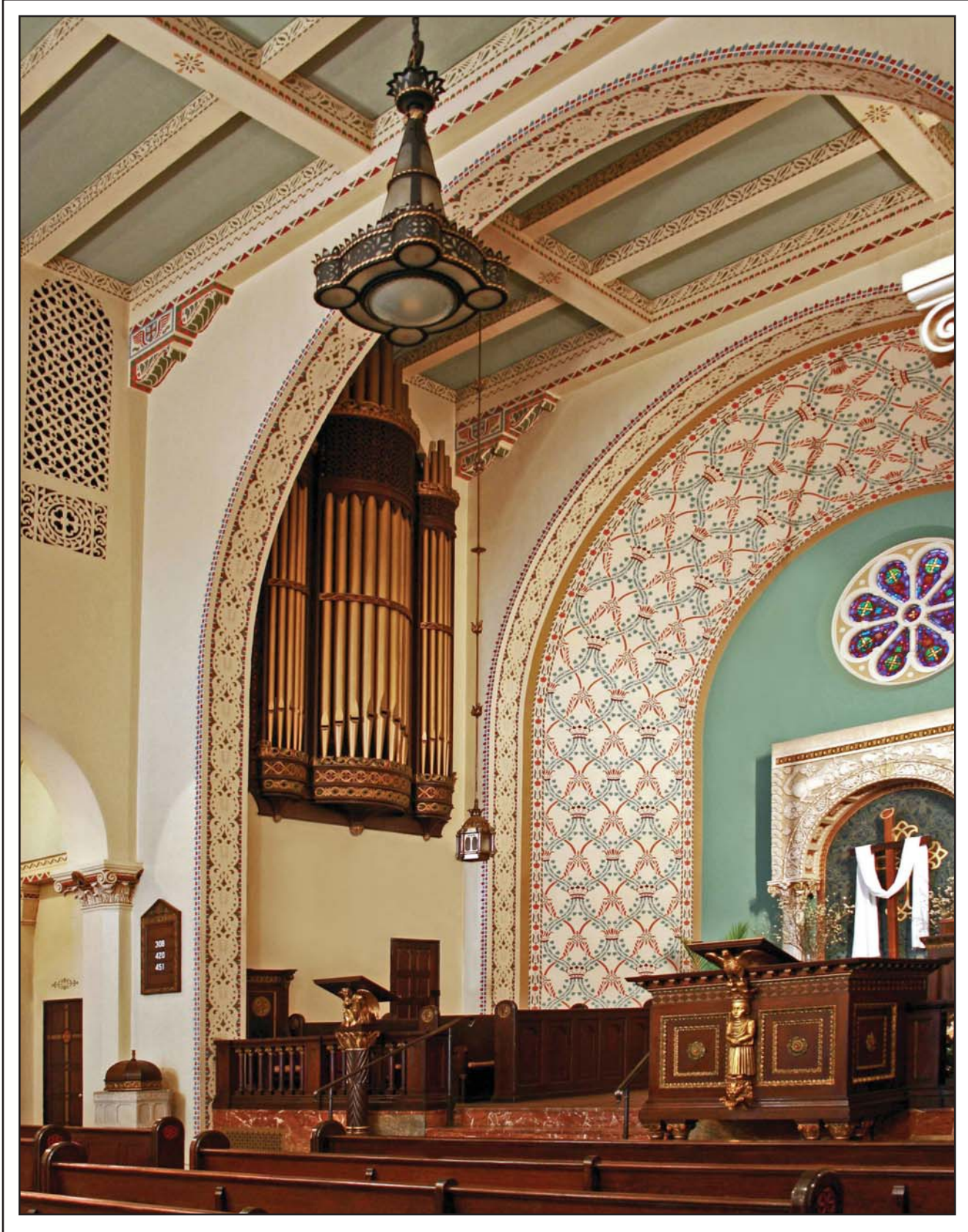


THE DIAPASON

JUNE, 2010



Park Avenue United Methodist Church
New York, New York
Cover feature on pages 30–31



new organ artists for
2010-2011 & beyond

David Enlow



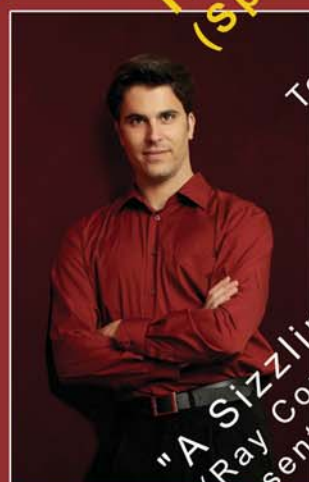
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the Harpsichord, Carillon, and Church Music

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Here & There

St. James United Church, Montreal, Quebec, Canada, presents its summer recital series on Tuesdays at 12:30 pm:

June 8, Giancarlo Scàlia (piano); 6/15, Jens Korndörfer; 6/22, Erik Reinart; 6/29, Philip Crozier;

July 6, Rona Nadler (harpsichord and chamber organ); 7/13, Esteban La Rotta (lute); 7/20, Kurt-Ludwig Forg; 7/27, Margaret de Castro;

August 3, Rafael de Castro; 8/10, Ingrid Boussarogue (soprano) and Alejandra Cifuentes (piano); 8/17, Haruyo Yoshino-Platt (piano); 8/24, Francine Nguyen-Savaria; 8/31, Travis Baker. For information: <www.stjamesunitedchurchmontreal.com>.

Methuen Memorial Music Hall, Methuen, Massachusetts, continues its recital series on Wednesday evenings at 8 pm: June 9, Jennifer Pascual; 6/16, Frank Zimpel with Alexander Pfeifer, trumpet; 6/23, Robert MacDonald; 6/30, Janet E. Hunt with Leslie L. Hunt, flute;

July 7, Dana Robinson; 7/14, Nicholas White; 7/21, Jacob Street; 7/28, Carolyn Shuster Fournier;

August 4, Adrienne M. Pavur; 8/11, Scott Dettra; 8/18, Michael Wayne Smith; 8/25, Stephen Roberts; September 1, Angela Kraft Cross. For information: <www.mmmh.org>.

This month, the **Church of the Transfiguration** in Orleans on Cape Cod, Massachusetts, celebrates the tenth anniversary of its dedication, and another milestone in the building of its E. M. Skinner pipe organ (by Nelson Barden & Associates, Boston). When Gerre and Judith Hancock and Thomas Murray perform on June 12 and 13, the new Echo Division will be playable from a secondary console attached to the main Skinner console. The Echo division comprises 30 ranks and 1,773 pipes. That brings the organ to a total of just over 8,000 pipes, in addition to the Processional and Antiphonal divisions, the Choir division, the North Great, the Swell, and more Pedal. With the Echo division playable, the organ now speaks from every corner of the church. For information about the dedication anniversary concerts visit <www.churchofthetransfiguration.org>.

Friends of the Kotschmar Organ presents its 98th season of summer organ recitals at Portland City Hall, Merrill Auditorium, Portland, Maine:

June 22, Thomas Heywood; 6/29, Felix Hell; July 6, Dave Wickerham; 7/13, Stephen Tharp; 7/20, Isabelle Demers;

August 3, Ahreum Han & Joshua Stafford; 8/17, Christoph Bull; 8/24, Chelsea Chen; 8/31, Ray Cornils and Kotschmar Festival Brass; <www.foko.org>.

Boone United Methodist Church, Boone, North Carolina, continues its music series: June 27, Ralph Tilden; July 25, Marilyn Keiser; August 15, Ronald D. Wise; 8/29, Elizabeth and Raymond Chenault. For information: <www.booneumc.org>.

Ocean Grove Auditorium, Ocean Grove, New Jersey, presents its 102nd season of summer recitals: Gordon Turk plays on July 3, 10, 17, 21, August 4, 21, and September 1; Stephen Tharp on July 7; Gordon Turk and the Summer Festival Orchestra, special 102nd anniversary concert (Jongen, *Symphonie Concertante*), July 31; Mark Laubach, August 11; Craig Williams, August 25; and Gordon Turk and Michael Stairs, September 6. For information: 732/775-0035; <www.oceangrove.org>.

Washington National Cathedral continues its music series: July 4, Scott Dettra. For information: 202/537-5553; <www.nationalcathedral.org>.

Christ Episcopal Church, Roanoke, Virginia, presents its summer festival of organ music Tuesdays at 7:30 pm: July 6, Mark Laubach; 7/13, Mark Nelson; 7/20, Ben Outen; 7/27, Robert Parris. For information: 540/343-0159; <www.christchurchroanoke.org>.

Old Salem Visitor Center, Winston-Salem, North Carolina, continues the recital series on its Tannenberg organ: July 7, Harold Andrews; 7/14, Thomas Fielding; 7/21, Victor Fields; 7/28, Tony Robertson. For information: Scott Carpenter, 336/779-6146; <scarpenter@oldsalem.org>; <www.oldsalem.org>.

Editor's Notebook

In this issue

Among the offerings in this issue of THE DIAPASON is part 2 of Neal Campbell's interview with Charles Dodsley Walker. Part 1, which appeared in the March issue, ended with Mr. Walker's departure to Paris, to serve at the American Cathedral. This month's offering takes up the story from there and continues to the present day.

Domecq Smith reports on the 16th national choral conference hosted by the American Boychoir in Princeton, New Jersey, last September. Also in this issue, Sabin Levi offers a second installment in his survey of new organ music by Bulgarian composers; part 1 appeared in the October 2009 issue. Looking for new repertoire? Consider these works.

THE DIAPASON website

The current issue of THE DIAPASON is available on our website, along with a wealth of other information. In the left column on our home page, click on the cover image of the current issue to access features articles from that issue. You can also search our digital archives for articles and news back to 1995; search by title, author, or content.

At the top of the home page, click on "Events Calendar" to find the most up-

to-date listings, starting with the present date and continuing into next fall. You can also submit listings by clicking on "Submit an Event." Your events will be listed on the website and in print. For the website listing, you can include as much information as you like. Call or e-mail if you need assistance.

Our classified advertising continues to grow on the website. In the left column of the home page, under the heading "Spotlights," click on "Classified Advertisements." That takes you to a menu page where you can select from several categories: • Organs, Equipment, Services and Supplies; • Positions Available; and • Publications and Recordings. Clicking on a category takes you to all the listings in that category. As I write this column, there are seventeen classified ads on the website, complete with photos. In addition to contact information for each ad, you can also reply to each ad by clicking on the e-mail button below the ad. Classified ads are also featured each month in our special classified ad e-mail newsletter. Are you receiving our newsletters?—an exclusive benefit for subscribers to THE DIAPASON.

Jerome Butera
847/391-1045; jbutera@sgcmail.com
www.TheDiapason.com



Peter Sykes, Cristina Garcia Banegas, Clayton Roberts, David Baskeyfield, Jared Ostermann, Michael Barone, Brian Neal

The final round of the **Fifth Miami International Organ Competition** was held at the Church of the Epiphany, Miami, Florida, on February 26. Sponsored by Fratelli Ruffatti and the Church of the Epiphany, the evening featured three finalists, each playing a 25-minute program on the 61-rank Ruffatti organ; an audience of almost a thousand was in attendance. The first prize of \$5,000 as well as the \$500 audience prize was awarded to **David Baskeyfield**, a native of England, now a doctoral student of David Higgs at the Eastman School of Music. **Jared Ostermann**, currently a doctoral student of James Higdon at the

University of Kansas, received the \$1,500 second prize. Third prize of \$1,000 went to **Clayton Roberts**, currently a master's student of Robert Bates at the University of Houston.

Michael Barone from *Pipedreams* was on hand as part of a weekend of organ events in South Florida. Judges for the 2010 competition were Cristina Garcia Banegas, Robert Bates, Andrew Canning, Douglas Cleveland, Brian Neal, and Peter Sykes. The Sixth Miami International Organ Competition will take place in early 2012; check the Fratelli Ruffatti website for more information: <www.ruffatti.com/>.

First Parish Church, United Church of Christ, Brunswick, Maine, presents its 25th annual Summer Organ Concert Series, 40-minute concerts on Tuesdays at 12:10 pm, played on the church's 1883 Hutchings-Plaisted organ, restored in 2003: July 13, Tom Mueller; 7/20, Harold Stover; 7/27, Katelyn Emerson; August 3, Jennifer McPherson; 8/10, Christopher Ganza; 8/17, Ray Cornils. For information: 207/729-7331; <www.firstparish.net>.

The American Institute of Organbuilders (AIO) and International Society of Organbuilders (ISO) 2010 combined convention takes place August 7–11 in Montreal, Canada. The schedule includes organs by Casavant, Létourneau, Guilbault-Thérien, Beckerath, Wilhelm, and Wolff, shop tours to Casavant, Juget-Sinclair, and Létourneau, and a full range of lectures. For information: <www.pipeorgan.org>.

ORGANPromotion will celebrate the 325th birthday of Johann Sebastian Bach with an organ festival, featuring the performance of Bach's organ works in seven recitals, by Harald Vogel, Michael Radulescu, Ullrich Böhme, Lorenzo Ghielmi, Jacques van Oortmerssen, Michel Bouvard, and Masaaki Suzuki. Ullrich Böhme will lead a masterclass August 4–6, and Masaaki Suzuki will present a recital in the Thomaskirche on August 7.

Daily teaching (approximately 20 hours total) will take place at the Bach Organ in the Thomaskirche and at the Hildebrandt organ in the Wenzelkirche in Naumburg. Participants will present a recital in the Thomaskirche; and Ullrich Böhme will play a recital in Naumburg. For information: <www.organpromotion.org>.

The ChicAGO 2006 Foundation announces its readiness to accept proposals for grants, which will range from approximately \$500 to \$2,000. These are made available for projects that favor the cause of the organ and its music. Funding is possible through investments made by the success of the 2006 AGO convention. The first application deadline is September 1. Further information and application forms are available at <www.agochicago.org>, <www.foxvalleyago.org>, and <www.agohq.org/chapters/northshore>.

The American Guild of Organists has been awarded two grants over the 2009 and 2010 calendar years by the National Endowment for the Arts (NEA). The grants, totaling \$35,000, will support the AGO National Convention in Washington, D.C., and carry a mandate that they be matched dollar for dollar from other funding sources. For its 50th biennial national convention in Washington, D.C., the AGO

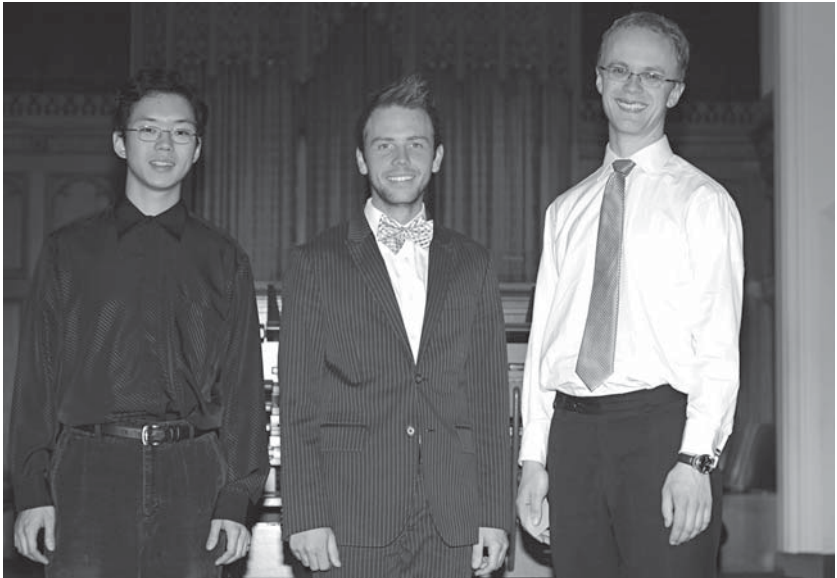
has commissioned new compositions by Mary Beth Bennett, Rihards Dubra, David Hurd, Rachel Laurin, Shirley Murray, Leo Nestor, Bruce Neswick, Dorothy Papadakos, Craig Phillips, and Gwyneth Walker. The 2009 NEA grant supported these commissioned works as well as their premiere performances to be held in Washington. The 2010 NEA grant supports the entire convention performance program. For information about the AGO national convention in Washington, D.C.: <www.ago2010.org>.

The Hochschule für Musik Mainz has announced the winners of its international organ composition competition, "Organ Plus." The competition specified a two-movement work for organ and brass sextet, duration 8 to 10 minutes. From a total of 33 compositions submitted, the jury, chaired by the dean of the School of Music, Prof. Dr. Jürgen Blume, chose the three winning works. First prize was awarded to **Dominik Susteck** (Cologne) for his work *Between Worlds*. Second prize went to **Maximilian Schnaus** (Hannover) for his *The Cloud Factory*, and third prize to **István Láng** (Budapest) for his *Ottorgano*. All three winning compositions will be printed,

published and distributed by the Mainz ARE Music Publishing Company.

The first place work will be premiered at the International Organ Competition in Mainz in October. The jury consisted of Jürgen Blume (Hochschule für Musik Mainz, chair), Thierry Escaich (Conservatoire Supérieur de Paris), Vinko Globokar (composer and trombonist), Alfred Müller (professor for improvisation at the Hochschule für Musik Mainz), and Zsigmond Szathmáry (retired professor for organ at the Musikhochschule in Freiburg).

The competition is in celebration of a new concert organ, which will be installed inside the organ hall at the Hochschule für Musik Mainz during the summer term by the company Goll (Luzern). Sixty-six young organists from all over Europe, the USA, South Korea and Japan have applied for the organ performance competition. Twenty-four candidates have qualified to participate through a pre-selection. From October 10–16 they will compete in Mainz. A total of three rounds will be held on the new Goll organ of the Hochschule für Musik Mainz and on the Cavaillé-Coll organ of St. Bernard in Mainz-Bretzenheim. For information: <www.orgelwettbewerb.hfm-mainz.de>.



Aaron Tan, Nicholas Bideler, and Arnfinn Tobiassen

The Carlene Neihart International Pipe Organ Competition was held April 10 at Second Presbyterian Church in Kansas City, Missouri. The first-place Quimby Pipe Organs, Inc. award of \$2,500 was given to **Arnfinn Tobiassen**, a resident of Avaldsnes, Norway. He has a Postgraduate Diploma of Distinction from the Royal Academy of Music in London, where his professors included Susan Landale, James O'Donnell, and Lionel Rogg. In 2006, he won the 15th International Organ Competition in Opava, Czech Republic. In March 2010, he returned to his native Norway, where he was appointed director of music at St. Olav's Church in Avaldsnes.

The second place Casavant Frères award of \$1,500 went to **Aaron Tan**, a resident of Canada who began organ studies with John Tuttle in 2004. He recently won the RCCO's National Organ Playing Competition, the Charlotte Hoyt Bagnall Scholarship for Church Musi-

cians, and the Lilian Forsyth Scholarship. He has also been a prizewinner in the Arthur Poister, West Chester University, and Wells competitions. He is currently pursuing a doctoral degree in engineering at the University of Michigan.

The third place award by Jim and Carlene Neihart of \$1,000 was given to **Nicholas Bideler**. A native of Fort Smith, Arkansas, in 2008 he was appointed associate director of music at Christ Church Cathedral in Cincinnati. He received his bachelor's degree in organ performance from the University of Kansas and his master's degree from the College Conservatory of Music in Cincinnati, Ohio. His primary teachers have been James Higdon, Michael Bauer, and Roberta Gary.

Judges for the contest were Carlene Neihart, John Obetz, and John Ditto. Chris Oelkers of Austin, Texas, was also involved in selecting the finalists. Nancy Stankiewicz is competition chair.



Alamo AGO Bach concert

The Alamo AGO chapter and Travis Park United Methodist Church presented the Great Eighteen (Leipzig) Chorales of J. S. Bach on April 18. Eighteen organists performed the chorales on the Helmuth Wolff organ: Victor Schaper, William J. Ross, David Heller, Brian Nelson, Mark Marty, Mary Ann Winden, Katie Burchfield, Ed Rieke,

Seth Nelson, Nancy Laine, Terri Henneke, John Tidmore, Edmund Murray, Vicki Bartel, Grace Ohlenbusch, Lana Potts, Jae Ha, and Margaret Bray. Two members from the chapter, John Lile and Myron Leet, led the audience in singing two of the chorales. David Heller presented commentary and slides for each of the chorales.



JinHee Kim, Lisa Edwards, and Syzmon Grab

The annual **Elizabeth Elftman Organ Competition** was held April 17 at the San Marino Community Church, San Marino, California. **JinHee Kim** from Oberlin Conservatory received top honors, and **Syzmon Grab** from the University of Southern California placed second. The competitors played selections from the works from Bach, Franck, Guillou, Escaich, and Widor on

the church's historic 49-rank Casavant pipe organ. The annual competition, sponsored by the Foundation of San Marino Community Church in cooperation with the church's music ministry, is held in memory of Elizabeth Elftman, who was a long-time member of the church. For information: 626/282-4181; <www.smccpyb.com>.

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Appointments



Samuel Carabetta

Samuel Carabetta has been appointed organist and choirmaster at St. John's Episcopal Church, Georgetown Parish, Washington, D.C., where he directs the choir of professional and volunteer singers. He is also artistic director of the newly formed St. John's Concert Series and has assisted the rector and pipe organ committee with the selection of the new chancel pipe organ that will be built by Casavant Frères. Carabetta served as organist and choirmaster at Grace Episcopal Church in The Plains, Virginia, and as artistic director of the Grace Church Concert Series from 2002 to 2009. For 16 years prior, he was organist and choirmaster at St. John's Church, Lafayette Square. He has also been associated with the Washington Performing Arts Society since 2004.

