehude; *Remembrance*, Allegretto, Pasticcio (*Organ Book*), Langlais; *Pastorale*, Fricker; *Impromptu, op. 54, no. 2*, Vierne; *Petite pièce, JA 33*, Alain; *Variations sur Sine Nomine*, Bédard.


DELBERT DISSELHORST, with choir, Elise Hacker, director; First Presbyterian Church, Springfield, IL, March 30: *Praeludium pro organo pleno*, BWV 552, 1, *Kyrie, Gott Vater in Ewigkeit*, BWV 669, *Christe, aller Welt Trost*, BWV 670, *Kyrie, Gott heiliger Geist*, BWV 671, *Allein Gott in der Höh sei Ehr*, BWV 675, 676, *Fughetta super Allein Gott in der Höh sei Ehr*, BWV 677, *Dies*



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sind die heiligen zehn Gebot, BWV 678, Wir glauben all an einen Gott, BWV 680, Vater unser im Himmelreich, BWV 682, Christ, unser Herr, zum Jordan kam, BWV 684, Aus tiefer Not schrei ich zu dir, BWV 686, Jesus Christus, unser Heiland, der von uns den Zorn Gottes wandt, BWV 688, Fuga a 5 con pedale pro organo pleno, BWV 552, 2, Bach.

JANETTE FISHELL & COLIN ANDREWS, Presbyterian Homes, Evanston, IL, October 22: Procession of the Sardar (Caucasian Sketches, op. 10), Ippolitov-Ivanov, transcr. Fishell; Moto ostinato (Sunday Music), Eben; Prelude, Fugue and Variation, Franck; Passacaglia and Fugue in c, BWV 582, Jesus meine Zuversicht, BWV 728, Bach; Allegro moderato (Brandenburg Concerto No. 3 in G, BWV 1048), Bach, transcr. Fishell.

UWE-KARSTEN GROSS, Presbyterian Homes, Evanston, IL, October 5: Prelude in E-flat, Wake, Awake, for Night Is Flying, We All Believe in One True God, Jesu, Joy of Man's Desiring, Bach; Prelude in d, A Mighty Fortress Is Our God, Entrust Your Days and Burden, From God Can Nothing Move Me, Buxtehude; The Right Combination, Kunkel; Jesus, Priceless Treasure, Goettsche; Go, Tell It on the Mountain, Behnke; Blues, Michel; Festival March, Tambling; Fugue in E-flat, Bach.

CHARLES HUDDLESTON HEATON, East Liberty Presbyterian Church, Pittsburgh, PA, February 27: Rhapsodie III in F, op. 7, Saint-Saëns; A Latvian Mosaic, Wright; Old Easter Melody with Variations, West; Rhapsodie II in D, op. 7, Saint-Saëns.

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

LUKE KESSLER, First Presbyterian Church, Macomb, IL, March 30: Fanfare (Organbook III), Rorem; Sonata II in c, op. 65, no. 2, Mendelssohn; Toccata cromatica per le Levatione (Fiori Musicali: Missa della Domenica), Frescobaldi; Le Banquet Céleste, Messiaen; Prelude and Fugue in a, BWV 543, Bach; Prelude, Fugue, and Variation, op. 18, Franck; Toccata II (Cathedral Music), Idenstam.

ANN LABOUNSKY, East Liberty Presbyterian Church, Pittsburgh, PA, February 20: A Gentle Heritage, Jenkins; Chorale Prelude on O Sacred Head, Mendelssohn; Herzliebster Jesu, O Welt, ich muss dich lassen, Herzlich tut mich erfreuen die liebe Sommerzeit, Schmücke dich, o liebe Seele, O wie selig seid ihr doch, O Gott, du frommer Gott (Chorale Preludes, op. 122), Brahms; Confirmation in Chicago, Scherzo Cats (American Suite), Incantation pour un jour saint, Langlais.

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

ZVONIMIR NAGY, Glenview Community Church, Glenview, IL, March 2: De harmonia animae I, Nagy; Dieu est simple (Méditations sur le mystère de la Sainte Trinité), Messiaen; Prelude, Fugue and Variation, op. 18, Franck; Toccata and Fugue in d, BWV 565, Bach; Incantation pour un jour saint, Langlais; Da pacem, Domine, Pärt; De harmonia animae V, Nagy.