Carabetta received the Master of Sacred Music degree from Southern Methodist University, where he was a student of Robert Anderson. A native of Connecticut, he earned his Bachelor of Music degree from the Boston Conservatory of Music. He is a member of the Association of Anglican Musicians and has also served on the executive board of the American Guild of Organists, and as a trustee of the Washington, D.C. AGO Foundation.

He has been heard in performance on National Public Radio throughout the United States and has recorded for the BBC. His recording, *Anthems and Motets*, with the choir of St. John's Church, was issued on the Gothic label. Carabetta has played at Grace Cathedral in San Francisco, Trinity Episcopal Cathedral in Miami, the Cathedral of St. Philip in Atlanta, Princeton University Chapel, the Church of the Advent in Boston, St. Thomas Church in New York City, and Washington National Cathedral.

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Here & There



Stephen Buzard

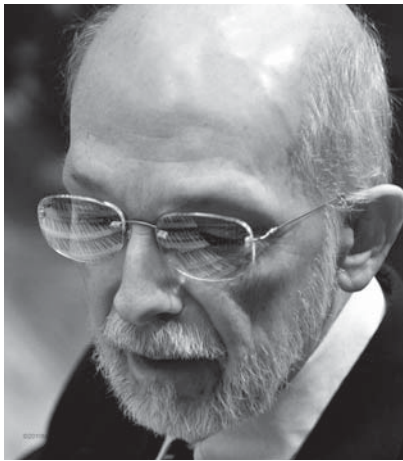
Stephen Buzard is featured on a new recording, *In Light or Darkness*, on the Delos label (DE 3406). Recorded on the Buzard pipe organ Opus 37 at Second Presbyterian Church, Bloomington, Illinois, the program includes Mendelssohn, *Sonata IV*; Schubert, arr. Buzard, *Du bist die Ruh*; Paulus, *Blithely breezing along*; Vierne, Adagio and Final (*Symphonie III*); Howells, *Psalm Prelude, Set II, No. 2*; and Reubke, *Sonata on the 94th Psalm*.

Stephen is the son of John-Paul Buzard, organbuilder of Champaign, Illinois, and Linda Buzard, organist and choirmaster at the Chapel of St. John the Divine in Champaign. He is the winner of the 2009 Joan Lippincott Competition and the 2010 Arthur Poister Competition. He earned his bachelor's degree at Westminster Choir College, where he studied with Ken Cowan; he served as organ scholar at Trinity Episcopal Church, Princeton, as well as director of music for the Episcopal Church at Princeton University. He has been appointed senior organ scholar at Wells Cathedral in England for 2010–2011.

For information: 800/364-0645; <www.delosmusic.com>.

On March 12, **Kaori Cooke** presented an organ recital at the Bates Recital Hall at the University of Texas at Austin. Cooke performed works by Correa, Bach, Duruflé, Respighi, Vierne, and Messiaen. The recital was given in partial fulfillment of the Master of Music degree in organ performance at the University of Texas at Austin.

On February 21, organ and choral music of **Richard Cummins** was featured at the morning worship service at Fifth Avenue Presbyterian Church in New York City. Among the compositions heard that day were *Four Chorale Preludes*, played by the church's music director and organist, **Mitchell Crawford**. Cummins conducted two of his choral works: *None Other Lamb* and *A Psalm of Destiny*, the latter using a text by the former Secre-



Richard Cummins (photo credit: Matt Dine)

tary-General of the United Nations, Dag Hammarskjöld. Mitchell Crawford provided the organ accompaniment. The service concluded with a postlude improvised by Cummins.

Richard Cummins is a graduate of Westminster Choir College and the Curtis Institute of Music, where he was a student of Alexander McCurdy. Since August 1979 he has been organist and director of music and fine arts at Greene Memorial United Methodist Church in Roanoke, Virginia, where he oversees the church's fine arts series. The 35-year-old concert series is a winner of the Perry F. Kendig Award for outstanding support of the arts.

The photo of Richard Cummins was taken by New York photographer Matt Dine at Fifth Avenue Presbyterian Church in February. In April it was included in a photo show at a Manhattan gallery entitled "Fifty-One Faces—photographs by Matt Dine."



Lynn Dobson

Wayne State College in Wayne, Nebraska, announces that **Lynn Dobson** (WSC '71) has been selected as the 2010 Outstanding Alumnus for the School of Arts and Humanities. A graduate with majors in art and industrial education, Dobson taught high school art in Plattsmouth, Nebraska, for one year before realizing that his true calling was in building pipe organs. He will be recognized at WSC's awards banquet during Homecoming Weekend in September. For information: <www.dobsonorgan.com/home.html>.

Johannes Geffert is featured on a new recording on the organ in St. Paul's Church, Antwerp, on the LCS label (LC-SACD003). The program includes works by Leyding, Bach, de Grujters, Kuhnau, and Bruhns. It is available from the Organ Historical Society: <www.ohscatalog.org>.

Alvin T. (Ted) Gustin recently celebrated 40 years as organist at Beth El Hebrew Congregation in Alexandria, Virginia. He began his duties there in January 1969. The historic synagogue is the oldest in northern Virginia. It was founded in 1859, located across the street from historic Christ Church (Episcopal), founded 1773, where Gustin served as organist-choirmaster for 37 years, 1968–2005. The synagogue and church shared the same organists for most of



Alvin T. (Ted) Gustin

the time since the mid-1800s, Gustin having served longer than anyone else in the history of both congregations. At one time, in 1879, the organist for both congregations was Robert Haymann, a Jewish musician, who also conducted the Alexandria City Band.



Jeannine Jordan

The multi-media experience, *From Sea to Shining Sea*, with organist **Jeannine Jordan** and visual artist **David Jordan**, was presented in March at the First United Methodist Church, Atlanta, Georgia, as part of the 2010 organ concert series, and at Grace Episcopal Church, Elmira, New York, sponsored by the Chemung Valley AGO chapter and the Music at Grace series. Jeannine Jordan played works by composers from early America (1700–1900) on the five-manual, 93-rank A. E. Schlueter organ at First United Methodist, and on the three-manual Fr. Richard Strauss organ at Grace Episcopal. Visuals were presented by David Jordan, showing churches, organs, composers, and performers of that era.

From Sea to Shining Sea presents the history of the organ in America with American organ music, anecdotes, and visuals. In addition, cameras project images of Jordan's feet and hands. For information: <www.promotionmusic.org>. 2010–2011 season bookings are now being offered at 2009 International Year of the Organ pricing. Contact Dr. Jordan at <Jeannine@promotionmusic.org> before August 1 to schedule a concert at this special price.

On March 22, **Kristopher (Storm) Knien** presented an organ recital at the Bates Recital Hall at the University of Texas at Austin. Knien performed works by Tournemire, Schumann, Bach, Alain, Vierne, and an improvisation on a submitted theme. The recital was given in partial fulfillment of the Doctor of Musical Arts degree at the University of Texas at Austin.

Marilyn Keiser performed three works by **Dan Locklair** April 16 at St. Paul's Episcopal Church, Winston-Salem, North Carolina. The program included Locklair's *Rubrics*, *Celebration*, and *In Mystery and Wonder (The Casavant Diptych)*, along with works by Herbert Howells, J. S. Bach, Rheinberger, and Vierne.

The concert celebrated the release of *The Music of Dan Locklair* (LRCD-1110), a collection of some of the composer's organ music, performed by Dr.

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Dan Locklair

Keiser. Other selections on the disc are *Salem Sonata for Organ*, *Phoenix Processional* (solo organ version), and *The Aeolian Sonata for Organ*. For information: <www.gothic-catalog.com>.

Lucinda Meredith presented an organ recital on March 7 on the Visser-Rowland organ in the Bates Recital Hall at the University of Texas at Austin. Meredith performed works by Widor, Bach, Reger, Mendelssohn, Messiaen, Persichetti, and Dupré. The recital was given in partial fulfillment of the Doctor of Musical Arts degree in organ performance at the University of Texas at Austin.



Simon Nieminski

Simon Nieminski is featured on a new recording, *The Organ at the Grand Lodge*, on the Pro Organo label (CD 7240, \$17.98), the first-ever recording of the 1913 vintage Brindley & Foster pipe organ at Freemason's Hall, Grand Lodge, Edinburgh, Scotland. To date, this organ has been heard only at official gatherings of the Freemasons at the Grand Lodge. It has been preserved in original condition throughout by Forth Pipe Organs of Edinburgh, and is one of the finest surviving examples of a pipe organ of tubular-pneumatic design, with a wind-driven combination action and a crescendo pedal (rare in the UK), called a "Brindgradus."

The program includes works by Mozart, Edgar Barratt, Albert Lister Peace, Frederick Bridge, Mendelssohn, Haydn,

Parry, and Eugene Thayer. The 74-minute audio disc is packaged with a 12-page booklet containing color photos, as well as an essay about the organ's history. For information: <www.proorgano.com>.



Jean-Baptiste Robin

Jean-Baptiste Robin is featured on a new recording of his own works on the Naxos label (8.570892). The program includes *Cercles Réfléchissants* (Reflecting circles), *Trois Eléments d'un Songe* (Three Elements of a Dream), and *Regard vers l'Air* (A look towards the Air), performed on the organs at Saint-Etienne-du-Mont church in Paris. The scores are published by Editions Gérard Billaudot. For information: <www.naxos.com/catalogue/item.asp?item_code=8.570892>.



Daniel Roth

Daniel Roth is featured with violist Vincent Roth on a new recording, *Romances sans paroles*, on the IFO label (IFO 07 002). Recorded on the Cavaillé-Coll organ at Sankt Bernhard, Mainz-Bretzenheim, the program includes works by Leclair, Bach, Brahms, Chausson, Ney, Fauré, Roth, and Ravel. For information: <www.ifo-classics.com>.

Russell Stinson's latest book, *The Reception of Bach's Organ Works from Mendelssohn to Brahms* (Oxford University Press, 2006), has been reissued in a



Russell Stinson

revised paperback edition. Another of his monographs, *Bach: The Orgelbüchlein* (originally published by Schirmer Books in the series *Monuments of Western Music* and reprinted by Oxford), after being briefly out of print, is once again available for purchase through Oxford's "Print on Demand" program. To obtain a copy of either book, contact the publisher (www.oup.com) directly or order from any of the major online bookstores. Stinson's current project is a book tentatively entitled *New Perspectives on Bach's Organ Works*. He is the Josephine Emily Brown Professor of Music and college organist at Lyon College.



Michael Unger

Michael Unger is featured on a new recording on the Naxos label (catalogue no. 8.572246). Canadian-born Unger has won multiple awards, including first prize in the 2008 Sixth International Organ Competition Musashino-Tokyo, Japan, and first and audience prize in the 2008 American Guild of Organists' National Young Artists Competition. The music chosen for his debut Naxos recital includes works by Buxtehude, Bach, Litaize, Widor, and Messiaen.

In 2009 Unger won second and audience prizes in the Eighth International Schnitger Organ Competition, Alkmaar, the Netherlands. He is also the recipient of the 2007 Lilian Forsyth and Godfrey Hewitt Scholarships. A graduate of the University of Western Ontario, he completed masters' degrees in organ and harpsichord at the Eastman School of Music in Rochester, New York, as a student and teaching assistant of David Higgs and William Porter. For information: <www.naxos.com>.

Jan Van Mol is featured on a new recording on the LCS label (LCSCD002). Recorded on the 1654 Nicolaus Van Hagen organ at Sint Pauluskerk, Antwerp, the program includes works by Jacques Claude Adolphe Miné (1795–1869): *Magnificat du 5^{me} Ton*, *Magnificat du 6^{me} Ton*, Versets in a (2^{me} Livre), Versets in D (1^{er} Livre), and Versets in F (1^{er} Livre). Available from the Organ Historical Society: <www.ohscatalog.org>.



Carol Williams and Robert Jones

Carol Williams, Civic Organist of San Diego, played six concerts in the UK in April. Concert venues included the Salomons Country Estate in Tunbridge Wells in Kent, with a performance on the historic Welte organ, which was filmed for the TourBus DVD series. The Welte organ is unusual in that it can take both Philharmonic and the earlier Orchestration-type rolls. Leading performers of the day who cut rolls, such as Edwin Lemare, can be heard on the Welte organ.

Williams then played a concert on the Compton organ with its two consoles (one classical and one theatre console) in the Guildhall in Southampton, and finally a concert at Gloucester Cathedral. At this program, Williams performed *Carillon-Fanfare* by Robert Jones, a work the composer dedicated to her. For information: <www.melcot.com>.

Nunc Dimittis



Martha Novak Clinkscale

Martha Novak Clinkscale, American musicologist and researcher in the history of the early piano, died in Dallas on April 24 from injuries sustained in an automobile accident. Born in Akron, Ohio (June 16, 1933), Dr. Clinkscale held piano performance degrees from the University of Louisville (Kentucky) and Yale University, and the PhD in musicology from the University of Minnesota. Her two-volume study *Makers of the Piano 1700–1820* and *Makers of the Piano 1820–1860* (both published by Oxford University Press) comprises nearly a thousand pages of carefully detailed information about extant instruments: an invaluable and oft-quoted source.

The introductory essays to these books immediately reveal both a mastery of vocabulary and the wide-ranging extent and geographical distribution of the many colleagues who contributed information about the instruments listed. Two short examples from the second volume: "Those musicians who preferred the carress of the clavichord's tangent found in the early square pianoforte a felicitous addition to their musical experience" (p. ix); "[This book] is not intended to be a frivolous addition to its owners' libraries. It seeks to inform . . ." (p. x).

Precise and carefully crafted prose as well as the avowed intent to maintain a consistency of style were also hallmarks of the author's approach to life. John Watson, creator of the technical draw-

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ings accompanying the second volume and primary collaborator in a related online database *Early Pianos 1720-1860*, summed it up succinctly: "She was an elegant woman."

Martha Clinscale served the American musical community in many capacities, including as editor of the *Journal of the American Musical Instrument Society* (1993-6) and as treasurer of the Southeastern Historical Keyboard Society (2004-8). She taught at the University of California, Riverside (1979-96) and the Meadows School of the Arts at Southern Methodist University (1998-2004), where she was also a member of the organ department's examining juries each semester of her years in Dallas.

Survivors include daughter Lise Loeffler-Welton and son Thor Loeffler, as well as professional colleagues and friends on both sides of the Atlantic Ocean.

—Larry Palmer

Anna G. Fiore-Smith died in Fall River, Rhode Island, on November 11, 2009, at the age of 81. She studied piano at the New England Conservatory and the Juilliard School, and studied organ with Homer Humphrey and later with George Faxon at the New England Conservatory; she also studied with Nadia Boulanger at Fontainebleau, France, winning first prizes in piano, organ, chamber music, and solfège. Fiore-Smith served as organist and choir director at St. Stephen's Church, the Church of the Ascension, and Temple Beth El, all in Providence, R.I., and later at the Barrington Congregational Church; she also taught organ at Barrington College. A former dean of the Rhode Island AGO chapter, her name was given to a chapter award that is bestowed on a member organist who typifies her devotion to the organ. She was also active in the Greater Fall River Symphony Society, and was a member of its first executive board. Anna G. Fiore-Smith was preceded in death by her husband, Harold N. Smith; she is survived by her brother and sister-in-law, Faust D. and Susanne Fiore, and many nieces and nephews.

Martin Owen Gemoets died on February 3 in Galveston, Texas. He was 42. He earned a bachelor's degree at the University of Houston, and a master's degree in organ from the University of North Texas at Denton in 1996. A member of the Dallas and later Fort Worth AGO chapter, Gemoets held the AAGO and ChM certifications and promoted interest in the certification exams, writing articles on music history for the Fort Worth chapter's newsletter. He was working toward his FAGO certification. He had recently relocated to Galveston. Martin Owen Gemoets was interred next to his father in Houston during a private graveside service.



Donald M. Gillett

Donald M. Gillett died April 3 in Hagerstown, Maryland, at the age of 90. He was the last president of the Aeolian-Skinner Organ Company of Boston, Massachusetts, which closed in 1972. Born April 8, 1919, in Southwick, Massachusetts, he earned a degree in business administration from the University of Maryland. He served four years in the Army Air Corps, stationed in Midland, Texas, as a chaplain's assistant.

Don's musical interest started when he was four years old, his parents having

taken him to a number of organ recitals at the Municipal Auditorium in Springfield, Massachusetts. He started piano lessons at age six with Dorothy Mulrone, the Municipal Auditorium organist. After moving to Washington, D.C., he studied piano and organ with Lewis Atwater, organist at All Souls Unitarian Church and also Washington Hebrew Congregation. Don's interest in organbuilding also started with the study of the organ.

His first organbuilding job was with Lewis & Hitchcock in Washington, D.C. Four years later in 1951, with a desire to learn voicing and tonal finishing, he was hired at Aeolian-Skinner, working under G. Donald Harrison and reed voicer Herbert Pratt. In later years, Don became a vice president and head tonal finisher. Upon the retirement of Joseph Whiteford in 1968, Don was offered the opportunity to buy up controlling interest in Aeolian-Skinner, and then became president and tonal director.

In the early 1970s, Aeolian-Skinner was building its last three instruments: St. Bartholomew's NYC, Trinity Wall Street, and the Kennedy Center in Washington, D.C. The company was in the final stages of Chapter 11 and eventual closing. Don's last finishing for Aeolian-Skinner was the Kennedy Center.

In March 1972, Riley Daniels, president of the M. P. Möller Organ Company in Hagerstown, offered Don a job at Möller as head flue pipe voicer. After the death of John Hose, Möller's tonal director, Don became tonal director, and eventually vice president. He retired from Möller in 1991.

Also an avid art collector, he served on the Board of Directors of the Washington County (Maryland) Museum of Fine Arts. Donald M. Gillett is survived by his companion of 40 years, Warren S. Goding of Hagerstown; sister-in-law, Jane Mace of Palm City, Florida; and cousin, Mary Davis of Fort Lee, New Jersey.

—Irv Lawless
Hagerstown, Maryland

Frances M. Heusinkveld, 83 years old, died February 22 in Forest City, Iowa. She attended Northwestern Junior College in Orange City, Iowa, and Central College in Pella, where she studied piano and began organ lessons. She pursued a master's degree in piano at the University of Iowa and later earned a Ph.D. in organ literature there. Heusinkveld taught in various schools in Iowa, including Upper Iowa University and for 33 years at Buena Vista College in Storm Lake, where she taught theory, music appreciation, piano, and organ. She was also organist of the United Methodist Church in Storm Lake, where she helped the church install a Bedient organ in 2002. Heusinkveld earned the Service Playing, Colleague, and AAGO certifications, and served as dean of the Buena Vista AGO chapter; she also played the cello and was a member of the Cherokee Symphony Orchestra. She enjoyed the study of foreign languages and traveled extensively. Frances M. Heusinkveld is survived by two brothers and many nieces and nephews.

Richard Dunn Howell died January 26 in Dallas. He was 78. Born in Great Bend, Kansas, he began playing for church services at Grace Presbyterian Church in Wichita at the age of 13. He graduated from Wichita University in 1954 and Perkins School of Theology at Southern Methodist University in 1957; he received a master of sacred music degree from Southern Methodist University in 1966. Howell taught elementary music in Richardson and Dallas, and played for many children's, youth, and adult choirs. He also directed various handbell ensembles. In the course of his activities, he worked with Austin Lovelace and Lloyd Pfautsch. Richard Dunn Howell is survived by his wife of 52 years, Bradley Sue, three children, and three grandchildren.

Austin C. Lovelace, composer and church organist, and Minister of Music, Emeritus, at Wellshire Presbyterian Church in Denver, died April 25 at the age of 91. Born March 26, 1919, in



Austin C. Lovelace

Rutherfordton, North Carolina, he began serving as a church organist when he was 15 and went on to do workshops and recitals in 45 states and six countries. He earned his bachelor's degree in music at High Point College in North Carolina in 1939 and his master's (1941) and doctorate (1950) in sacred music from Union Theological Seminary in New York City.

Lovelace was a chaplain's assistant in the Navy and served as minister of music at a number of churches, including First Baptist Church and First Methodist in High Point, North Carolina; Holy Trinity Episcopal, Lincoln, Nebraska; Myers Park Presbyterian Church and Myers Park Baptist, Charlotte, North Carolina; First Presbyterian Church, Greensboro; First Methodist, Evanston, Illinois; Christ Methodist, New York City; Lover's Lane Methodist in Dallas, and Montview Boulevard Presbyterian Church and Wellshire Presbyterian in Denver.

He was still filling in as organist at area churches when he was 87. He taught at several colleges, including Queen's College and Davidson College in North Carolina, Union Theological Seminary, Iliff School of Theology in Denver, and Garrett Theological Seminary in Evanston, Illinois.

Lovelace was fond of jazz. Twice, he had Dave Brubeck and Duke Ellington, both with their bands, join the choir at Montview Boulevard Presbyterian Church for performances. Lovelace, known for his sense of humor, wrote five books, including "Hymns That Jesus Would Not Have Liked." A prolific writer and composer, Lovelace has several hundred compositions in print, as well as numerous articles and books on church hymnody; he was involved with twenty denominations in the development of their hymnals. A past president and Fellow of the Hymn Society of America, Lovelace was also active in the American Guild of Organists, including serving as dean of the North Shore chapter. In 2009 he received the American Music Research Center's Distinguished Achievement Award, and was honored by the Denver Chapter of the American Guild of Organists with a hymn festival.

Austin Lovelace is survived by his wife of 69 years, Pauline Palmer ("Polly") Lovelace, daughter Barbara Lovelace Williams, and a grandson.

Here & There

Breitkopf & Härtel offers sample scores for more than 200 major choral works. They can be downloaded as PDF files free of charge on the publisher's website (www.breitkopf.com), which contains sample scores of complete shorter works (choral works up to eight pages) and a few selected sample pages of more extensive pieces. This, along with online information, preface, and critical notes, makes the choice of scores easier for choir directors. The sample scores can be found by clicking the little "i" beside the work.

tral Avenue United Methodist Church in Indianapolis.

The building, which dates from the same year as the organ, has fallen into disuse and disrepair in recent years following the congregation's dissolution. Indiana Landmarks has received a seven million dollar gift from local philanthropists Bill and Gayle Cook for the restoration of the church's sanctuary and adjacent auditorium. Indiana Landmarks seeks to carry out further renovations on the office wing in preparation for relocating the foundation offices to this site.

The instrument underwent severe modification in 1921, when the Seeburg-

Smith Company of Chicago removed the original console and all of the actuating mechanics, replacing the latter with a very early design of electro-pneumatic action that interfaced with the original slider chest grids. With restoration of the original action impossible and the severe compromises to the pallet boxes, Indiana Landmarks opted to follow the recommendations of Goulding & Wood in replacing the windchests with new slider and pallet windchests of their exclusive design.

While most of the original pipework of the organ still exists, some in excellent condition, many of the pipes have

been damaged by slipshod maintenance efforts and the natural effects of time. Careless manipulation of the cone tuning has left many pipes damaged and frayed, and many pipes have had holes drilled in their feet in an apparent attempt to alleviate chest ciphers. The two wood sixteen-foot stops have many pipes requiring considerable attention. The woodworking crew of Goulding & Wood is gluing pipes where joints have failed, inserting splines where points have split, and undertaking general reconditioning.

Fortunately, a considerable number of the pipes will require only routine tuning and regulation to restore their original voices. This is providential in that the disposition of the organ is of some historical significance. Notable in the stoplist are the complete principal choruses including mixtures in both Great and Swell divisions. Reed stops include a Trumpet and Clarinet on the Great and Oboe and Vox Humana on the Swell. Once revoiced to original condition, the instrument will be an important document on American organ building at the close of the nineteenth century.

The wood paneling of the façade is in very good condition as are the functioning display pipes. Although they currently have several coats of heavy paint, the original stenciled finish is clearly visible, allowing a faithful restoration of the original appearance. All pipes in the façade will be carefully stripped and refinished. A new console designed in the style of extant detached consoles from the late nineteenth century will replace the supply house console added to the organ in the 1970s.

Restoration of the building and organ is continuing on schedule with reopening events planned for November 2010. For information: <gouldingandwood.com>.

Christoph Paccard Bellfoundries has recently launched a new website for those searching for bell and clock product information. The new website features various product photo galleries that will be useful for potential clients in gathering design ideas.

"The website enhancements reflect our commitment to quality in design, construction and competent installation and service professionalism," said Stan Christoph, president of Christoph Paccard. The new website offers a fresh new look and allows its online visitors improvements in navigation.

The company is the exclusive U.S. representative for the Paccard Bellfoundry in France, the leading international bronze bell maker since 1796. Christoph Paccard provides custom bell and clock instrument design, installation, maintenance and service, including turn-key clock and bell towers and electronic carillon and chime instruments. For information: 800/849-6670; <www.ChristophPaccard.com>.

"Repair of reed resonators," by Herbert L. Huestis

"Summer Institute for French Organ Studies, July 12-23, 1999," by Ray Cornils

"August Gern and the Origins of the Pitman Action," by R. E. Coleberd
New Organs: Reynolds Associates

25 years ago, June 1985

Cover: Gabriel Kney & Co., Ltd., St. John the Evangelist Church, London, Ontario, Canada

Christopher P. Corbett named book- ing director, Phillip Truckenbrod Concert Artists

Jillon Stoppels Dupree appointed teacher of harpsichord, Oberlin College Conservatory of Music

Henry Lowe appointed organist/director of music, Church of the Redeemer, Baltimore, Maryland

Charles Benbow makes New York debut at Alice Tully Hall

The Wurlitzer Co., DeKalb, Illinois, donates its corporate records to Northern Illinois University

"The Dual Registration System," by Otto Heuss

"Vincent Persichetti: A Love for the Harpsichord. Some words to mark his 70th birthday," by Larry Palmer

"An Index to the Organ Works of J. S. Bach," by William Bates

Mormon Tabernacle Organ to be renovated by Schoenstein & Co.

50 years ago, June 1960

Marie-Claire Alain wins 5th Grand Prix du Disque

Fernando Germani announces two-month tour in USA beginning in October

Joyce Jones plays her first Chicago recital, sponsored by the Chicago Club of Women Organists

Trudy Kievit awarded Fulbright grant to study in Amsterdam

Rudi Kremer appointed university organist, Cornell University, Ithaca, New York

John S. Mueller awarded Fulbright grant for study at Hochschule für Musik, Frankfurt, Germany

Arthur Poister awarded honorary doctorate, Southwestern College, Winfield, Kansas

Howard Slenk, Calvin College, awarded national defense graduate fellowship

D. Robert Smith, Bates College, Lewiston, Maine, to spend sabbatical year in Europe; Leonard Raver to take his place for one year

Nunc Dimittis: Miguel Guzman, Frederick Kinsley, Hugh C. Price

"English Church Music: Can Golden Age Return?" by Alec Wyton

Air Force Academy orders two Möller organs, both 3-manual

New Organs: Aeolian-Skinner, Austin, Casavant, Gress-Miles, Hillgreen, Lane and Co., McManis, Möller, Reuter, Schantz, Schlicker, Tellers, Wicks

75 years ago, June 1935

Clarence Dickinson honored by 46 choirs in concert at Riverside Church

Charles Henry Doersam elected warden of the American Guild of Organists

T. Tertius Noble honored on 68th birthday at St. Thomas', New York

People: Arthur R. Croley, Vernon de Tar, William Doty, Harold Heeremans, Herbert E. Hyde, George T. Michel, Willard Irving Nevins, Franklyn S. Palmer, Lily Wadhams Moline Hallam

Series of 14 recitals at Orchestra hall, Chicago comes to an end

Reports for 1934 show increase of 17 percent for organbuilding industry

Four-manual Pilcher organ of 90 stops in Louisville Municipal Auditorium heard in weekly radio programs

Organs: Aeolian-Skinner, Casavant, Estey, Frazee, Kilgen, Kimball, Möller, Pilcher, Wicks



Hofmann/Ballard/Kegg organ, Trinity University, San Antonio

The Hofmann/Ballard/Kegg organ of the Margarite B. Parker Chapel at Trinity University, San Antonio has been augmented by a dozen stereo imaged digital voices from a Digital Sound Generator (DSG) unit supplied by **Rodgers Instruments Corporation** and installed by **Ballard Pipe Organs** of San Antonio under the direction of John Ballard.

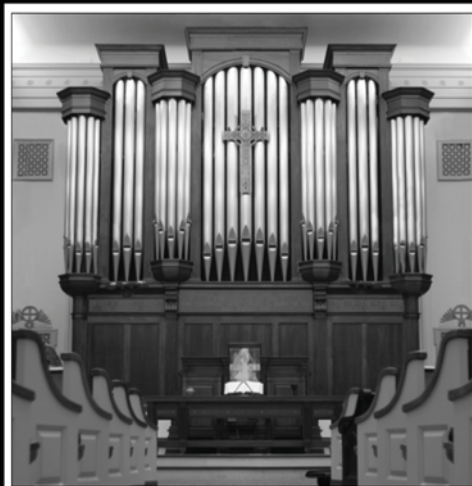
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expand those divisions. The university organ has five divisions, 102 stops, 112 ranks and over 6,000 pipes. A new four-manual console by Kegg Pipe Organ Builders of Hartville, Ohio was installed in 2007.

Dr. David Heller is Professor of Music and University Organist. He has been a member of the university faculty since 1986. In addition, he serves as Artist in Residence for NorthPark Presbyterian Church in Dallas, Texas and Visiting Artist in Residence at Trinity Episcopal Cathedral in Portland, Oregon.

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Looking Back

10 years ago in the June 2000 issue of THE DIAPASON

Cover: Hellmuth Wolff et Associés, Ltée, Opus 43, University of Northern Iowa, Cedar Falls, Iowa

James Russell Brown appointed vice president of administration, Music Institute of Chicago

Neil Richerby appointed managing director, J.W. Walker & Sons, Ltd.

Cj Sambach appointed director of music, Holmdel Community United Church of Christ, Holmdel, New Jersey

Christopher Putnam joins Artist Recitals Concert Promotional Service

Stephen Tharp to make 13th overseas tour in June, performing in England and Germany



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In the wind . . .

by John Bishop



Wind

I'm a nut for a good wind. We live by the ocean, and I never tire of the feeling of the wind coming off the water bringing fresh air and all the good tidal smells into the house. I love to open the sliding doors that face the water and a door at the other end of the house to create a wind tunnel. (It's not always popular with other family members.)

Years ago I was active in a small inland sailing club on the shore of a lake in the center of a suburban town. The lake was less than two miles north-to-south, and less than one mile east-to-west, so you couldn't go for very long without coming about (turning to take the wind on the other side of the boat).

Since ours was a single-class racing club, the size of the lake didn't matter. Depending on the speed and direction of the wind, the race committee set a course using inflatable markers (yellow tetrahedrons) with anchors. The classic Olympic sailing course uses three marks labeled A, B, and C set in an equilateral triangle. A is directly upwind from the starting line, C is directly downwind, and B is to the left,



Catching the wind

so boats go clockwise around the upwind mark. The basic course is A-B-C-Finish, but you can add an extra lap or two, and we often modified it to read A-B-C-A-C-Finish. These patterns would expose all the sailors to all points of sail as they went around the course.

One drizzly afternoon I headed the race committee. The wind was northerly, so I set the upwind mark close to the northern shore. A few minutes after the start, I noticed that the entire fleet was heading in the wrong direction. These were pretty good sailors, and it would be unusual for the whole group to get the course wrong. They were following what looked like a yellow tetrahedron that was a little east of upwind—a fellow in a yellow slicker and a yellow kayak who was heading away from the mark! I flew the recall-signal flag and started the race again, but not until we had all had a good laugh.

Know your wind

To sail a small boat is to be intimate with the wind. You have telltale streamers on the sails so you can tell exactly where the "lift" is and you watch the surface of the water for the ruffles that indicate the presence of wind. When there's

an updraft on the shore, air rushes in off the water to fill the void—so hawks, ospreys, and eagles soaring can tell you something about the wind on the water. In fact, this is the cause of a "sea breeze." When the sun heats up the land in the afternoon, air rises off the land and the cool air rushes in off the water to take its place. Where we live, you can have a quiet picnic in the boat around twelve-thirty and put your things away in time for the sea breeze to come in around two in the afternoon.

If you sail often in the same place, you get used to how the wind comes around a certain point, swirls in a cove, or rushes directly from the sea toward the land depending on the time of day. There was an old salt at that inland club who had figured out how to predict the local wind by observing which direction airplanes were traveling to and from Boston's Logan Airport twenty miles away. During a race you'd notice him heading off alone to some corner of the lake only to pick up the strongest wind of the afternoon and shoot across to a mark ahead of the rest of the fleet. I never did figure out how that worked, but he sure won a lot of races.

§

The steadiness, reliability, and predictability of wind is a huge part of playing and building pipe organs. We compare "wobbly" with "rock-steady" wind, debating their relative musical merits. One camp hates it when the organ's wind wiggles at all (ironically, those are often the same people who love lots of tremolos!), the other claims that if the wind is free to move a little with the flow of the music, there's an extra dimension of life. I think both sides are right. I love good organs with either basic wind characteristic, but because they are so different it seems awkward to try to make real comparisons. The instrument with gentle wind that makes the music of Sweelinck sing does not do well with the air-burn-sing symphonies of Vierne or Widor.

As a student at Oberlin in the 1970s, I spent a lot of time with the marvel-

ous three-manual Flentrop organ in the school's Warner Concert Hall. The organ was brand new at the time (dedicated on St. Cecilia's Day of my freshman year) and is still an excellent study of all the characteristics that defined the Classic Revival of organbuilding. It has a large and complete Rückpositiv division (*Rugwerk* in Dutch) and a classic-style case with towers. There are independent sixteen-foot principals on manual and pedal, and the whole thing was originally wound from a single wedge-shaped bellows behind the organ. End a piece with a large registration and make the mistake of releasing the pedal note first, and the wind slaps you in the back, giving a great hiccup to the grand conclusion.

As students, we worked hard to learn to control the organ's wind, marking in our scores those treacherous spots where the wind would try to derail you. There were no hawks there to warn about the updrafts. A little attention to the lift of your fingers or a gentle approach to the pedal keys would make all the difference, and I remember well and am often reminded that such a sensitive wind system can be very rewarding musically.

Totally turbulent

It's interesting to note that while the older European-style organs are more likely to have unstable wind supplies, organs like that were originally hand-pumped and had more natural wind than anything we are used to today. The greatest single source of turbulence in pipe organ wind is the electric blower. Because the wind is hurried on its way by a circular fan, the air is necessarily spinning when it leaves the blower. If the organbuilder fails to pay attention to this, the organ's sound may be altered by little tornados blowing into the feet of the pipes.

I learned this lesson for keeps while renovating a twelve-stop tracker organ in rural Maine ten years ago. Before I first saw the organ, the organist said that the sound of the Great was fuzzy and strange, but the Swell was fine. Sure enough, she was exactly right, and I was surprised by



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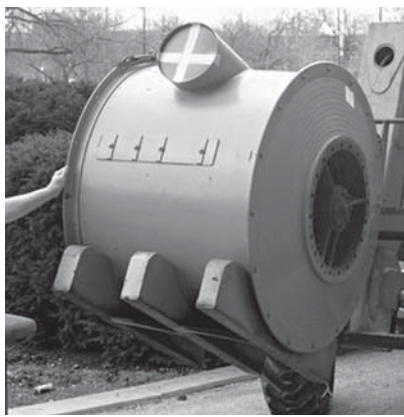
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Ventus slow speed blower (photo courtesy Organ Supply Industries)

the stark contrast between the two keyboards. Every pipe of the Great wobbled like the call of a wild turkey.

This was the ubiquitous nineteenth-century American organ, with an attached keydesk and a large double-rise parallel reservoir taking up the entire floor plan. There were wedge-shaped feeder bellows under the main body of the reservoir and a well at each end to provide space for the attachment of the square wooden wind trunks. In the 1920s an electric blower was installed in the basement some thirty feet below the organ, and a metal windline was built to bring the air to the organ through a crude hole cut in the walnut case (Oof!). The easiest place to cut into the organ's wind system was the outside face of the Great windtrunk—piece of cake. But the effect was that the Great was windied directly from the violently turbulent blower output, while the wind had to pass through the calming reservoir before it found its way to the Swell. Every wiggle and burble of the wind could be heard in the sound of the pipes. Relocating that blower windline sure made a difference to the sound.

That lesson was enhanced as I restored a wonderful organ by E. & G. G. Hook in Lexington, Massachusetts. Part of that project was to restore the feeder bellows and hand-pumping mechanism so the instrument could be blown by hand or by an electric blower. Of course, it's seldom pumped by hand, but there is an easily discernible difference in the sound of the organ when you do.

The introduction of electric blowers to pipe organs must have been a great thrill for the organists of the day. Marcel Dupré wrote in his memoir about the installation of the first electric blower for the Cavaillé-Coll organ at St. Sulpice in Paris, where Charles-Marie Widor was organist between 1870 and 1933. I have no idea just when the first blower was installed, but it was certainly during Widor's tenure, and it must have been a great liberation. I suppose that for the first forty years of his tenure, Widor had to arrange for pumpers. That organ has a hundred stops (real stops!), and pumping it through one of Widor's great organ symphonies must have consumed the calories of dozens of buttery croissants.

Since electric blowers became part of the trade, organbuilders have worked hard to learn how to create stable air

ample, all we need is a statement of distance and one of time. To measure pipe organ air we consider three dimensions. The output of an organ blower is measured in cubic-feet-per-minute at a given pressure—so we are relating volume to time to pressure. Let's take a given volume of air. There's a suitcase on the floor near my desk that's about 24" x 18" x 12". I make it to be three cubic feet. We can push that amount of air through a one-inch pipe at high pressure or through an eight-inch pipe at low pressure. The smaller the pipe and the higher the pressure, the faster the air travels. It doesn't take much of an imagination or understanding of physics to realize that those two circumstances would produce air that behaves in two different ways.

A mentor gave me a beautiful way to understand the wind in a pipe organ—simply, that air is the fuel we burn to make organ sound. Put more air through an organ pipe, you get more sound. To get more air through an organ pipe, you can make the mouth (and therefore the windway) wider. A pipe mouth that's two-ninths the circumference can't pass as much air as one that's two-sevenths. You can also increase the size of the toe hole and raise the pressure.

I'm not doing actual calculations here, but I bet it takes the same number of air molecules to run an entire ten-stop Hook & Hastings organ (ca. 3" WP) for five minutes as it takes to play one note of the State Trumpet at the Cathedral of St. John the Divine in New York (ca. 50" WP) for thirty seconds. Imagine trying to hand-pump that sucker. It was mentioned in passing that when that world-famous stop was being worked on in the organbuilder's shop during the recent renovation of that magnificent organ, the neighboring motorcycle shop complained about the noise!

I've written a number of times in recent months about the project we're working on in New York. Because it's an organ with large pipe scales and relatively high wind pressures, we're spending a lot of time thinking about proper sizes of windlines to feed various windchests. I use the term *windsick* to describe an organ or a portion of an organ that doesn't get enough wind, as in, "to heal the windsick soul..."

This organ has a monster of a 16' open wood Diapason that plays at both 16' and 8' pitches. The toe holes of the biggest pipes are four inches in diameter (about the size of a coffee can). If the rank is being played at two pitches and the organist plays two notes (say for big effect, lowest CCC and GGG), we have four of those huge toe holes gushing wind. If we might have as many as four of those big holes blowing at once, what size windline do we need going into that windchest? To allow for twice the flow of air do we need twice the diameter windline? Here's *pi* in your eye. To double the airflow, we need twice the area of the circle, not the diameter. The area of a four-inch circle (πr^2) is about 50.25 square inches. The area of a five-and-a-half inch circle is about 95 inches. The larger the circle, the bigger the difference. The area of a nine-inch circle is 254.5 square inches.

Two nine-inch windlines equals 509 square inches. One twelve-inch circle is 452 square inches, almost twice the area of the nine-incher.

That Diapason plays on 5" WP—a hurricane for each note.

You can use any liquid to make a manometer. We can buy neat rigs made of glass tubes joined at top and bottom by round fittings. A longer rubber tube is attached to a wooden pipe foot (such as from a Gedeckt). You take an organ pipe out of its hole, stick the foot of the gauge in the same hole, play the note, and measure the pressure. You can also buy a manometer with a round dial, which eliminates the possibility of spilling water into a windchest—heaven help us. Measuring to the nearest eighth-inch, or even to the nearest millimeter, is accurate enough for pipe organ wind pressure. But using a denser liquid allows for more accurate measurement.

A barometer is similar in function to a manometer, except that it measures *atmospheres* instead of air pressure. Because the difference between high- and low-pressure areas is so slight, mercury (the only metal and the only element that's in liquid form in temperate conditions) is commonly used in barometers. The unit of measure is inches-of-mercury (inHg); 29.92 inHg is equal to one atmosphere. Right now, right here, the barometer reading is 29.76 inHg. According to my dictionary, the record high and low barometric readings range from 25.69 inHg to 32.31 inHg. I guess today we're pretty close to normal.

Measuring and reading barometric pressure takes us back to my eagles and hawks. An updraft creates a low-pressure region, which is filled by air rushing in from areas of higher pressure. That's how wind is made. Wind doesn't blow, it's just lots of air running from one place to another.

On July 4, 2002, Peter Richard Conte played Marcel Dupré's *Passion Symphony* on the Grand Court Organ of Philadelphia's Wanamaker (now Macy's) Store as a special feature of that year's convention of the American Guild of Organists. It was an evening performance, and the store's display cases were moved aside to allow for concert seating. This was early in the great rebirth of that singular instrument, and organists and organbuilders were thrilled by its majesty. Dupré conceived this monumental work of music as an improvisation on the Wanamaker Organ in 1921. (You can purchase the live recording of Conte's performance from Gothic Records at <http://www.gothic-catalog.com/The_Wanamaker_Legacy_Peter_Richard_Conte_p/g-49240.htm>.)

The last minutes of that piece comprise a barrage of vast chords, chords that only a monster pipe organ can possibly accomplish. When I hear an organ doing that, I picture thousands of valves of all sizes flying open and closed and the almost unimaginable torrent of air going through the instrument. I remember thinking (and later writing) that as Conte played the conclusion of the symphony, barometers all across New Jersey were falling. Must have been some eagles soaring above the store. ■

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On Teaching

by Gavin Black



Buxtehude BuxWV 141 – Part 1: Getting to know the piece

This month we begin the process of working on the *Praeludium in E major*, BuxWV 141, by Dietrich Buxtehude. As I mentioned last month, there is a good edition available online for free at <<http://imslp.info/files/imglnks/usimg/1/1e/IMSLP29682-PMLP06429-BuxWV136-154.pdf>>, pages 21–26. This is a reprint of the edition first published in the 1870s by Breitkopf & Härtel, edited by Phillip Spitta, and frequently reprinted, later on with revisions by Max Seiffert. It is also available in a 1988 Dover reprint and in Kalmus editions. There are several subsequent editions available through music dealers and at libraries. Small differences in these editions will not in any way interfere with the discussion of the process of working on the piece. Any one of them will serve this purpose very well.