MASSIMO NOSETTI, Parrocchia della Blatta, Chivasso, Italy, October 6: Boléro de Concert, Lefébure-Wély; Divertissement, Berceuse (24 Pièces en Style Libre), Vierne; Matin Provençal (Poèmes d'Automne), Bonnet; Mode de FA (Variations) (Huit Pièces Modales), Langlais; Allegretto (Five Short

Pieces), Werde munter (Six Hymn-Preludes), Whitlock; Toccata in Seven, Rutter; Elegy, Thalben-Ball; Fantasy on the tune 'Babylon's Streams', Harris.

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

ANDREW SCANLON, East Liberty Presbyterian Church, Pittsburgh, PA, February 13: Paeon, Master Tallis' Testament, Howells; Prelude and Fugue in b, BWV 544, Bach; Adagio for Strings, Barber, arr. Strickland; Final (Symphonie I), Vierne.

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

JEREMY DAVID TARRANT, Cathedral Church of St. Paul, Detroit, MI, February 24: Prelude and Fugue in E-flat, BWV 552, Bach; Lied, Scherzo, Litaize; Choral dorian, Litanies, Alain; Elegy, Still; Sketch in c, op. 58, no. 1, Sketch in D-flat, op. 58, no. 4, Schumann; Choral, Finale (Symphonie VII, op. 42, no. 3), Widor.

STEPHEN THARP, The Neighborhood Church, Palos Verdes Estates, CA, February 24: Bolero de Concert, op. 166, Lefébure-Wély; Canzonetta in G, BuxWV 171, Buxtehude; Fugue in G, BWV 577, Bach; Bouree, The Peace, The Rejoicing (Music for the Royal Fireworks), Handel, transcr. Tharp; Passacaglia in c, BWV 582, Bach; Pavane, op. 50, Fauré, transcr. Bird; Fantasia and Fugue on How brightly shines the morning star, op. 40, no. 1, Regér.

MAXINE THÉVENOT, St. Peter's Episcopal Cathedral, St. Petersburg, FL, October 28: Cortège et Litanie, Dupré; Ciacona in e, BuxWV 160, Buxtehude; Prélude, Fugue et Variation, op. 18, Franck; Antienne, Danse (Suite Mariales), Hakim; At the Ballet (Five Dances), Hampton; Serenade, Bourgeois; Carillon Sortie, Mulet; Joie et Clarté (Les Corps Glorieux), Messiaen; Nazard (Suite Française), Chant de paix, Langlais; Alléluayas, Preston; Adagio, Final (Symphonie III), Vierne.

OLIVIER VERNET, Trinity College, Hartford, CT, March 7: Rhumba, Pavane, Elmore; Le Boléro du divin Mozart, Hamburger Totentanz, Bovet; Florinda pour orgue, Laprida; Coral, Piazzola; Tango sur D.S.C.H. (Dimitri Shostakovitch), Paso-doble sur D.S.C.H., Rumba sur les grands jeux, Cholley; La ronde des lutins, La valse des anges, Bret; My Beethoven—concert rag, Toccata alla Rumba, Willscher.

ARLENE WARD, with Jeffrey Piper, Matthew McCrady and Wesley Campbell, trumpet, and Scott Ney, percussion, University of New Mexico, Albuquerque, NM, February 17: Concerto in D, Telemann; Sonata III, Folksong Sonata, Hindemith; Fantasia in F, Rossi; Fanfare for Three Trumpets and Timpani, Truax; Angel Tears and Earth Prayers, Thomas; Prelude and Fugue No. 4, Brown; Chorale Fantasy on an Advent Tune, Hutchison; Fanfare Processional, Burkhart.

MARSHA WEBSTER, Presbyterian Homes, Evanston, IL, November 26: Festive Processional on "Now Thank We All Our God," Burkhardt; Allein Gott in der Höh' sei Ehr' (Clavierübung III), Bach; Chorale and Variations, Fuga, Finale (Sonata VI in d, op. 65), Mendelssohn; Prélude, Improvisation, Acclamations (Suite Médiévale en Forme de Messe Basse), Langlais.

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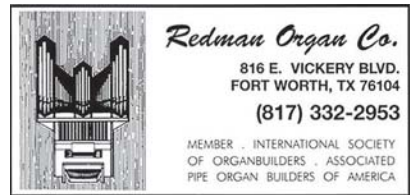
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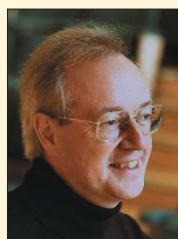
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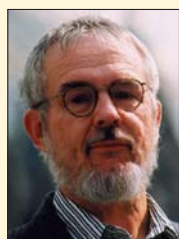
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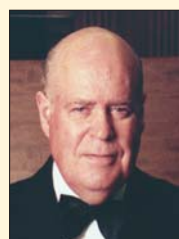
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