The first step in working on a piece is to make sure that there are measure numbers, and if there are not—as in the edition referred to above—to put

them in. *This is worth doing!* It will save time later and help in getting to know the piece. Even though the measure is somewhat of an arbitrary construct (and I feel pretty sure that as a matter of performance and listening nothing would change in the least if *all* of the bar lines in the notated music were erased), the act of going through and writing in measure numbers is a good first step in exploring what a piece seems to be about on the broadest level. The Buxtehude Praeludium has 110 measures. Going through the piece counting measures, I notice the following, among other things:

- three measures are whole notes;
- three tempo markings appear along the way, each of which apparently occurring at a place where there is also a noticeable change in texture;
- quite a few measures or passages are in only one voice;
- pedal is present almost exactly half the time (though this can be an artifact of the edition rather than the piece);
- several changes in time signature.

None of this is exactly earth shaking, and of course most of what there is to notice about a piece is not noticed casually while counting measures. However, I want to introduce the idea that noticing *anything* and *everything* about a piece is the first and an important step towards learning how to play it. I am not talking specifically—or only—about the things that constitute a formal analysis—harmonic or motivic/contrapuntal—such as might be done in a theory class. This might overlap with what I am talking about, and that kind of rigorous academic analysis has several important purposes, only some of which bear upon the act of learning a piece or actually performing it. However, noticing things about a piece—simple or complex, superficial (even, for example, things about font and layout in the page) or “deep” (contrapuntal structure, harmonic intricacies)—can increase ultimate performing security by increasing the extent to which a player simply *knows what is coming up next*. This is analogous to the fact that it is easier to drive around

a town whose streets you know well, or to walk around a building where you know all of the corridors and staircases. It is also part of the process of making a non-memorized piece as well-learned and secure as a memorized piece is supposed to be. (A piece that is memorized mostly by feel is often not particularly secure.) Of course, working out fingerings and pedalings and then practicing them is by far the most important component of learning a piece and becoming comfortable playing it. However, the more consciously familiar you are with the landscape of a piece, the more your mind will be able to help you, as you practice and perform the work, with the task of remembering what is coming up next in time to execute it serenely and securely. Such things as “the next subject entry is in the tenor” or “there’s a surprising chord coming up” or “the first thing on the next page is a D-major chord” or “the font on page 4 is larger, because there are fewer lines” all serve this function. Some of these things might also contribute to an analysis of the piece and perhaps to a greater artistic understanding of the piece as well. However, the point right now is that they make the basic learning of the piece more solid and secure.

The first thing to explore about a piece is what **sections** the piece falls into. Sometimes sections are delineated by double bars or (of course) movement breaks, or flagged by words—tempo indications, usually. Sometimes they are not. It is also possible to be unsure whether two adjacent areas within a piece should be considered different sections or simply somewhat different parts of the same section. This almost always does not matter at all. Exploring the issue and describing for yourself what is going on is all that is necessary.

In this Praeludium, there are quite a few spots where something changes, that is, where one kind of writing gives way to another. These spots seem to be as follows: after m. 12; the beginning of m. 51; after m. 59; after m. 72; after the first beat of m. 75; after m. 86; and after m. 90. This suggests that there are

eight different sections. The nature of the writing in the second, and longest, of these sections changes in the last three and a half measures, that is, from the middle of m. 47 through m. 50. There is no clear break leading into this change, so perhaps it isn’t quite a new section, but simply a different kind of passage. As I pointed out above, it does not matter what we call it as long as we notice what is happening.

So, if these passages or sections are different from one another, then how are they different and what can this tell us about how to work on the piece? Keyboard writing has a tendency to mix contrapuntal and non-contrapuntal **textures**. Therefore it is always useful in looking over a piece to notice which passages, if any, are written in a thoroughgoing contrapuntal texture and which are not. There may also be passages that seem to be somewhere in between. Of course one can assume that, in general, Renaissance and Baroque keyboard music will have a large proportion of formally worked out counterpoint, later music rather less.

In the case of this piece, the following sections seem to be fully contrapuntal, in the sense that they have a set number of voices and they treat recognizable motives imitatively: the section beginning at m. 13, excluding the last few measures; the section beginning at m. 60; the section beginning in m. 75; and the final section, which begins at m. 91. Each of these sections is more or less fugal—that is, in addition to their being contrapuntal in the sense described above, they have at least one **theme or motive** that is heard one or more times in each voice. These themes are first heard as follows: 1) m. 13–15 in the soprano voice; 2) m. 60 in the alto voice; 3) m. 75 in the tenor voice; and 4) m. 91 in the alto voice. It is important to go through and find each and every occurrence of each of these themes. This is certainly part of understanding the rhetoric of the work, and of analyzing the work for achieving an intellectual understanding of the piece and of the mind of the composer. But it is also a very *practical* step in learning how to



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get the notes right and how to make the piece secure in performance. As noted above, the more you simply know what's coming up, the more familiar you are with what is in the piece, the more likely you are to recall it in time to play it easily and securely. The most natural thing to remember is any kind of pattern, and a recurrent theme is a pattern.

Motives or themes, including themes functioning as fugue subjects, are of course not the only recurring patterns that can (and should) be noticed; we will get to some others just below. However, **fugue subjects and similar recurring motives** are easy to notice and to identify, and are therefore a good starting point. So it is a good idea to highlight them on a copy of the work. I find twelve instances of the theme introduced in m. 13—four in the soprano voice, three in the alto, two in the tenor, and three in the bass. There are also many instances of the second half of this theme occurring without the first half, as in, for example, measures 33 and 34. The theme introduced in m. 60, if we take it to be the full measure in the alto voice, occurs six times: three in the soprano voice, two in the alto, one in the tenor. (This section is in three voices.) However, each half of the theme occurs separately quite a few more times. Does it make sense to call this a measure-long theme, or is it really two separate four-note motives, which may or may not follow one another in the same voice? *It doesn't matter!* As long as you notice what the notes and patterns are, either of those concepts will do very nicely to describe the situation. The theme introduced in m. 75 occurs six times, two in each of the three voices. Again, fragments of this theme also occur. The theme introduced in m. 91 seems to occur eleven times, though it would be possible to argue that a couple of them are not quite exactly that theme, but rather a close variant. Each half of the theme also occurs separately many times.

Turning for a moment to the four remaining sections of the piece, what is there to notice about them? First of all, they are short, occupying 27 of the

piece's 110 measures. Of course, this does not necessarily mean that they take up a proportionately small amount of time: that depends on tempo. One of these sections—mm. 87–90—is in a set number of voices (four), with a homophonic, somewhat hymn-like, texture: fully worked-out counterpoint, but with no imitation or motivic development. The other three (at mm. 1, 51, and 73) are not in any fixed number of voices or, really, in voices at all. They include passage work, trills and trill-like writing, fairly long one-voice passages, occasional abrupt changes in texture—the most noticeable of which is near the beginning, where a long solo passage ends in a four-note chord—and some unprepared dissonance. Two of these sections have written comments associated with them: *trillo longo* in mm. 51 and 53, and *con discrezione* in m. 73. Both of these might suggest rhythmic freedom at a fairly broad level. This is obvious with *con discrezione*. It also makes sense that *trillo longo*, written over a very brief trill-like passage, would suggest that the trill can be made to occupy more time than is notated for it.

Getting to know a piece in order to perform it securely involves simply noticing things, even things whose significance isn't clear—indeed, even things that are not really significant except in that they form part of the process of getting to know the piece. It is most important to notice **anything that happens more than once**. There is a good chance that anything that happens more than once is important compositionally, that the composer did it on purpose. However, even if this is not the case, the act of noticing helps with learning. By "anything" in this context I mean, probably, anything except individual pitches. It is probably not fruitful to notice that, for example, the note "a above middle c" occurs in this measure, and then occurs again in that measure. Once in a while this might matter, but usually not. Anything more involved than an individual note, however, is worth paying attention to.

Here are some things—other than

the well-defined motives discussed above—that I notice in looking over this piece. The **upward leap of a step in the pedal part** occurs five times in a row near the beginning; it is possible that the rising quarter-note line in the lowest voice (not shared with the other voices) in the section beginning at m. 60 could be heard as related to this, an extension of it. The **countersubject fragment** in m. 16 and again m. 18—four notes in the soprano voice beginning just after the downbeat—comes in again somewhat prominently in the final section beginning at m. 103, and ends up being the final gesture of the piece. It also occurs in m. 72, but in a way that is interrupted: it does not resolve, and it leads into the *con discrezione* section. The phenomenon of **two voices playing together**—that is, in a way that is in sync rhythmically and more or less parallel—is characteristic of the beginning (mm. 4–6) and the end (mm. 99 on) of the piece, but not, except fleetingly, the middle. The one instance of this that I notice in the middle of the piece is at m. 57 and seems to foreshadow the fugue subject that governs the final section of the piece beginning at m. 91.

The most interesting recurrence of a compositional element in this piece is the first four notes—that is, the **rising scale fragment B–C#–D#–E**—which keep coming back at crucial moments. To start with, it is the germ from which the rest of the opening section is, at least partly, built up. This is most explicit in mm. 3, 4, and 9. Then this opening gesture is quoted directly as the last notes of the fugue subject that is introduced in m. 13. Also, the second half of that subject is essentially an ornamented inversion of this motive. When the long fugal section that begins in m. 13 is coming to an end and gives way to non-fugal passage work, the four-note motive or a close variant of it is present throughout, as it also is in the following section. The final fugue subject, which enters in m. 91, is made up of the ornamented inversion of this motive, followed by the motive itself. From m. 94 on, the motive occurs in parallel or contrary motion in two or three voices at once repeatedly, and the flourish that gives energy to the ending of the work in mm. 106 and 109 is made up of two iterations in a row of this four-note motive in diminution.

I have posted a copy of the score of BuxWV 141 with various motives and other aspects of the text of the piece highlighted at <<http://www.gavinblack-baroque.com>>. Next month we will continue with this piece, and I will discuss how to break the work up into units for practicing. Then, in the August column, we will turn to the Boëllmann *Suite Gothique*. ■

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Music for voices and organ

by James McCray

Summer church choirs: Easy anthems

This I do believe above all, especially in my times of greater discouragement, that I must believe—that I must believe in my fellow men—that I must believe in myself—and I must believe in God—if life is to have any meaning.

Margaret Chase Smith

In W. Somerset Maugham's autobiography, *The Summing Up* (Vintage Press), he spent a great deal of the book wrestling with the arguments regarding his belief versus his non-belief in God. His arguments on both sides of the question seem similar to those put forth by many people who have given serious thought to the question. Maugham was a declared agnostic all of his adult life. (Remember the old joke: "The problem with being an agnostic is that there are no days off.") He cites over 25 different historical figures such as Hume, Goethe, and Darwin

during his personal examination of the issue regarding the existence of God, and even though he remained an agnostic, he did admit the following:

When I look back on my life, with its successes and its failures, its endless errors, its deceptions and its fulfillments, its joys and miseries, it seems to me strangely lacking in reality. It is shadowy and unsubstantial. It may be my heart, having found rest nowhere, had some deep ancestral craving for God and immortality, which my reason would have no truck with.

Church choir members do not have these personal battles. In most cases, choirs are made up of people who have solid religious beliefs and are firmly dedicated to the church. In the church choir I direct, vocal and handbell choir members are the leaders in the church; they serve on committees, work behind the scenes on fundraising, community outreach, etc., and freely give of their time to the church. They are the glue of the church in terms that go far beyond the basic liturgy.

The summer break is a valuable change. After nine consecutive months of weekly rehearsals, Sunday services, and numerous other musical obligations—concerts, extra midweek services, and special events—the choir has earned a relaxation of duties. Although summer is not a time of weekly rehearsals, the choir comes together one Sunday a month for a rehearsal and service. They sing an appropriate anthem from the previous year that they especially enjoy, one that can be resurrected effectively in a brief 30-minute pre-service rehearsal. These occasions are great for the congregation, but even more so for the choir members, who truly enjoy each other.

However, in some churches, the choirs sing all year, taking respite on those weeks following extended responsibilities such as Christmas and Easter. The reviews this month are for those choirs with a somewhat regular summer schedule, and only a limited summer break. Typically, their attendance may be lower due to family vacations and other diversions, so the music discussed is easy. No four-part anthems are included, and the music is adaptable to a smaller choir of SA/TB or SAB. The music is also appropriate for those times during the year when an easily prepared work is useful.

In All Our Grief and Fear We Turn to You, arr. Thomas Keesecker. Two-part mixed and piano, Augsburg Fortress, 978-0-8066-9735-2, \$1.60 (M-).

The first verse is for women, the second is a modified canon with the men, then the third continues with the women on the melody and the men singing a harmony part. In mixed meters with an independent keyboard part, this is effective music.

Around You, O Lord Jesus, arr. Thomas Keesecker. SAB, piano, and optional handbells, Augsburg Fortress, 978-0-8006-6433-6, \$1.75 (M-).

The nine optional handbells (handbell part, 978-0-8006-6445-9, \$5.00) play primarily long notes in three- or four-part chords. There are some divisi passages in both the alto and soprano parts. The busy keyboard part moves through a variety of styles. The work is moderately fast, contrapuntal in the vocal lines, and moderately sophisticated.

Humbly I Adore Thee, C. Griffith Bratt. SA or TB and organ, Paraclete Press, PPM00803, \$2.10 (E).

Based on a 13th-century plainsong melody, the choral singing retains the chant melody and spirit. Both English and Latin texts (*Adoro te devote*) are included. The choral lines are often in unison and always follow the same rhythmic patterns. The organ part is on two staves. This is an easy setting that will sound like notated, but accompanied, Gregorian chant.

Two Brief Motets, Michael Sitton. Unison and organ or piano, Paraclete Press, PPM00817, \$1.60 (E).

The two motets are *Ave verum corpus*



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and *O nata lux*. Both have English and Latin texts for performance; *O nata lux* has two strophic verses. The keyboard part is on two staves and provides a quiet, non-intrusive background for the voices; the music is sensitive and easy.

God Created Heaven and Earth, David Schelat. Two-part, oboe, and percussion, MorningStar Music Publishers, MSM-50-4302, \$1.85 (M-).

This is a delightful anthem that, while not difficult, offers a sophisticated style that seems more difficult than it is. Based on an ancient Taiwanese tune, almost half is in unison. The percussion, on two lines, has a steady, pulsating drum part and a contrasting finger cymbals and crotales line that could be played by handbells. This will be very enjoyable for everyone.

All Things Bright and Beautiful, William Partridge. Unison and keyboard, MorningStar Music Publishers, MSM-50-4301, \$1.50 (E).

Although designed for children's choirs, this very simple arrangement could be used with adults to provide opportunities for three separate soloists. They could sing the three verses and have the choir sing the refrain; both are about equal length. The keyboard part is on two staves; this is very simple music.

The Heavens Are Singing, David W. Music. Two-part mixed and keyboard, GIA Publications, G-6877, \$1.60 (E).

This happy anthem dances along in 6/8 meter. There are four verses in various arrangements. The keyboard part usually keeps the rhythmic character in 2/2, while the voices sing the six eighth notes that give the music its dancing character. This delightful music is sure to be enjoyed by everyone.

Do Not I Love Thee, Kenneth Lowenberg. Two-part mixed and piano, GIA Publications, G-6423, \$1.60 (M-).

Based on DETROIT from *The Sacred Harp*, there are three verses, with the first in unison, the second as a canon, and the third with a harmony part. The keyboard part is more challenging than the vocal part, and contains some dramatic style with a glissando, eight-part chords, etc. This anthem will have more of a "concert" sound than some of the other easier pieces reviewed.

Come to the Water, Jack Schrader. SAB and piano, Hope Publishing Co., C5549, \$2.05 (M).

There are four verses, with the first two using the same music; the third begins in unison, then shifts to the same SAB choral music of the earlier verses. The fourth verse is in SAB with a coda that has a repeated area, which helps the music unfold to a quiet ending. The keyboard part, at times, has a somewhat soloistic character.

Alfred V. Fedak is organist and choir-master of Westminster Presbyterian Church, next to the State Capitol in Albany, New York. I had only previously come across Fedak through his hymn, "With pipes of wood and tin make known," and his communion anthem, "This is the hour of banquet and of song." Further research, however, leads me to discover that he has written a great deal of very pleasant choral and organ music. On this compact disc he plays some of his compositions for organ, making use of the four-manual-and-pedal organ at his church, Skinner Op. 780 of 1929. The Skinner organ was replaced by an electronic substitute in 1976, but rescued by parishioners Thomas and Anne Older, who first moved it to their house and later gave the instrument back to the church when the electronic replacement failed. The Austin Organ Co. reinstalled the Skinner organ in the chancel of the church in 2000, keeping the original Skinner instrument largely intact, but adding a Mixture and Trumpet to the Great and providing a new Antiphonal division, including a Willis-style hooded Trumpet, at the west end. The instrument is warm yet exciting and it further benefits from the live acoustics of the church.

The booklet included with the CD includes a summary of the history of the organ, together with the stoplist. I found it disappointing, however, that there is no biography of the composer, and that furthermore there are no notes about the music. In issuing this recording, Selah Publishing Co. may have had in mind that organists who listen to it might wish to purchase the scores and play some of these compositions themselves. Bearing in mind the quality of the music, I think it may not be a vain hope, though it is evident from the Selah website that Alfred Fedak has written far more for the organ than can be found on this single compact disc. Three of the pieces, *Divinum Mysterium*, *Festival Prelude on "Hyfrydöl"*, and *Meditation on "Adoro te devote"*, are described on the website as "Moderately Easy"—these might be a good place to start. The rest of the pieces are described as "Moderately Difficult," though I have to say that the *Improvisation on "Veni Creator Spiritus"* and one or two other movements sound "Somewhat more than Moderately Difficult" to me.

The recording begins with the aforementioned *Improvisation on "Veni Creator Spiritus"*, written in 1998. This relatively short piece combines toccata-like flourishes on the manuals with the plainsong melody in the Pedal. Next is the more recent *Sonata II for Worship*, written in 2005. The very pleasant march-like first movement is intended as a prelude before the worship service.

The next movement is a more contemplative *Cantilena*, intended for the offertory, in which the Skinner English Horn makes an appearance. Then comes the meditative *Communion*, based on the hymn tune DEIRDRE (used for the "Christ be with me" verse in ST. PATRICK'S BREASTPLATE), and played on contrasting flutes against the strings. The final movement, *Recessional*, is intended as a postlude and shows some influence of the French romantic school, particularly of the *Finale* from Vierne's First Symphony. The movement is based on the hymn tune ST. COLUMBA, normally sung to "The King of love my shepherd is." Altogether, it would be difficult to find a more delightful organ suite for use in a communion service.

Next follows an introspective meditation, published in 1998, on DIVINUM MYSTERIUM, the tune for the Christmas hymn "Of the Father's love begotten." Starting with an ethereal statement of the theme on the flutes, the piece builds up to a mezzo-forte registration on the diapasons. A dramatic contrast comes with the next piece, a *Festival Prelude* based on the hymn tune HYFRYDOL and written in 1994. This is a cheerful and ebullient little composition that would provide an upbeat prelude for any festive service. Following this is a set of six variations on PANGE LINGUA, composed in 2001. The six versets, played on contrasting registrations, are all quiet in character except for the last one, which builds up to full organ. The fifth one, somewhat in the style of J. S. Bach, is of particular interest.

After this, another meditative piece, *In Paradisum*, written in 1996, gives a further opportunity for the composer to show off the lovely flutes and strings of the Skinner organ. The middle section is a fughetto on the diapasons, after which the piece returns to the strings and flutes. This is followed by Fedak's first *Sonata for Worship* (1995), which in contrast with the second one has only three movements. It begins with a rather dark *Prelude* showing a certain affinity with Messiaen's *Apparition de l'Église éternelle*. This builds up from the diapasons to full organ. The second movement, *Aria*, is subtitled "Homage to Bach" and draws on a number of Bach motifs. The majestic final movement of the suite, *Carillon*, was inspired by Psalm 42, "Like as the hart desireth the water-brooks, so longeth my soul after thee, O Lord." The principal theme of this movement is Claude Goudimel's metrical tune for Psalm 42, now commonly sung to the Advent hymn, "Comfort, comfort ye my people."

Fedak's finely crafted *Variations on a Ground* (2002) is followed by five varia-

tions on the hymn tune BEACH SPRING, written in 2006 and thus the most recent of Alfred Fedak's compositions to be featured on this recording. The tune is from the *Sacred Harp* (1844), and is attributed to Benjamin Franklin White (1800–79). The sprightly third variation, *Chanty*, features the melody on the Trumpet. (The title, incidentally, is a variant spelling of *Shanty*.) The final movement features a fugue that begins with a Pedal solo and contains some very effective modulation. Another contrast is offered by the *Meditation on "Adoro te devote"* of 1999, which once again features the flutes against the strings. The *Fantasia on "St. Anne"* (1990) also begins with a Pedal solo, and is a fine exercise in neo-classical counterpoint. It has a number of points of contact with Bach's *Toccata in F* and some of the works of Buxtehude, together with a number of more modern elements. The final work featured on this recording is Fedak's *Lyric Suite* of 2003. Although it displays structural similarities with the two *Sonatas for Worship*, it is, as the title suggests, more lyrical and expressive. The *Pastorale* is another example of extremely fine contrapuntal writing somewhat in the style of Bach. The *Final* is a magnificent *tour de force* with which to end the recording.

My overall impression of Fedak as a composer is that he is very successful at bringing things old and new out of his treasure (Mt. 13:52). He is both original and yet very much in dialogue with tradition, making use of material drawn from both the classic and romantic periods and combining them to produce something entirely new. This is a very fine recording, and I hope it will go some way toward showcasing the music of Alfred Fedak, who deserves a prominent place as one of America's foremost composers of choral and organ music.

—John L. Speller
St. Louis, Missouri

Inspirations from England, Scott Montgomery, organist. St. Peter's Church, St. Louis, Missouri; 2001 Mander organ, 3 manuals, 57 ranks; Mander chamber organ, 4 ranks. Regent Records REGCD309; available from the Organ Historical Society, \$15.98; <www.ohscatalog.org>.

Chancel organ: Manning, *Parade for Saint Peter*; Bach, *Fantasia & Fugue in G*, BWV 542; Walond, *Voluntary in G*; Mendelssohn, *Sonata in f*, op. 65, no. 1; Bridge, *Adagio in E*; Guilman, *Caprice in B-flat*, op. 20, no. 3; Vierne, *Carillon de Westminster*. Chamber organ: Byrd, *Fancy*; Sweelinck, *Paduana Lachrimae collorirt*.

Commissioned by S. William Aitken, longtime director of music and organist

New Recordings

Come, Creator Spirit: Fedak plays Fedak at Westminster Church, Albany. Alfred Fedak, organ. Selah Publishing Co. compact disc 520-160, <www.selahpub.com>.

Improvisation on "Veni Creator Spiritus"; Sonata II for Worship—I. Entrata Festiva, II. Cantilena (Offertory), III. Communion, "Christ be with me," IV. Recessional, "The King of Love"; Divinum Mysterium; Festival Prelude on "Hyfrydöl"; Variations on "Pange Lingua," Six Versets for Organ—I. Freely, with movement, II. Pensively, III. Broadly, with great warmth, IV. Delicately, V. Tenderly, VI. Solidly; In Paradisum; Sonata for Worship—I. Prelude, II. Aria (Homage to Bach), III. Carillon on Psalm 42; Variations on a Ground; Variations on "Beach Spring"—I. Festive Prelude, II. Hymn, III. Chanty, IV. Ostinato, V. Finale; Meditation on "Adoro te devote"; Fantasia on "St. Anne"; Lyric Suite—I. Prelude, II. Dialogue and Trumpet Tune, III. Pastorale, IV. Finale.

CHURCH OF THE SACRED HEART WIMBLEDON

Work has started on the restoration of the almost unaltered J W Walker organ at Sacred Heart, Wimbledon. The organ was originally built in 1912 and retains its original pneumatic action. It even retains the adjustable piston action, which is of course also pneumatic. Over the years some minor tonal changes have been made. This was partly reversed by the removal of a few stops, which caused problems in the action and for maintenance when we carried out a holding operation in 1985. The organ is now to be fully restored retaining the pneumatic action, including the pneumatic piston action. A Dulciana on the Great Organ and Vox Humana on the Swell Organ are to be replaced, having been removed during earlier work. No changes will be made to the voicing. The restoration of the pneumatic action will present challenges, which we are relishing. It is anticipated that the work will be completed early in 2011.



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for St. Peter's (and sometime St. Louis colleague of mine), the opening *Parade for Saint Peter* by Sasha Johnson Manning is a rhythmic and appealing piece showing the many tonal effects of the Mander chancel organ. It is an ideal composition for an organ dedication.

Scott Montgomery next repairs to Grace Chapel for a playing of two five-minute compositions by William Byrd and Jan Pieterszoon Sweelinck—lovely sounds, showing how effective a very small instrument can be when under the hands of a capable and sympathetic musician, as is the case here.

The remainder of the CD is recorded on the large instrument, and consists of familiar works, beginning with Bach's massive *Fantasia and Fugue in G minor*. It is given a fine performance. This tracker-action instrument, unlike some, has a very solid pedal department, including two 32' extensions. Scott Montgomery moves the fugue along at a lively clip. Mendelssohn's *Sonata in F minor* sounds well on this organ, although the final "Allegro assai vivace" is rushed a bit more than I would prefer towards the end.

The *Adagio in E* by Frank Bridge is given the proper buildup and decrescendo in an effective fashion. This is a colorful instrument. A *Caprice in B-flat* by Felix-Alexandre Guilmant is a charming piece, beautifully performed. Let's have more Guilmant! Vierne's *Carillon de Westminster* is the concluding selection of this excellent recording, showing an impressive full-organ sound.

Dudley Buck Organ Music, James Hammann, organist. St. John's Episcopal Church, Quincy, Illinois; E. & G. G. Hook, Opus 326, 1866. Raven OAR-916, \$14.98; <www.ravened.com>.

Grand Sonata in E-flat, op. 22; *Rondo-Caprice*, op. 35; *The Star-Spangled Banner Concert Variations*, op. 23; *Studies in Pedal Phrasing*, op. 28, nos. 1, 2, 8, 14; *Sonata No. 2*, op. 77.

Now and again a recording comes along in which one feels both organ and organist are ideally suited for the task. The memorable instrument was installed, with minor modifications, in St. John's in 2006 by Quimby Pipe Organs.

Dudley Buck (1839–1909) moved to Chicago in 1869, but relocated to Boston two years later after his mansion, complete with organ, was destroyed in the Great Chicago Fire. In 1875 he moved to New York City, where he and his wife lived until his death.

James Hammann begins with Buck's *Grand Sonata in E-flat*, thought to be the first important such work by a major American composer. It ends with an

elaborate fugue and bits of "Hail Columbia" in the pedal. This is followed by a six-minute *Rondo-Caprice*, showing various tonal effects available in this gorgeous old instrument. Probably Buck composed such works with his own busy concert schedule in mind.

Buck's best-known composition for organ today very likely is the concert variations on "The Star-Spangled Banner"—fun to play and to hear! It is given its due by Dr. Hammann, and we need to be reminded that it was not our national anthem at the time it was composed.

Four of the eighteen brief *Studies in Pedal Phrasing* are included—not for pedal alone, by the way. Buck was known for having a brilliant pedal technique. The CD concludes with the *Sonata No. 2 in G minor*, published in 1877. Dedicated to his prize pupil, Clarence Eddy, it is more classically oriented than the freewheeling *Grand Sonata*, and is a splendid work. Let us repeat the refrain: Both organ and organist are ideally suited for the task!

—Charles Huddleston Heaton
Pittsburgh, Pennsylvania
chas.heaton@verizon.net

1866 E. & G. G. Hook, op. 326, Boston; 2006 Quimby Pipe Organs, Warrensburg, Mo. 1923 Hook, Hastings & Co. electrification, Op. 2478
St. John's Episcopal Church, Quincy, Illinois

Great (61 notes, 3" wind)

- 8' Open Diapason
- 8' Clarabella
- 4' Octave
- 2½' Twelfth
- 2' Fifteenth
- IV Mixture
- 8' Trumpet
- 16' Harmonic Trumpet (TC)°
- 8' Harmonic Trumpet°
- 4' Harmonic Clarion°
- Chimes (added)
- Zimbelstern (added)

Swell (61 notes, enclosed, 3")

- 16' Bourdon §
- 8' Open Diapason
- 8' Stopped Diapason
- 8' Salicional (Hook, op. 889, 1877)
- 4' Octave
- 4' Flûte Harmonique
- III Mixture
- 8' Cornopean
- 8' Oboe
- Tremolo
- 8' Harmonic Trumpet (Gt.)°

Choir (61 notes, unenclosed, 3")

- 8' Keraulophon
- 8' Unda Maris (GG, Dulciana in 1866)
- 8' Melodia
- 4' Principal †
- 4' Flûte d'Amour
- 2' Flautino †
- 8' Clarinet
- Tremolo

- Pedal (30 notes, 3" wind)**
- 32' Resultant +
 - 16' Double Open Diapason
 - 16' Bourdon ‡ (4" wind)
 - 16' Dulciana
 - 8' Violoncello
 - 4' Octave †
 - 16' Trombone °° (5" wind)
 - 8' Trumpet (ext.)°°
 - 8' Harmonic Trumpet (Gt.)

° added new rank, 7" wind
§ water-damaged low 12 pipes replaced with Hutchings pipes
† added, using Hook pipes from the 1860s + stop added 2006
‡ added, using Hutchings pipes and windchest
°° added rank from Frank Roosevelt organ

Book Reviews

Mendelssohn and Victorian England, by Colin Timothy Eatock. Ashgate Publishing Ltd., 2009. ISBN: 978-0-7546-6652-3; 189 pp. + xiv, \$99.95; <www.ashgate.com>.

While there are many books about Mendelssohn's life and work, this one is unusual in that it specifically sets out to ask why Mendelssohn and his music were so popular in Victorian England. In a total of ten visits, Mendelssohn spent an aggregate of two years, or about ten percent of his adult career, in Britain. Furthermore, he enjoyed a degree of admiration among the British public almost amounting to cult status.

Of particular interest to readers of THE DIAPASON are the discussions of the organ recitals that Mendelssohn gave on his visits to England. The book provides a useful summary of this topic, but there is a great deal of additional information available in published articles on the subject beyond what is discussed in this book, which does not particularly set out to be exhaustive so far as the organ is concerned. The author does mention, though, how such factors as the C-compass German-style pedalboards at St. Peter's, Cornhill and Christ Church, Newgate Street, as well as the magnificent new Hill organ at Birmingham Town Hall, made it possible for Mendelssohn to introduce the British public to some of the major organ works of Bach.

It certainly did not hurt Mendelssohn's reputation that he formed a friendship with Queen Victoria and in particular with her husband, Prince Albert, who was himself an organist and a composer of church music. There was a genuine affection between the royal couple and the vivacious young composer. The three of them held a number of delightful *soirées* together in Buckingham Palace

during Mendelssohn's visits to London. The Queen, and in particular Prince Albert, were also frequent attendees at Mendelssohn's concerts, and continued to champion his music long after his sudden and early death in 1847 from a massive stroke. The Queen chose the *Wedding March* from *A Midsummer Night's Dream* for the wedding of Princess Victoria in 1858, after which for more than a century it went virtually unchallenged at weddings—at least until Princess Alexandra chose the Widor *Toccata* for her wedding in 1963. Even at the end of her life, in 1897 Queen Victoria chose Mendelssohn's *War March of the Priests* to process out to at her Diamond Jubilee celebration in Westminster Abbey.

There is quite a bit of discussion in the book about how far Mendelssohn tailored his compositions intended for performance in Britain to the particular cultural norms of Britain, as opposed to his native Germany. The oratorio *St. Paul*, for example, was much more popular in Germany than in Britain, while the reverse was true of *Elijah*, which was specifically written for performance in Birmingham Town Hall. Other compositions such as the *Hebrides Overture*, the *Scottish Symphony*, and *Hear My Prayer* also seem to have been intended for the English market. I use the word *market* advisedly because, as the book points out, some critics have suggested that Mendelssohn was sometimes a little mercenary in his desire to increase sales by tailoring what he composed to the caprices of his public.

While his music never exactly went into eclipse, it is undeniable that Mendelssohn became, relatively speaking, a little less popular as the nineteenth century waned. The book discusses how some music critics such as George Bernard Shaw, writing under the *nom de plume* of "Corno di Bassetto," and J. A. Fuller-Maitland even went so far as to accuse Mendelssohn of having suppressed Britain's indigenous musical culture. The waves that Shaw and Fuller-Maitland raised help pave the way for a revival of the native British musical culture at the beginning of the twentieth century with the compositions of Stanford, Parry, and Vaughan Williams.

The book contains two useful appendices—a "Glossary of Names" and a "List of Mendelssohn's Musical Performances in Britain." There is also a select bibliography and an index.

—John L. Speller
St. Louis, Missouri

New Organ Music

Hymn Harmonizations for Organ, Vol. 1, John Ferguson; GIA Publications, Inc., G-6753, \$15.95.

Creative Hymn Accompaniments for Organ, Vol. 2, John Eggert; Concordia Publishing House, 97-6851, 116 pp., \$30.00.

I am always excited to discover new service music that doesn't take much in the way of practice time, but allows the music to infuse new sounds into the familiar. Both of these volumes of hymn harmonizations do just that. The harmonizations stay close to the tonal center of the hymn, sometimes put the tune melody into a part other than the soprano, and allow the melody line to be sung by the choir and congregation unencumbered. All the hymn settings are relatively easy, so they can be used at the last minute.

John Ferguson, who is a professor at St. Olaf College in Minnesota, includes ten well-known hymns in his volume: AUSTRIAN HYMN, DIADEMATA, ELLACOMBE, HYFRYDOL, LLANFAIR, LOBEDEN HERREN, PUER NOBIS NASCITUR, REGENT SQUARE, ST. ANNE, and WINCHESTER NEW. For each hymn there is a short introduction; then, there follows one, and for many of the hymns, two entirely different settings. The two ST. ANNE settings appear both in B-flat and C for use with different hymnals. I find that the introduction can sometimes be used as a separate interlude appearing between verses rather than at the out-

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set. Since I play the hymn through in its entirety for an introduction, sometimes I can play one of the settings for the introduction rather than during the singing. There are five more volumes listed on the back cover.

John Eggert, of Concordia University in St. Paul, does not include introductions in his hymn accompaniments, but often has more than one setting for each hymn. The collection includes settings of 58 common hymn tunes. They are written for the most part on two staves, so that they can be played on manuals only. The melodies often appear in other parts besides the soprano. With a choir singing the melody, the congregation should have no trouble with any of the settings. I was pleased to note that in the sixty hymns represented in Volume 2, there are, in addition to the older standbys, settings of some newer and lesser-known hymns such as *Cold December Flies Away* and *Earth and All Stars*.

These are definitely useful for all service work and a must on a church musician's music rack.

—Jay Zoller
Newcastle, Maine

Beethoven, Symphony No. 7 in A, 2. Allegretto, transcribed by Kathryn Sparks. Wayne Leupold Editions, Inc., WL700047, \$11.25.

Borodin, Polovtsian Dances from Prince Igor, transcribed by Ekaterina Melnikova. Wayne Leupold Editions, Inc., WL700036, \$16.25.

Brahms, Variations and Fugue on a Theme by Handel, op. 24, transcribed by Rachel Laurin. Wayne Leupold Editions, Inc., WL600071, \$42.50. <www.wayneleupold.com>.

While the art of the organ transcription has been with us almost since the beginning of what one could call the literature for the organ, its popularity has waxed and waned.¹ Works for chorus, orchestra, piano, and many other combinations of instruments have been source material for transcriptions. Composers may even do their own transcription, although it usually done by someone else.² There are even reverse transcriptions, where organ music is transcribed for other instruments.³

Herbert Ellingford in his *The Art of Transcribing for the Organ* states that: "The chief aim should be to endeavour to make that which is arranged for the organ sound as though it had been originally written for it."⁵ While the word 'transcription' is used on the cover of all three of the pieces under review here, many music dictionaries will use the word 'arrangement.' It seems, however, there can be important conceptual differences behind these two words. From the perspective of this reviewer, a transcription will be one in which the instrumentation of the composition has been changed from the one for which it was originally designed, while also retaining the form and intended content of the original work. In an arrangement, on the other hand, in addition to changing instrumentation, the arranger will likely have taken the liberty to choose only parts of the original piece, make key changes, add music, etc.⁴

The second movement of Beethoven's *Symphony No. 7* is unique among all the movements of Beethoven's symphonies. Its persistent rhythmic figure, eight-measure harmonic plan, and generally terraced dynamics are not typically characteristic of the dynamic rhetorical style of Beethoven's other music. This movement is therefore conducive to an effective and idiomatic organ transcription. Most of the registration suggestions by Kathryn Sparks focus on eight-foot foundation and reed stops with occasional four-foot stops. There are only brief passages where a fuller registration, including mixtures, is suggested. These suggestions can be adapted to the organ at hand. They provide a general plan that is workable for both symphonic and eclectic instruments of large or even modest size. If Ellingford's measure of a successful transcription is used, this transcription is a success.

The *Polovtsian Dances* from *Prince*

Igor, transcribed by Ms. Melnikova, can probably be called an arrangement. Compared to a full score of the orchestral version, some of the dances have been shortened, bass lines have been changed, and passages have been transposed, among other changes. Compared to the Beethoven example, this transfer from one medium to another is much more complicated because of the bigger tonal resources at Borodin's disposal, especially those of the percussion instruments that enhance the colorful and exotic character of this music. Might it be that this arrangement would work best on a theatre organ with percussion stops?

One of the challenges in creating a transcription or an arrangement is making it playable with only two hands and two feet. Melnikova clearly made many choices in simplifying passages; some are puzzling. Take, for example, the sixth and seventh measure of the *Allegro* dance found on the top of page 7. There probably should be a slur on each two-note eighth-note pair, and this division of right-hand octave/left-hand single-note is more pianistic than organistic. Certainly, dividing the hands in octaves would make it louder, and perhaps more even. On the other hand, the *meno mosso* passage on page 15, which the orchestral score marks *Moderato alla breve*, is remarkably effective.

While there are many indications of manual changes, there are only eight indications of specific registrations or registration changes. The rest of the changes are indicated by dynamic marks, which is probably sufficient here, given that a large organ is required for an effective performance of this music and specific stop names or other indications might be meaningless.

There are many technical ways of arranging this music for the organ. Ms. Melnikova has chosen her version. Anyone playing from this score might want to tweak it for additional effect with minimal changes and without making it too much more difficult.

In the case of the *Handel Variations* by Brahms, it is a transcription, as defined above, from one keyboard instrument to another. While this would seem at first to be a rather straightforward matter, it actually is not. The piano and the organ have quite different characteristics. The piano has the ability to change dynamic levels from note to note, its sound begins to decay immediately after its attack, and the device of the pedal sustains these decaying tones. The organ, on the other hand, has the ability to sustain its tone, which remains dynamically steady. There are multiple keyboards including one for the feet. There are available a wide variety of colors and dynamic levels.

The first decision to be made when playing the organ is to determine what sounds are to be used. The registrations suggested here are quite colorful and presuppose a fairly large instrument. The multiple keyboards are used in two of the usual ways, melody/accompaniment, and for quick dynamic or color changes. The availability of the pedals on the organ can make some passages easier, for example variations 9, 16 and 17, but at other times make passages more complicated, such as 25 measures from the end of the fugue or even variation 6.

The range of the keyboard on the organ presents a problem. It is inconvenient for a composition in B-flat to have a C as the lowest note on the keyboard. The top also presents a problem in that the instrument on which this transcription seems to have been conceived appears to extend only up to G. Because of these range problems, compromises to the original text had to be made in several places. There are several 'ossias' given for keyboards that extend all the way up to high C.

One of the difficulties in transcribing a piano piece is how to duplicate the effects of the sustaining pedal. Brahms has not required many effects from the pedal in this work. In fact he has indicated the pedal in only three variations and the fugue. The effect of the pedal in variation 9 is minimal. The more significant warmer and slightly blurred effect of the pedal in variations 17 and 18 is not reproduced

on the organ. The *col Ped.* found in the fugue is not accounted for in the organ transcription. A reverberant acoustic will do much to reduce these problems.

A pianist who knows this piece well, and who also happens to be an organist, will have a very difficult time playing this transcription, since the coordination of body movements needed for each version can be so entirely different. Anyone deciding to play the organ version of this piece would be wise to come at it fresh, without any experience of this piece on the piano.

In the end, what can be said about this transcription of Brahms's monumental set of variations? Herbert Ellingford has commented that: "The organ is much greater as a medium of musical expression than the piano-forte, and its dynamic force is correspondingly grander."⁶ Ms. Laurin, and probably many others, would agree with this sentiment and find it entirely appropriate for this work to be performed on the full resources of a pipe organ. That there is also an orchestral transcription means that some find this work to be too big to be merely a piano piece.⁷ There are others, however, who will continue to prefer the original piano version, finding the instrument totally adequate even for such a monumental piece.

Some corrections to the score⁸

Variation 5. In m. 5, RH slur over first two beats is missing. Slur from the third beat to the A on the fourth beat is missing. In m. 6, slurs from beat one to the downbeat of two, and beat three to downbeat four are missing.

Variation 10. While the use of only Great and Swell is indicated, it would be possible to also use the Positif to assist with the decrescendo that needs to take place in the first two measures and similar passages.

Fugue: A crescendo is indicated in m. 23. There is no indication that the box be closed previous to that. It should probably be closed at the beginning of the fugue. In m. 31, RH, slur over entire measure is missing.

At m. 76: In this score, all tempo and character markings by Brahms have been printed in bold letters surrounded by parentheses. However, the (**Maestoso e energico**) is not included in the markings printed in the Urtext edition of the piano score by G. Henle Verlag; hence, this marking should probably have been printed in regular typeface. Three different editions of the piano score were used to create this arrangement. One or more of them might have implied that this was a marking by Brahms.

In m. 80, LH, each beat should have a slur.

Notes

1. Perhaps the Robertsbridge Codex from ca. 1325 is the earliest collection containing transcriptions of dances and motets. The orchestral transcription was popular in the first several decades of the 20th century. With the rise of the early music movement, which attempted an authentic reconstruction of music performances, there was an emphasis on performing music the way the composer conceived it and might have heard it. With that, along with the decline in many organs in civic buildings, interest in the orchestral transcription declined. Only in the past decade or so has there been an increased interest in this music.

2. For example, J.S. Bach transcribed for organ *Wachet Auf, ruft uns die Stimme*, BWV 645 from Cantata #140.

3. Examples include Liszt's transcription of Bach's *Prelude and Fugue in A minor*, BWV 543, for the piano, and both Stokowski's and Skrowaczewski's transcription of Bach's *Tocata and Fugue in D minor* for orchestra.

4. There will, of course, be examples that fall between these two broadly defined definitions.

5. Herbert F. Ellingford, *The Art of Transcribing for the Organ*. Wayne Leupold Editions, 1992. Reprint of 1922 edition by H. W. Gray, page 38.

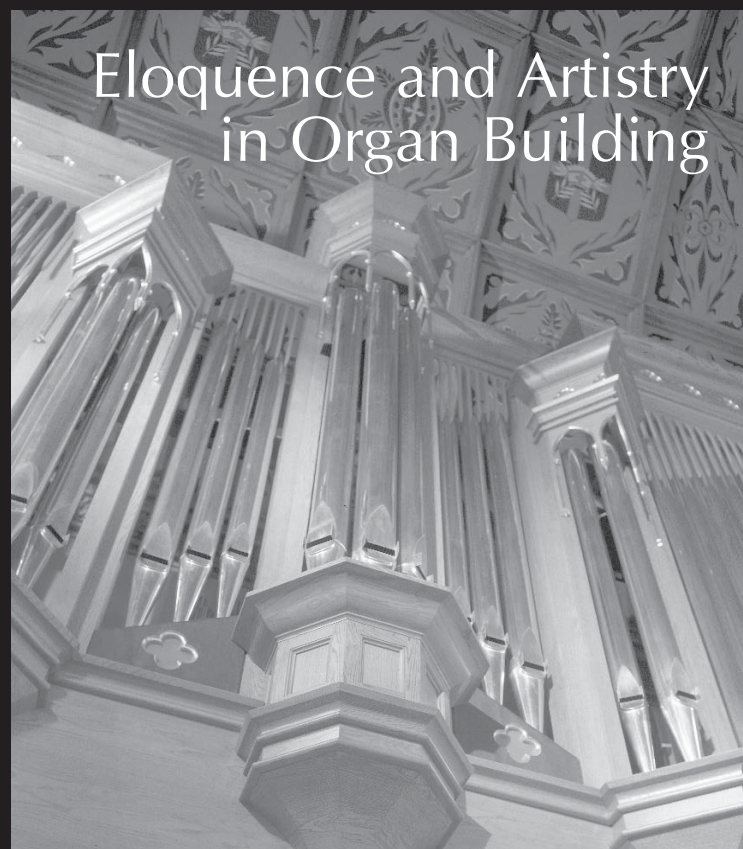
6. Ellingford, page 141.

7. There is an orchestral transcription by Edmund Rubbra.

8. This list of corrections was developed in a conversation between the author and Ms. Laurin on November 8, 2009.

—James Callahan
Professor Emeritus
University of St. Thomas
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A Choral Conference Reinvents Itself:

16th National Choral Conference, Princeton, New Jersey, September 24–26, 2009

Domecq Smith

The 16th National Choral Conference's theme was "Rekindling Music Together: Finding Our Common Voice." The American Boychoir, host for this conference since its inception in 1987, is an uncommon group of voices, trained and shaped year-round into one of the world's premier choral organizations. The choir's excellence has been a feature of and inspiration for participants of past conferences, with featured clinicians leading the choir in open rehearsals, culminating in a final concert. This year, Fernando Malvar-Ruiz, director of the American Boychoir, intentionally loosened the bolts of the choir's former exhibitionary modus a bit as displayed in previous conferences, and allowed a special glimpse into the artistic process of the American Boychoir.

While attending a choral conference, one usually has opportunities to observe open rehearsals of a featured choir that has been thoroughly prepared in the days leading up to the conference's opening. Featured clinicians in this instance usually deal with interpretive considerations of the repertoire and perhaps less with the processes that brought the choir to that point. The same conditions exist in the typical masterclass. Those attending at least two of the last National Choral Conferences prior to Malvar-Ruiz's appointment as director have witnessed the American Boychoir at a typical high level of choral polish at the onset of the conferences. In planning this conference, however, Malvar-Ruiz decided to open a new chapter in the history of this conference. "If you want to hear a polished choir, you could just go to a concert," he explained in stating his intentions for this conference. "What we are interested in is not result but process."

So with a leap of artistic faith, the 16th National Choral Conference afforded participants the rare opportunity to witness in open rehearsals the choir in a state of process towards final result. The repertoire selected for the conference was still in varying states of progress, according to Malvar-Ruiz, who admitted to attendees of the conference prior to the first open rehearsal that the boys were "a little nervous." Open rehearsals are not new to the choir—choir rehearsals are open to prospective families who are considering their boys for the school. Open rehearsals of the sort described above on the national stage, however, represent a new philosophy for the conference.

For some choral directors, it would have been easier to have pulled thoroughly prepared works from off the shelf. Instead, participants of this conference were offered something more. After signaling to the choir that the rehearsal was to begin, Malvar-Ruiz wast-

ed no time in outlining his objectives. "Here are my goals for these pages, boys: good diction, great phrasing, great tone." Malvar-Ruiz in rehearsal operates with ease and camaraderie with the boys, yet firmly remains on task in achieving the goals set before the choir. It is a unique equilibrium between ease and objective that makes for a buoyant atmosphere within his rehearsals.

Malvar-Ruiz was appointed Litton-Lodal Music Director of the American Boychoir in July 2004. Since then, he has toured with the choir to 30 states and Canada. A widely sought-after guest conductor, lecturer and clinician, Malvar-Ruiz served as artistic director and guest conductor for the 2005 World Children's Choir Festival in Hong Kong. He is a native of Spain with degrees from the Real Conservatorio Superior de Música in Madrid and Ohio State University.

Malvar-Ruiz compares his first opportunity conducting the American Boychoir (then under the leadership of Jim Litton) to being "handed the keys to a Ferrari." Participants at this conference had the opportunity to hear "the Ferrari" in the garage with its hood up. The "garage" for this occasion was the Main Hall of Albemarle, the former Georgian mansion and summer home of pharmaceutical giant Gerard B. Lambert of Listerine® fame, and now home of the American Boychoir School. The acoustical intimacy and proximity of choir to audience made for an ideal setting for Malvar-Ruiz's approach.

At one point during the rehearsal, Malvar-Ruiz had the choir sing a vocal line in imitation of individual orchestral instruments in order to determine what overall timbre would be best suited for the work. At times, the Ferrari's performance did not possess its usual finesse; yet for those interested in how artistic ends are met, this modus of rehearsal was informative, at times even intriguing. Busy at work with the choir, Malvar-Ruiz was not the least apologetic in publicly tuning up his Ferrari—he seemed to relish the opportunity. In fact, he was already anticipating this new approach at the conclusion of the last conference held on the campus of the University of New Jersey in Ewing when he was the associate music director of the American Boychoir (see "The 15th National Choral Conference," THE DIAPASON, January 2004). According to Robert Rund, President of the American Boychoir School, there was a desire for the present conference to dissolve professional barriers and allow for the confirmation that there are more similarities among the work of those in the profession than differences. "We knew it was going to be a different National Choral Conference than we ever produced,"



Fernando Malvar-Ruiz with the American Boychoir addressing conference participants



Helen Kemp conducting a reading session

Rund said. "We run the risk of being the elitist choir . . . we're all going through some kind of process and I think we can share commonalities regardless of what one's product ultimately is."

Similar to the last conference, "interest sessions" were offered dealing with different areas in the profession. For the last two conferences, participants had to choose between some offerings at the expense of others, a difficult task, owing to their informative content. This year, however, the schedule was arranged so that all sessions would be available. The topics included "Making an audition tape," "Teaching across the curriculum," "Sure-fire warmups," and "Developing the changing voice."

A keynote address was offered on each day of the conference. On day one, Dr. Judy Bowers of Florida State University spoke on "Advocacy for Music," in which she traced the history of choral music in America up to the present, along with her convictions concerning choral advocacy in what was for many of the participants a lively, informative, and at times entertaining address.

Dr. Helen Kemp, Professor Emerita of Westminster Choir College, delivered the second keynote address, "Children's Chorus: Commonality within diversity," espousing her philosophies of "body, mind, spirit, voice: it takes the whole



Dr. Anton Armstrong conducting a reading session



Dr. Judy Bowers conducting a reading session

person to sing and rejoice." An artist held in tremendous affection by many in the choral world, Kemp's remarks represented the result of seventy-plus years in the profession, spanning the evolutionary periods of 20th-century American choral music.

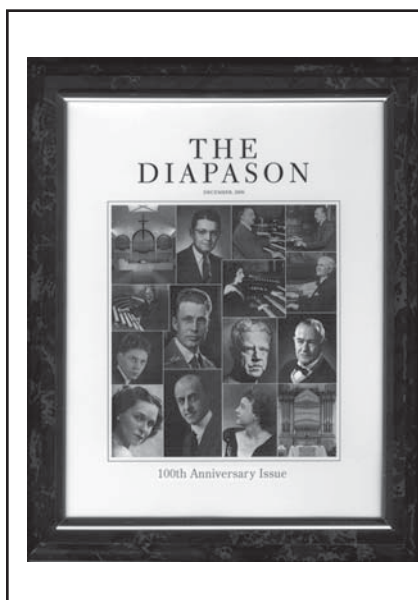
Dr. Anton E. Armstrong of St. Olaf College is no stranger to the National Choral Conference, having been a featured clinician in the 14th conference as well as an alumnus of the American Boychoir School. "I've always said it—this is what lit my fire for choral singing," says Armstrong in describing his experience as an upperclassman in the school. Participants of this conference did not have the opportunity to observe Dr. Armstrong lead the American Boychoir in rehearsal as at the 14th conference, which perhaps represents a watershed in the history of the conference (see Robert E. Frye's documentary "Body, Mind, Spirit,

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Fernando Malvar-Ruiz rehearsing the American Boychoir in the Main Hall of the American Boychoir School



Dr. Judy Bowers and conference participants during a reading session in the Loggia of the American Boychoir School



Fernando Malvar-Ruiz leading a session on vocal warm-up techniques



Final concert of the 16th National Choral Conference in Miller Chapel

Voice," <www.americanboychoir.org>).

Conference participants themselves were led by Dr. Armstrong in a reading session of select choral repertoire. In addition, Dr. Bowers and Dr. Kemp participated in these sessions. It is remarkable to observe how contrasting choral directors achieve their results at the podium, especially when the works under consideration are to be read only once, usually in quick succession. In the quiet authority of Dr. Armstrong, the almost uncontrollable energy of Dr. Bowers, or the sheer radiance of Dr. Kemp (who could perhaps conduct entirely with her facial expression alone if made to), participants were exposed to contrasting conducting styles and philosophies as well as a diverse cross-section of choral music.

Fred Meads, a recent addition to the American Boychoir staff, is head of vocal pedagogy. From him the boys now receive individual instruction in voice in addition to their regular choir rehearsals. A pedagogical technique of his was demonstrated in the interest session "surefire warm-ups" led by Malvar-Ruiz. In this session, boys from the school demonstrated some of their vocal warm-ups in conjunction with the use of individual hand-held mirrors. The mirrors are used to confirm visually if proper positions of the mouth are being used in order to produce the desired sound. American Boychoir accompanist and assistant director of music Dr. Kerry Heimann served as congenial accompanist and master of ceremonies throughout the conference.

If this conference was concerned with process, then naturally the final concert would be concerned with result. The results were heard in the acoustically opulent Miller Chapel on the campus of Princeton Seminary, an ideal "sonic frame" in which to set off the culmination of the choir's work. In his greeting to the audience, Malvar-Ruiz began, "We almost have a choir." Despite his remark, the audience did have a choir and the choir did not disappoint. For artistic process to be capable of arriving at the definitive desired objective is debatable. Yet for some, the journey is what makes the trip worthwhile and not necessarily the final destination itself.

Malvar-Ruiz describes the typical choral concert as merely being "a collection of songs" and wishes to expand beyond a model that in his opinion has run its course. "The next big step in my development as a musician is to embrace the paradigm of a choral ensemble in a 21st-century reality, a 21st-century society, a 21st-century culture. It's a wonderful challenge." It is a challenge that will certainly result in new processes and a new journey. ■

Domecq Smith is organist and director of music at historic St. John Roman Catholic Church in Orange, New Jersey. A recipient of "Meet the Composer" grants, his works for organ and brass are published by MorningStar Music. A graduate of Peabody Conservatory and Manhattan School of Music, he is currently a DMA candidate in music education at Rutgers University, New Brunswick.

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Organ Music by Bulgarian Composers A New Music Series Now in Print, Part II

Sabin Levi

Part I was published in the October 2009 issue of *THE DIAPASON*.

The third volume in this cycle of Bulgarian organ composers was published in July 2009, followed by the fourth and fifth in September 2009, and the sixth in January 2010. Additional volumes are currently in progress. The series is published by the Union of Bulgarian Composers (www.ubc-bg.com/). For further information, contact the author at <krokotak@hotmail.com>, or <mail@ubc-bg.com>.

The third and fourth volumes consist of organ sonatas: Artin Poturlian's *Sonata* and Velislav Zaimov's *Sonata #1* in the third volume, and in the fourth, Velislav Zaimov's *Sonata #2* and sonatas by Lazar Nikolov and Mihail Pekov. In the fifth volume there are two chorale preludes and a chorale fantasy by Zaimov, and three chorale preludes by Sabin Levi. Also in this volume are two chamber music works: *Sonata da chiesa* by Neva Krysteva for alto flute, flute and piccolo, and organ; and *Landscapes of the Soul* by Krassimir Taskov for organ and trombone.

Volume VI contains *Sonata Breve* by Adrian Pavlov, *Five Pieces in Memory of Friedrich Goldmann* by Artin Poturlian, *Sonatas for Organ #1* and *#2* by Yordan Goshev, *Prelude and Toccata* by Kiril Lambov, and chamber music works by Zaimov: *Sonata for Organ and Violin* and *Sonata for Organ and Cello*.

Artin Poturlian's *Organ Sonata*, which is in the third volume, was written in the seventies. Its musical language is quite different from his previously discussed organ work, *Four Spiritual Chants*. The *Sonata* is a three-movement atonal work, technically demanding for the performer, with some features that are apparent in all three movements. These entail a linear approach, an affinity for unusual, non-square rhythmic divisions, and multi-level canonic figurations related to complex ostinati (Example 1). In addition, one finds polyphonic tools evident in his other organ works, mostly inverse and retrograde canons and intervallic variations.

The musical language of Velislav Zaimov's single-movement *Sonata for Organ #1* is closer to his *Fantasy* (from Volume I) (Example 2). Throughout his large organ *oeuvre*, his musical language is quite uniform. Characteristically, he uses consecutive chords, with subtle changes in their internal intervals, repetitive motives, and large-scale thinking, with distinguishable first and second themes and quite large forms. Because of its intervallic structure, the music appears to sound somewhat tragic, while this is not the author's intention.¹ This trend seems to be recurrent in Zaimov's music.²

Lazar Nikolov's *Sonata for Organ* is also a single-movement, large-scale work, but quite different from Zaimov's. Written in the seventies, this piece would have been called "avant-garde" with its dominance of sonic effects and an aleatory penchant for non-standard rhythmic divisions. It is not written idiomatically; tremolos, usually uncharacteristic for organ, are abundant. Completely atonal, it is a real challenge for the performer. In addition to traditional notation, this piece uses graphic and aleatoric notation (Example 3).

Graphic language is seen also in the first movement of Mihail Pekov's three-

movement *Organ Sonata*, dedicated to Neva Krysteva (1975). In this movement, *senza misura* and measured passages follow one another. The music, somewhat tonal and somewhat modal in sound, is quite calm and serene in the improvisatory segments. In the metered passages, it is more energetic, and the final metered section employs quick triad-oriented movement. The second movement resembles a chorale prelude. The melody is in the pedal, at 4-foot pitch, while there is a slow-moving ostinato texture in the manuals. The two voices in the manuals imitate each other to some extent. Rhythmically, the composer employs multi-level syncopation, which also becomes the main opening motive to the third movement (Example 4).

Velislav Zaimov's chorale preludes and chorale fantasy employ some of the traditional chorale prelude-related techniques. The author also uses some of his own—i.e., he does not cite any pre-existing melodies; instead, he writes his own, non-diatonic melody, fitted to the pre-existing text. For example, see his melody to Agricola's text *Ich ruf zu dir* (Example 5). He uses the Christmas song *Es kommt ein Schiff, geladen*³ (attr. to Suderman/Tauler, XVII century), also with his own melody. In his chorale he cites the first two stanzas:

Es kommt ein Schiff, geladen
Bis an den höchsten Bord,
Trägt Gottes Sohn voll Gnaden,
Des Vaters ewig's Wort.

Das Schiff geht still im Triebe,
Trägt eine teure Last;
Das Segel ist die Liebe,
Der Heilig Geist der Mast.

A ship is coming laden,
And rich indeed her hoard;
The Son of God the Father
And his eternal Word.

The ship sails soft, her burden
Of price all measure past:
Her mainsail, it is charity,
The Holy Ghost the mast.

His chorale fantasy follows the same principle. It is based on *O Heiland, Reiß die Himmel auf* (text by Friedrich von Spee, 1623). The author's chorale melody is stated twice in the pedal throughout the piece, citing the text's first stanza:

O Heiland, reiß die Himmel auf,
Herab, herauf vom Himmel lauf,
Reiß ab vom Himmel Tor und Tür,
Reiß ab, was Schloss und Riegel für.

O Saviour, tear open the heavens,
flow down to us from heaven above;
tear off heaven's gate and door,
tear off every lock and bar.

The Sephardic song *Morenica* is the cantus firmus of the three chorale preludes of the same name by Sabin Levi. The first chorale uses "coloristic" chorale technique, adding ornaments to the soprano solo line. The second chorale employs a contrasting melody that interplays with the original chorale melody (in the tradition of Bach's *Wachet auf*, BWV 645), while the third is a six-voice structure with double pedal. These pieces are tonal, albeit not traditionally so. Levi is working on a cycle of chorale preludes based on Sephardic songs.

Neva Krysteva's *Sonata da chiesa* is scored for organ and three different flutes that do not play together. The first movement calls for a normal flute, the

Example 1. Artin Poturlian, *Organ Sonata*, third movement

Example 2. Velislav Zaimov, *Sonata for Organ #1*

Example 3. Lazar Nikolov, *Sonata for Organ*

Example 4. Mihail Pekov, *Organ Sonata* (beginning of third movement)

Example 5. Velislav Zaimov, *Chorale Prelude: Ich ruf zu dir*

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second for a piccolo, and the third for an alto flute (in G). The multi-layered structure is often alternated with a light and clear one in all three movements and the *vibrati*. This is so characteristic of Krysteva's style and can be seen in numerous places. The flute part is quite idiomatic. The author uses flute harmonics in the first movement. The second movement (with organ and piccolo) is built around an ostinato principle, and the third resembles some scores of Luigi Nono, with a twist. The author's striving for multi-layered structure is combined with modality, and the lower register of the organ is combined with the sound of an alto flute (Example 6). This movement employs some of the author's frequent deliberate citations of the opening theme of Bach's *Prelude and Fugue in A Minor*, BWV 543.

Landscapes of the Soul, for organ and trombone by **Krassimir Taskov**, is the last piece in the fifth volume, and the second representative of chamber music with organ. This atonal work of quite large scale (duration of more than fifteen minutes) is an experiment in color. While there are no registration instructions, the player must use all of the keyboard's range. There are numerous clusters, glissandi, etc. in the organ part (Example 7).

The sixth volume was published in two formats, A3 (in landscape position) and A4, also in landscape, with the intention that the larger format would be better for performers. This volume opens with **Adrian Pavlov's** *Sonata Breve*, also called *Les escaliers enigmatiques*, written in 2009. The piece is inspired by the following verse of Bulgarian poet Edvin Sugarev:

Descending, among the closed doors
remembered he, the one, always open
always for him open
alone, among the closed doors.

Thinking about her, he went on,
descending, on and on, and even when
there were no more steps anymore,
there were no more doors.¹

The composer seems to favor metric modulation, since it is in almost constant use. In addition to the obvious use of word painting, rhythmic variation is an important source of form building. Serial techniques are in use, employing both rhythmical and tonal sets, which further undergo series of permutations throughout the piece, called "Sonata" only meta-

Example 8. Yordan Goshev, *Organ Sonata #1*

Example 10. Kiril Lambov, *Prelude and Toccata*

phorically by the author. According to him,⁵ traditional form-building is a term that should be treated more widely, not always implying strict, uniform schemes. The piece is more math-oriented than poetry-derived, and the author placed the verse at the end, after having finished writing it.

Quite different are **Yordan Goshev's** two organ sonatas, works written and premiered approximately 30 years ago. While leaning on the traditional side of form and metro-rhythmic language, the melodic language is somewhat chromatic, with quasi-tonal elements and without a written key signature. A German style prelude-and-fugue influence is evident, combined with some recitatives (Example 8).

Artin Poturlian completed his *Five Pieces in Memory of Friedrich Goldmann* in 2009.⁶ Here Poturlian's musical language is different from that used in the *Four Spiritual Chants* (published in the first volume). For the most part, the pieces' building blocks consist of multi-rhythmic structures, often imitating bells. Bells are referenced in one way or another in all of the five pieces,

and, at the end, the composer wrote the following phrase: "Listen to the bell of your heart!" The subtly mathematical, subtly atonal approach is characteristic throughout. There are changes in rhythmic proportions in addition to the composer's favorite atypical rhythmic divisions (Example 9).

Kiril Lambov's boisterous *Prelude and Toccata*, written in the 1980s, is representative of this composer's style: "spiced-up," rather energetic and temperamental, with a solid, albeit ambiguous, tonal base. While the Prelude is rather short, mostly preparing the listener for the Toccata (segue), the latter is extensive, with Prokofiev-like rhythmic ostinati, jazz elements, and a final "apoteosis" section. This is a brilliant and effective concert piece (Example 10). ■

Notes

1. Velislav Zaimov, personal interview, October 2009.
2. Zaimov's *Second Sonata* for organ, smaller than his first, is in Volume IV.
3. Reger also wrote a chorale prelude on *Es kommt ein Schiff, geladen*.
4. Translated by the author of this article.
5. Adrian Pavlov, personal interview, March 2010.
6. This piece, together with Taskov's *Landscapes of the Soul* and Sabin Levi's *Morenica*, was premiered at the New Bulgarian Music Festival in Sofia, in April 2010.

Sabin Levi, DMA, FAGO, is a Bulgarian composer and organist. He has written three musical books and released five CDs, and is also active as a performer, composer, and teacher.

Example 6. Neva Krysteva, *Sonata da chiesa*, beginning of third movement

Example 7. Krassimir Taskov, *Landscapes of the Soul*

Example 9. Artin Poturlian, *Five Pieces in Memory of Friedrich Goldmann*, beginning of piece #2

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Conversations with Charles Dodsley Walker, Part II

Neal Campbell

Part I of this interview was published in the March 2010 issue of *THE DIAPASON*. Charles Dodsley Walker celebrated his 90th birthday on March 16. He is a Fellow of the American Guild of Organists and is the founding director of the Canterbury Choral Society, which he began in 1952 at the Church of Heavenly Rest—a position he still holds, preparing and conducting three concerts per season. Part I ended with Mr. Walker about to leave for France to serve as organist at the American Cathedral in Paris.

NC: So, you're in Paris.

CDW: Yes, I'd longed to go to France; this was my first time there. I'd been to a French-speaking country during the war—Algeria, on the way to Sicily. At Trinity College, I had immersed myself in the study of the French language and culture, and this was a dream come true.

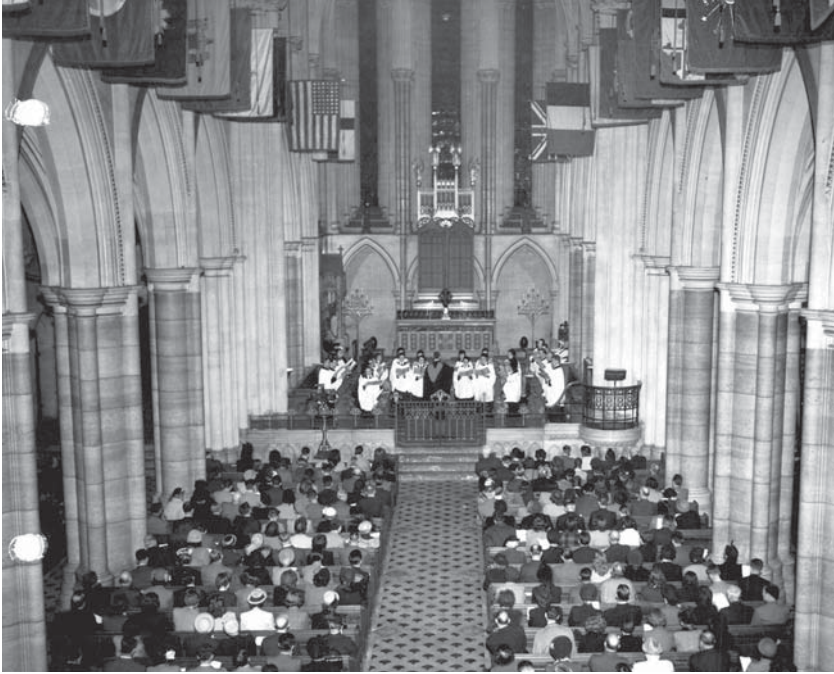
I lived in the deanery—a lovely three-story stone building separated from the cathedral by a garden. The church sexton was a man named Lucien; he was also a master chef, and he did a lot of things beside dust the church pews off, I'll tell you that! I lived there on the top floor of the deanery, and he would come up and wake me up in the morning with a plate of what he called *paingrillé*, which was a word I hadn't learned in my study in French, but it turns out it was actually two words, *pain* and *grillé*—toast.

NC: Quite a few well-known American organists have held that post, haven't they?

CDW: Yes, Robert Owen preceded me and Donald Wilkins followed me. They were great years over there, especially if you were a Francophile.

NC: What were services like at the American Cathedral? They were in English, I assume?

CDW: Yes, they were just as if you were here in the States. Everything was in English, we chanted the canticles and so forth.



Brahms Requiem at the American Cathedral, Paris, 1949

One of the things I tried to do was to get more Americans in the choir. I had a lot of French opera singers already in there. They'd sing [mimicking the French pronunciation of English] *oly, oly, oly, looord Gott ufosts, aven ant urse are fuel of zei gloory*, so I was trying to get more Americans, and Janet [Hayes, later Mrs. CDW] was part of that campaign after we married.

One day after service, a little man came up to talk to me and said, "I am Pierre Duvauchelle and I am the conductor of the Paris Chamber Orchestra. You have a beautiful acoustic here in the cathedral." Well, he wanted to do a series of three or four concerts at the cathedral. And I thought quickly and said, "I will see to it that you may have the use of the cathedral, heated and lighted, for the first three concerts, and then for the fourth

concert I want to conduct your orchestra and do a concert with my chorus and your orchestra." All my life I'd wanted to do works for chorus and orchestra. Many of the orchestra players were members of Lamoreux Orchestra, which was an important orchestra in Paris. So we did the Palestrina *Missa Brevis* unaccompanied, of course, and then his orchestra joined us for the Bach *Magnificat*. It was recorded on acetate discs, which I still have, and it was broadcast over the Radiodiffusion Française.

I must have met Langlais by then, because I remember that he came to that concert and complimented me on the Palestrina. He also brought along a friend, a pupil I think, named Pierre Cochereau, whom I met for the first time.

Not too long after I arrived, the dean gave me a new job, in addition to the



Charles Dodsley Walker teaching aircraft recognition while in the Navy, 1944
(Official U.S. Navy photograph)

cathedral, as director of the American Students' and Artists' Center on the Left Bank—a beautiful building on what had been Chateaubriand's estate. The place had been closed up because the Germans had taken it over during the war.

NC: So this was an umbrella of the cathedral or part of its ministry?

CDW: Yes, exactly, to students in Paris. On the first floor it had a theater with a balcony. It didn't have a very big stage, more of a lecturers' stage than a theater stage. And there was a big lounge, and a billiard room. On the second floor they had a library and on the opposite wing was the director's apartment. I had administrative charge of the operations of the center.

NC: And that's where you lived?

CDW: That's where *we* lived—I was married by then. The apartment provided for the director was very comfortable. The building was designed by prize-winning architect Welles Bosworth, who

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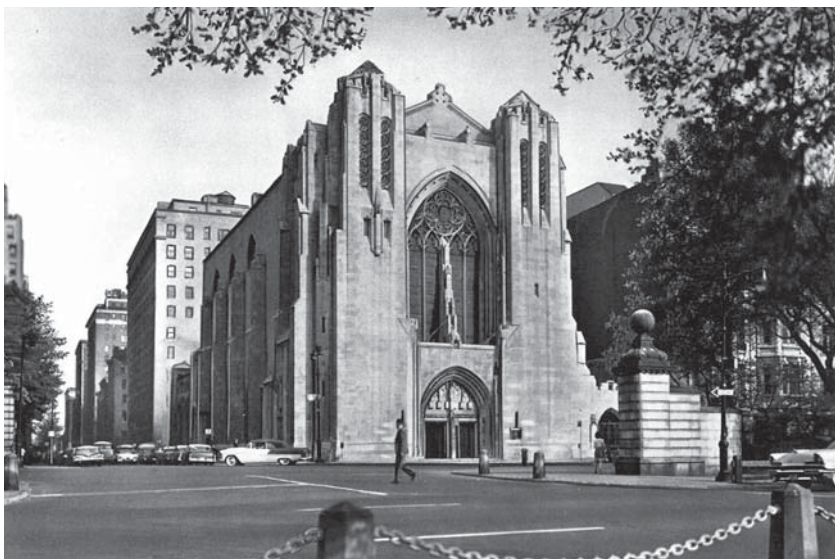
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Organ recital series, American Cathedral, Paris, 1949



Janet Hayes and Ned Rorem, American Embassy, Paris, 1950



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had been J. D. Rockefeller's architect in charge of restoring Reims Cathedral. He also designed all those buildings for MIT along the Charles River that have those rotundas. And several former Harvard students were over there—Robert Middleton, Noel Lee, Douglas Allanbrook. Leon Fleisher was there at the time, also.

NC: Those were pretty heady years to be in Paris; you must have met many well-known persons?

CDW: Yes, including Poulenc, and notably Nadia Boulanger, whom I had known from her time in Cambridge while I was at Harvard. A lot of people were studying with her in Paris in those days. Janet studied with her. She was Nadia's favorite singer, and everyone said she sang French songs better than the French did.

NC: Boulanger didn't teach voice, did she?

CDW: No, she had been a very close friend of Fauré, and coached singers working on his songs. She didn't exactly teach vocal technique. She said some things I don't agree with. For instance, she would say—I forget exactly how she put it, but something like "Oh, you don't have to sing those songs in a sexy way." Well, many of Fauré's songs are incredibly sexy and you *do* need to bring that across. Her forte was teaching composition.

One thing that Nadia did that *was* influential was that every Wednesday she had a salon—a sort of open house—and young people who liked to trail on the footsteps of the stars would pop in on Wednesday afternoons.

Actually, you were supposed to know her to show up at these. Well, one of the times I was there, Robert Shaw, who I guess had heard of these, showed up, and apparently he didn't know her. I was sitting there with several others, and the doorbell rang, and Nadia asked if I would answer the door, and when I did, it was Robert Shaw. I brought him in, introduced him, and Nadia was sitting there like a grand dame, which she was!

So, he sat down and the rest of that afternoon the conversation was all about how difficult it was to find a garage to park your car in Paris. There wasn't a word about Fauré and his use of modality or anything musical like that! This is what was going on, and she was just being friendly, and I don't recall her addressing a word to Bob Shaw. Nothing! It was funny.

NC: Poulenc?

CDW: For some reason, I remember having dinner with him at an outdoor restaurant on one of those avenues that lead up to the Opéra. He hadn't even written his now-famous *Gloria* at this time. He gave quite a few small concerts with singers. There was this singer named Pierre Bernac, and Poulenc would accompany him. I'd run into them a couple of times and we were just friendly.

NC: Ned Rorem must have been around in those days.

CDW: Yes, Janet did a concert with

him at the American Embassy; he accompanied her. One of the things Boulanger did was to act as a resource to the American ambassador in Paris in providing Franco-American musicians for concerts of the Cultural Relations of the American Embassy. And on this concert Janet sang some of Ned's songs.

Janet had gone to the New England Conservatory on the recommendation of Eleanor Steber, and she won the Frank Huntington Beebe award for study abroad, which is what brought her to Paris. She knew Ned at the New England Conservatory and he dedicated a piece to her—*A Sermon on Miracles*, which we performed in his presence at the Church of the Heavenly Rest many years later, in 1973.

We also toured throughout Germany during the summers of 1950, '51, and '52 under the auspices of the United States Department of State as part of a cultural exchange program established after the war. The state department wanted to present our musicians so the German people wouldn't think we were all barbarians. That was the whole point. There were American artists, poets, authors, and musicians presenting their work all over Germany. We performed in forty different cities in West Germany during those summers, playing a lot of American music, including works by Sowerby, Piston, Bingham, Pinkham, Lukas Foss, and Rorem—that was part of the propaganda to show the Germans that we had composers and performers, and that we cared about these things.

While we were there we crossed paths with Daniel Pinkham and a young violinist named Robert Brink, who were touring doing the same thing.

NC: There must have been many Americans with whom you rendezvoused in Paris?

CDW: Yes. Clarence Dickinson and Seth Bingham paid courtesy calls at the cathedral. Thornton Wilder was a member of the bridal party for a wedding I was playing, and I was introduced to him as if I were being introduced to the next-door neighbor. A lot of people found their way to the American Cathedral.

NC: Edouard Nies-Berger?

CDW: Yes, he visited at the cathedral and at the Students' and Artists' Center. He was a very friendly man. I also met Hugh Giles over there. I'd only spent a year in New York before coming to Paris, so I hadn't met many of the big name organists until they came through Paris.

NC: Tell me about the organ recital series you organized at the American Cathedral.

CDW: When I got there I found out what a wonderful organ it was. It had been a big three-manual Cavaillé-Coll. In 1930 it was enlarged, and a fourth manual added. It was one of the very few organs in France at that time with capture combination action. Leaving all that aside, it was a real Cavaillé-Coll, with wonderful reeds and an abundance of everything you wanted. The Solo division was not so big. It was built by Maisson Pleyel, successors to Cavaillé-Coll,



Bach, *St. Matthew Passion*, Canterbury Choral Society, Good Friday, 1957

and they had been sent to Ernest Skinner in America in order to learn from him. The result was that it was a rather typical E. M. Skinner Solo division. It had nice strings, a French Horn, one of the few in France, a Tuba Mirabilis, and a Philomela which was huge! No chorus reeds, but, of course, there were 16, 8, and 4 reeds on the Great.

Anyway, I saw this organ and thought it would be nice to have a recital series. So I told the dean I'd like to invite a bunch of famous French organists to play on this organ, and he said "Fine, go ahead." I wish I could remember the fee we paid them, but it was ridiculously small. I think it was 10,000 francs, which was about \$30.

So, I picked up the phone—believe it or not—and called Marcel Dupré, whom I had met through Clarence Waters in this country. He was the only one I knew, and I didn't call him Marcel, either! It was "Maitre, would you be willing to play on a series on this organ? I want to help raise the reputation of the American Cathedral as an artistic center in Paris." He agreed and I thanked him,

and put the phone down. Then I called André Marchal, and repeated my story, saying that Dupré had agreed to play, and would you do it, and he said yes. Of course, if Dupré hadn't agreed to do it, it might have been a different story. I didn't know Marchal from a hole in the ground! It was the same with Langlais, Messiaen, and Duruflé. These names were legend, even back then.

Then I called up Mlle. Boulanger, telling her that I had asked each of these eminent organists to conclude with an improvisation, and asked her to submit the themes for each of these players. I must have caught her at a weak moment and she agreed. As it turns out, I had to chase her up each week to get the themes in time for the recital. It wasn't that she gave me all five at once in advance.

NC: Was that part of the promotional packaging of the series, that she would be supplying the themes?

CDW: It wasn't on the advertising, but on the program I inserted a little slip sheet stating that the themes for each of the improvisations had been kindly submitted

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At an event with AGO president Harold Heeremans, 1960

by Nadia Boulanger. The recitals were a week apart in Lent, and there were big crowds and wide newspaper coverage.

NC: How did the organ in the American Cathedral stack up in comparison with the famous Paris organs?

CDW: Well, for one thing, it was in better tune than any of the others, and that was because of the Germans. They had taken over the cathedral and used it as their army church. Say what you will about their politics, but by golly if they were going to have a *Wehrmachtskirche*, it was going to have an organ that was in tune. So the organ was in great shape when I got there. It was amazing.

NC: Did you have an opportunity to hear any of these organists in their own churches?

CDW: Very little. Duruflé, for example, at St.-Etienne-du-Mont didn't have the organ; it was down. I don't think he had any organ to play. With all my duties, I didn't get to other churches very often. In retrospect, I certainly wish I could have heard more. I did go to Ste. Clotilde from time to time, because I was very close to Langlais.

One thing that might be of interest is my impressions of these great men as they came to the cathedral to practice. For one thing, I was . . . skeptical is too strong a word, but I was not convinced that every note that Messiaen wrote down was for real, or whether he was trying for effect in one way or the other. But of all those organists, Messiaen was the one who practiced the longest; he actually got me in there and asked me to play some passages (and I'd never even played any of his music, but he wanted

to hear what it sounded like out in the church). And before he came to practice he said, "you know, I want to have some time there *pour choisir mes couleurs*, to choose my colors." And he went way up in my estimation. But he was the most concerned that it be a good recital.

The main thing I remember about Duruflé was that he arrived at the appointed time outside the cathedral riding a bicycle.

NC: How did you happen to go back to New York?

CDW: One of the real reasons I wanted to come back was, as you can imagine, that I was so busy being the director of the Center—I think we had five or six hundred members. It wasn't a musical job at all, but it was my full-time job, and the cathedral position was secondary.

So when I found out that Heavenly Rest had an opening, I made every effort to look into it. It was the Rev. Richard R. P. Coombs, who had been a tenor in my choir in Cambridge and who had gone to seminary during the war, and who had told me of the opening at the Paris Cathedral—he was now the curate at Heavenly Rest and told me of the vacancy there.

NC: So he had a hand in your going to Paris and in your coming back to New York?

CDW: He did!

NC: What sort of process did you have to go through when you applied for the job?

CDW: I simply wrote to anybody who was anybody who knew my work—Frank Sayre [the Very Rev. Francis B. Sayre,



At a rehearsal of Haydn's *Creation*, with Ara Berberian, Blake Stern, and Louise Natalie, 1960

Jr.), Eddie West at the Cathedral [Canon Edward N. West, later Sub-Dean of the Cathedral of St. John the Divine in New York]—I mean personal friends who were in a position to be helpful and who knew my work.

NC: What was the musical tradition at Heavenly Rest as you found it?

CDW: For one thing, there was an assistant organist I inherited, so that made a smooth transition. I had never heard a service there previously, but my impression was that it was pretty run of the mill. They did have a men and boys choir, but with some female ringers in it. One of my so-called claims to being a candidate was that I was considered experienced at dealing with boys. And I built up that choir a lot, until, one fine day when every one of the best boys I had, every one of them—let's say there were thirty kids, and the eight best ones either went off to prep school or their voices changed. And with what I had left, I felt I really couldn't do the repertoire, so I wrote the vestry saying I thought we needed to strengthen the women's sections, and from that time you really couldn't say it was a boy choir.

Still, we continued to have a boy choir as a separate choir, and we did lots of

things, including several television performances: one with Victor Borge, on a program at Christmas time—just because it was Christmas time and I had a boys' choir.

Talk about TV—I did later do a program with CCS with Robert Merrill on "I've Got a Secret," and the secret was the star, it was his birthday. So, in the course of the show, they had a barber-shop quartet sing "Happy Birthday" to him. Then they laughed and scratched for a while, then a larger group came in and they sang "Happy Birthday" to him. And they laughed and scratched and did some more things. Meanwhile, there was a stage at the other end of the studio with the curtains closed, and at the given point, the curtains were opened and there were one hundred members of the Canterbury Choral Society and Robert Merrill in the middle of them to put the finishing touches of "Happy Birthday" in a paraphrase of a Mozart opera chorus, as I recall. That was a lot of fun.

NC: What was the organ like at Heavenly Rest as you found it?

CDW: It was a 1929 Austin, and it had either three or four 8-foot diapasons on the Great and they were all leather lipped. It was a big four-manual organ, with a typical complement of stops on each division, except it only had about four ranks in the Pedal! It did have a drawknob console. Anyway, it was like a whole set of foghorns.

NC: It must have been quite a difference from the Cavaille-Coll at the Paris Cathedral?

CDW: It sure was! I had correspondence with G. Donald Harrison about ways to improve the organ, and he suggested ways to brighten up the Great reeds, which Austin revoiced to have a little more overtone interest, a little more French sound. Of course I later had Austin completely renovate the organ.

NC: I'm eager to hear you talk about the beginnings of the Canterbury Choral Society.

CDW: Well, one day the rector came to me and said, "Charlie, all the big churches have Evensong on Sunday afternoons at 4:00. The Cathedral has Evensong, St. Thomas has Evensong, St. Bartholomew's has Evensong. What's the matter with us? Let's have some Evensong services." So I said, "Well, you know we have a paid choir, you're talking about some serious changes in the budget." He said, "Just get a bunch of volunteers." [Huge laughter from each of us.] And so I said, "Yes, sir." So I talked to some of the paid singers and asked if they would volunteer to start this Evensong choir and they said they would.

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Charles Dodsley Walker in rehearsal, 1960

NC: Did he have in mind doing this every Sunday?

CDW: I think he did, but we started out doing them just in Advent.

NC: Did he have any idea what he was asking for, do you think?

CDW: No!

NC: Was this typical of his approach to work?

CDW: No, he was really a fine man and smart, but he just had this idea and hadn't really thought it out. I can imagine that from other clergy I've known! [More laughter.] Anyway, some of the members in the choir were personal friends by this time and said that they would try it for a while, and so forth. And one of the vestrymen was a former member of the Harvard Glee Club, and he said he would be glad to volunteer to sing bass. He had a daughter who taught at the Chapin School, and he talked her into getting friends of hers from Chapin to come sing in this volunteer Evensong choir.

So, I said we were going to do a chorus from *Messiah* on each of the first three Sundays in Advent, and on the fourth Sunday we would get some instruments and do the entire first part of *Messiah*. It was quite successful; we had between thirty and forty singers, and the soloists were professionals from the church choir. In every case, the choir outnumbered the congregation. So the rector said, "OK, we're not the Cathedral, we're not St. Bartholomew's, we're not St. Thomas, nobody's coming to our Evensongs, so let's forget it."

Then, when I told the chorus that they were no longer needed, they said "We like singing here and want to keep coming." This was Advent of 1951, after I arrived in January.

So, I asked, "How would you like to sing Brahms *Requiem*?" And they said, "Wonderful." And more people joined. So we put on the Brahms in the spring of 1952. We billed ourselves as the Oratorio Choir of the Church of the Heavenly Rest.

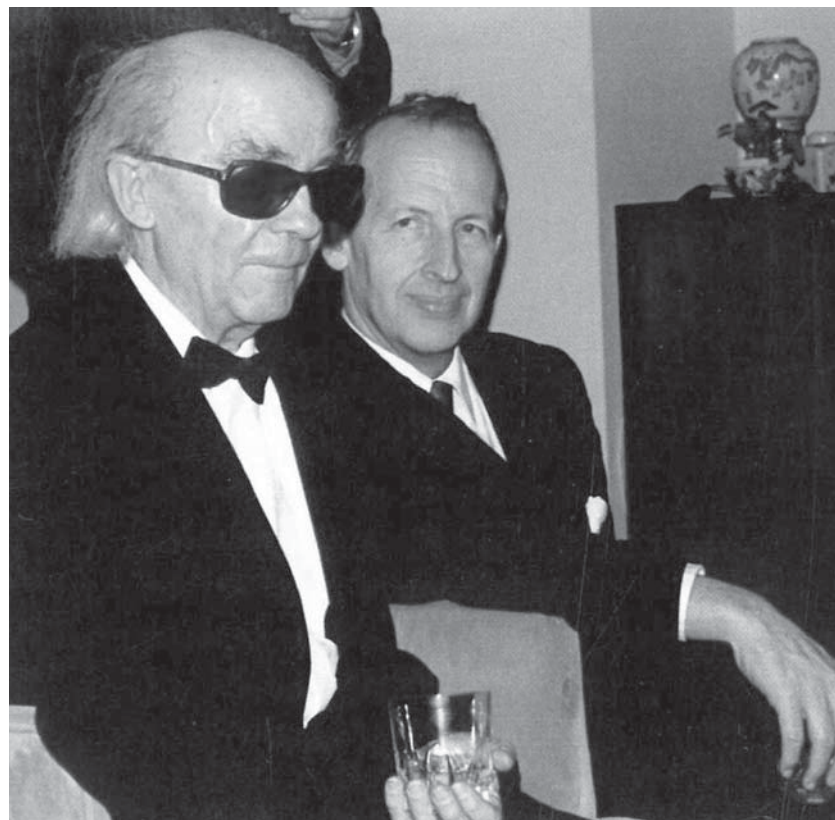
The concert was a success. We had harp and timpani in addition to the organ accompaniment, which was played by my assistant, Marion Engle. Anyway, after we did this successfully, we had a meeting and everyone wanted this organization to be permanent. So I said, "Well, we've got to have a name for ourselves, how about the Carnegie Hill Choral Society?" You know that part of Manhattan is called Carnegie Hill, the Carnegie mansion is across the street from the church. They felt that it sounded too much like Carnegie Hall Choral Society, and so forth, and someone suggested Canterbury Choral Society. We were Anglican, after all, even though this was to be a community chorus, and so the name chosen was Canterbury Choral Society.

At this time it was rare to have an orchestra in church. I think Trinity Church may have had one on Ascension Day, and St. Mary the Virgin from time to time. But the norm was to do oratorios with organ accompaniment, and there were organists who did it very well—I've mentioned David McK. Williams. But performing these works with the instrumentation as envisioned by the composer was something I really wanted to do. Of course this took money, so we set up a system of membership—friends, sponsors, and so forth. For the first season of this new plan, we had two sponsors at \$25 each, and one was my father!

NC: Was this under the aegis of the church?

CDW: It was a choir of the church, but membership was open to anyone who could pass the audition. I handled it as a choir of the church, in that the professional singers of the church choir were required to sing in it, and the assistant organist was the accompanist. But a big part of my time in those days was spent raising money for this new organization.

NC: From a practical point of view, this must have doubled your work load: a big additional choir and



With Jean Langlais, 1967

fundraising duties. Did the church recognize this in any way, such as a salary raise?

CDW: It was more work, but not more compensation. I was making \$4,000 a year, and I don't think they raised that in my first decade at the church. But I loved what I was doing, and I had a nice school job. From 1952–61 I was director of music at Kew-Forest School out on Long Island in Forest Hills. Up until then, I really had been living from hand to mouth. The school had a Hammond organ, and the headmaster loved organ music and was thrilled to have someone on his staff who knew about the organ. I was involved in the Guild more and more at that time, and he would excuse me from staff meetings and classes when Guild duties conflicted. His name was Dr. James L. Dixon, and he was a lovely person to work for. I distinctly remember the job paid \$3,400. Well, to jump from \$4,000 to \$7,400—it was just wonderful! Of course, it was hard working two jobs.

By the way, it so happens that one of my students there was Donald Trump. He was one of these kids who needed personal attention. There would be twenty kids in the room and you'd have to focus on him. He could sing all right, but he was difficult.

The next big thing that happened is that Eleanor Steber came into the picture. She was a big star at the Met by this time, but we had known her previously and we were together at a dinner party one night. After dinner and much of our host's fine Perrier Jouet champagne, I went up to her and said, "Eleanor, my choral society is going to be singing the Brahms *Requiem* with orchestra in about a month and a half and I don't have a soprano soloist yet; will you do it?" And she said, "Brahms *Requiem*, I love that work—sure, I'll do it." For \$100, by the way! [Laughing.] She sang for me once again and I paid her \$100, and she sent it back! She wasn't interested in the money, she was a good friend. I mean, she was a big star at the Met by this time, singing all the Mozart operas, *Rosenkavalier*, and so forth. She also had a radio program. This was in 1955 and she was really famous.

So, having secured Eleanor Steber to sing the soprano solo, I pulled out the same technique I had used in Paris! I picked up the phone and called John Brownlee, one of the leading baritones at the Met who worked with Eleanor all the time, especially in Mozart operas. And I said, "Mr. Brownlee, I'm doing the Brahms *Requiem*, isn't it a wonderful

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With Lee Hastings Bristol, Jr., 1972



As the new president of the AGO on the cover of *Music*, 1971

work?" "Oh, yes it's a wonderful work," he replied in his deep voice. And I continued, "Eleanor Steber is going to be my soprano and I need a really good baritone. Would you do it?" [Laughing] He was an Australian, did you know that?

NC: I did not know that.

CDW: So he said [Imitating an Australian accent] "Well, if Eleanor is going to do it, of course I'll do it. Count me in." So, that really packed the house. This was our third season, March 1955. I was just lucky to have an "in" with a couple of these prominent people.

And then, I'd call up people I didn't know who were at the Met, and just asked them. I had Jean Kraft as my alto, and Shirley Love, Ara Berberian—he was an old friend. I gave him his first paid date in New York.

NC: In a nutshell, it sounds like the Canterbury Choral Society took off right from the start.

CDW: Yes, it really did. The next thing we had Eleanor for was the Mozart C-minor Mass. She was soprano I and Phyllis Curtin was soprano II. Mack Harrell was the bass, and David Lloyd was the tenor.

NC: I sense that the social aspect of CCS is important now. Was it always?

CDW: I think it was. And I think that perhaps is the thing that differentiates it from many other choral groups. They love to party. And they love to sing.

NC: I know that you later presented the Mahler Eighth Symphony at regular intervals, but prior to that, what were some of the early high points?

CDW: We did the Berlioz *Te Deum* at the Cathedral [of St. John the Divine] and that was tremendous. I struck up a friendship with Hugh Ross, who was a leading musician of the city for years. He was the director of the Schola Cantorum, which did all of the choral work with the New York Philharmonic; he taught at Spence School and Hewitt School, and his kids,

David and Grace, sang in my choir. It was he who put the idea in my head that there are lots of important choral works that feature children's choirs, and encouraged me to do that. So, for this Berlioz we had scores and scores of children in the chorus, from Brearley School chorus—this was in 1968 and I was already teaching at the Chapin School, so we had the Chapin Chorus, and others . . . lots of children.

NC: What prompted you to have the concert at the cathedral, as opposed to Heavenly Rest? Space?

CDW: In addition to that, we were celebrating the 100th anniversary of the Church of the Heavenly Rest, and I took the position that we ought to observe the occasion at the cathedral church.

NC: Was this the first time CCS had held a concert off the campus of Heavenly Rest?

CDW: [Thinking for a while.] No. Nineteen fifty-nine was the 200th anniversary of Handel's death, so all the musicians of New York collaborated in a citywide Handel festival. I decided to do Handel's *Samson*. We did that at St. Thomas Church, since it was in Midtown nearer where the other concerts were held. Ara Berberian sang the bass lead. We also had a choir of girls, because in *Samson*, Delilah has an entourage that in the score is called "Delilah's Virgins," but I called them, to be discreet, "Delilah's Handmaidens." [Much laughter.] Anyway, it was broadcast by the Voice of America all over the world. I got a tape of it later. So that was a big event, in 1959.

And then our appearances on television . . . I guess it was in the 1950s that we did the most TV dates.

NC: Was there someone at the church in broadcasting who facilitated these appearances?

CDW: As a matter of fact, yes. The father of two of my choirboys—one of whom was Philip Morehead, who later became the director of the Chicago Lyric Opera Chorus—was related to the director of the CBS studio orchestra, so I did have an entree through him. And some good-looking gal in CCS was the casting director of "I've Got a Secret." That's how we got on that show with Robert Merrill.

NC: You worked with a lot of well-known soloists over the years. At the risk of appearing to be name dropping, who among them stands out?

CDW: Well, in addition to Eleanor Steber and John Brownlee whom I mentioned . . . Adele Addison who sang a lot; people like Robert Shaw used her.

Donald Gramm was a star at the Met, and he sang a lot for us, particularly the Vaughan Williams *Five Mystical Songs*, I remember. He was just one of those people I was fortunate enough to be able to call and ask, "Are you available on May 14?" and he would if he could.

Louise Natale was the soloist at Riverside Church for Richard Weagley, and she was really wonderful. I remember



Teaching at the Chapin School, 1975



Conducting Mahler's Eighth Symphony, Carnegie Hall, 1987

particularly a Haydn *Creation* she did—a very good, really top-notch singer, and very funny and down to earth. I think her husband was a firefighter in Nutley, New Jersey, or someplace like that.

And I've mentioned Ara Berberian. He had been a lawyer, and he was in the Army Chorus in Washington. He sang in the Heavenly Rest choir for a while when he first came to New York.

The first time I did the Verdi *Requiem*, I had Ellen Faulstich as the soprano. The mezzo was Rosalind Elias, who was a big star at the Met and a friend of Janet's from New England Conservatory. I then found out that these two were part of a road company that would travel around the country giving concerts. And the other two were Gabor Corelli, another Met singer, and Louis Sgarro, whom I remember particularly as being mentioned by the announcers at the Met broadcasts. So I thought it was really something to have four well-known Metropolitan Opera stars to sing my Verdi *Requiem*! And we packed them in.

We did the Bloch *Sacred Service*, and Arthur Wolfson, the cantor of Temple Emanu-El, sang the part of the cantor. We did it again with Howard Nevison, who was an excellent cantor at Emanu-El after Wolfson.

Seth McCoy . . . he sang with us several times . . .

NC: Was that ever an issue at Heavenly Rest in those days? The racial thing?

CDW: Yes . . . yes it was. You know there's a kook in every crowd, and . . . you remember Richard Neel who sings in CCS?

NC: Yes.

CDW: He went to some advanced-

type school, his mother was quite a liberal thinker for that era . . .

NC: She was the famous artist, Alice Neel?

CDW: Yes. Richard and his brother sang in my boy choir, and we encouraged the boys to bring in friends. The choir up to that point was lily white, and Richard brought in this African-American boy; I auditioned him, and he was good! So I took him into the choir. I later got a phone call—I remember the unpleasant tone of the voice—from the mother of one of the other boys in the choir saying, "you took a black boy into the choir without consulting with us." And I said, "Yes, I did!"

NC: Did it ever go further than that? To the rector or vestry?

CDW: No, but can you imagine the nerve of that woman? I think I did tell the rector about it and he said that I should ignore that telephone call.

NC: You talked once about Thomas Beveridge; can you tell me a little more about him?

CDW: Tom was in my choir at the age of nine, and he was an ideal chorister in every way, bright and talented. I was honored that his father, Lowell Beveridge—one of the most distinguished members of our profession—was encouraging his boy to be in my choir. For many years I didn't see Tom, but he later became a singer, and I hired him for a performance. His father, Lowell Beveridge, was the director of music at St. Paul's Chapel at Columbia University, which used to be a big job. Searle Wright was his successor. Lowell went from there to Virginia Theological Seminary.



Marriage to Lise Phillips, 2001



2004 portrait

NC: We haven't talked a lot about church life at Heavenly Rest. What were services like?

CDW: They were sort of middle-to-low church—Morning Prayer and all that. And they had lots of extremely fancy weddings, sometimes in questionable taste. The one I remember most clearly was a bride who came up to me and said, "I've been to some of your concerts and I know you know how to conduct an orchestra." I said, "Sure." She said, "I'd like to have an orchestra at my wedding," and requested that we do the *Siegfried Idyll*—you know, the piece that Wagner composed for his wife on Christmas morning. So I had to have a pretty big orchestra.

NC: Talk about the Blue Hill Troupe that you directed for a long time.

CDW: This is a wonderful organization that does Gilbert and Sullivan operas. During my time, we did every one of the thirteen operas *at least twice*, with full pit orchestra and staging, which I liked a lot. I became the director in 1955 and stayed for thirty-five years.

NC: When you left Heavenly Rest, did that alter the life of CCS?

CDW: Musically it didn't affect it at all. We had to go through all the legalities of making it an independent non-profit organization, separate from the church. We still had most of our concerts at the church, where I now had the title of Organist and Choirmaster *Emeritus*. The church gave us an office and storage space for music. But we did have to find the money to pay the professional singers and the accompanist, *and* we paid the church for using the facilities.

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NC: So as a result you had to have some fundraisers.

CDW: Yes, you're leading up to the Mahler! I first became aware of the Mahler Eighth Symphony when I was AGO president. I went into the office one day (this was back when the offices were at 630 Fifth Avenue across the street from St. Patrick's Cathedral) and picked up a copy of *Cathedral Age* [magazine of Washington National Cathedral] and read about Paul Callaway doing the Mahler at Washington Cathedral; I salivated at the idea of this huge choral work, and just wondered if we could pull this off.

So, first we programmed Part I, which is only 25 minutes long, and paired it with Jean Kraft singing the *Kindertotenlieder*. I arranged for hundreds of kids from various schools and churches to sing the *Knabenchor* and we put this on at Heavenly Rest. By then we had the tradition of doing a concert every five years at either Philharmonic Hall [later named Avery Fisher Hall] or Carnegie Hall. So the next fifth-year anniversary was in 1977. We already had Part I under our belts, so we took the bit in our teeth and hired Philharmonic Hall, and I got hold of hundreds of kids, eight soloists, and the huge orchestra. I went into it with fear and trepidation, but we pulled it off. We packed the place and did it again in '82. Then I decided to do it in Carnegie Hall in '87, then in '92, '97, '02, and of course in '07 when St. Luke's participated with us.

And we made enough money on those concerts to cover the annual deficits for the next five years. We're in a little downturn right now in this economy and need to do a bit more fund-



With Neal Campbell, 2010

raising, but that has been the pattern. But it's remarkable—it actually *makes* money! Everybody loses money on a big production like that, but we charge the market price for tickets, and have good, loyal financial backing from our friends and patrons.

NC: After Heavenly Rest, you took up a new job, didn't you?

CDW: Yes, for almost twenty years I was at Trinity Church in Southport, Connecticut, where there already existed the Trinity Chorale, a choral society. We did concerts there, and they joined with CCS on occasions, as well.

Incidentally, Lise and I were married there in the context of the regular Sunday morning service, which is sort of unusual. [Janet Hayes Walker died in 1997.] We had a full choir, and it was really wonderful. That was on January 14, 2001. I had met Lise Phillips as a singer in CCS. The wedding was a big community affair. Everyone in the church was invited to the wedding and to the reception, which was arranged by CCS. And quite a few members of Canterbury came out to Connecticut, sat up in the gallery and sang along with the church choir.

NC: What do you admire about church music or church life in general these days—what's changed for the better since the early days of your career?

CDW: [Longer pause than usual.]

NC: Maybe nothing! [Both laughing.]

CDW: No, that's a good question, one that makes you think. I think of my first

teacher as being an exemplary practitioner of the art of church music, as an organist, as a choirmaster, *and* as a teacher—Coke-Jephcott. He was a hard-working, dedicated musician in the service of the church. He was a real inspiration.

NC: I know that by nature you are an optimistic person not inclined to the negative, but from your perspective, what could be better these days?

CDW: I do think it is regrettable—that tendency on the part of some, to make musical choices reflecting the tastes of people with no musical background *at all*, with the result that music of inferior quality has, in many places, risen into such prominence in church life; whereas music of good quality could be lifting up the noble and worthy aspects of worship to their rightful place.

NC: You've never really retired, have you?

CDW: No! I just love doing what I do, playing, conducting, teaching. I would feel strange not doing it, but guess you can't do it forever. I'm just very glad to be here.

NC: As you reflect on your long career, for what would you like most to be remembered?

CDW: I feel that being a good church musician, doing your job from Sunday to Sunday, is a very worthy thing, and if you have the good fortune to be able to develop more elaborate musical programs—that's good, too. But our job as church musicians is to provide, with the resources available, the best possible music for our church, week by week. I like that. ■



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Cover feature

Sebastian M. Glück, New York, New York
Park Avenue United Methodist Church, New York, New York

Located at one of the busiest urban intersections in the nation, Park Avenue United Methodist Church built their present neo-Byzantine building in 1926 to the designs of Henry C. Pelton, future architect of The Riverside Church. Skinner Organ Company's Opus 587, a three-manual, 24-rank instrument from which the case survives, was prepared for an additional fifteen ranks, a dream never realized following the stock market crash of 1929.

As the Skinner approached its half-century mark, tastes in organbuilding had changed dramatically as American exposure to European organs increased during the postwar era. Under the consultancy of Dr. Robert S. Baker, a new instrument was commissioned from the Schantz Organ Company in 1971 as their Opus 1022.

When our firm was approached to present a program of renewal for the instrument, the church made it clear that the organ was a beloved adjunct to worship, to be rebuilt and enhanced within the spirit of their mindful stewardship.

We remain impressed by the engineering and craftsmanship of the Schantz instrument, as well as the quality of the materials used to construct it. Solid, well-fitted building frames support the windchests, which feature small tuning perches at the ends of the chests as well as traditional ones centered above the whole-tone layouts. The pipework is made of fine spotted alloys and high quality zinc, carefully cut, neatly soldered, sensibly scaled, and sturdily built.

Physical renewal

Cleaning and chamber preparation. From the spotless interior of the well-kept church, one would not imagine the accumulation of modern pollutants and natural soil deposits within the organ. All pipes were removed from the organ for careful cleaning as well as to access the internal mechanical portions. Structural components and windchests were cleaned, walls and ceilings plastered and painted, asbestos removed by qualified professionals, and new fluorescent lighting installed.

Releathering. All good electro-pneumatic actions of the past century were designed for disassembly, so that their natural materials could be recovered, leaving the instrument in a mechanically "as new" condition. Every leather membrane in the organ was replaced: primary actions, secondary note pouches, and stop actions. Although only a few leathers had reached the end of their working life, I caution clients against "spot releathering," which causes more problems than it solves. Releathering the entire organ makes it as secure as the day it was dedicated, and the entire instrument once again ages at the same rate.

Wind supply. Reservoirs were rebuilt with new detachable heads, so that they can, in future generations, be left *in situ* while the ribbed and gusseted components are rebuilt as bench work in the organbuilder's workshop.

Console. The beautiful ivory keyboards were retained, and all manual and pedal keys fitted with new contacts. The piston complement remains unchanged, since the new control system provides for a multi-level combination action. The drawknob terraces and coupler rail were replaced in their entirety to accommodate the new specification and combination action, using our standard *pao ferro* knobs, engraved in a font inspired by Willis. Minor modifications to nomenclature were made, usually to correlate more closely with the sound of the stop.

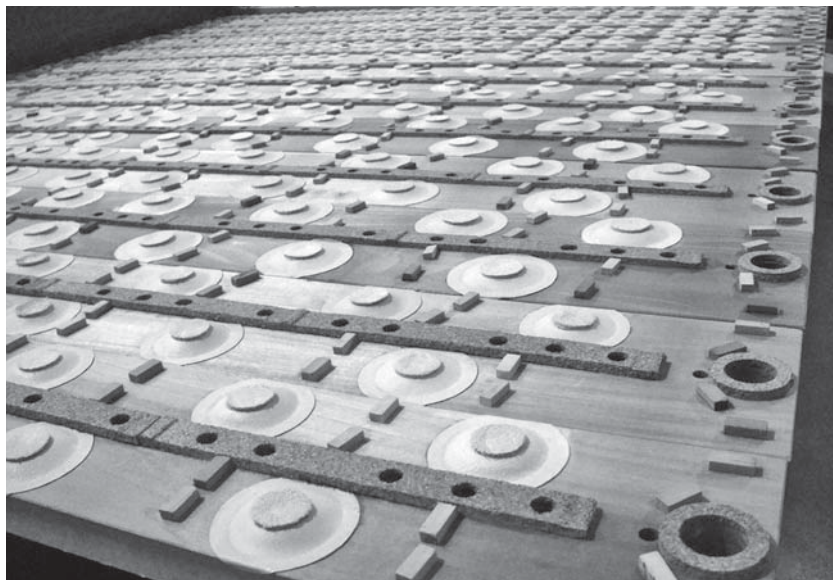
Wiring. All of the instrument's wiring was replaced, leaving no questions about safety or modernity.



The chancel console, with a glimpse of the rear gallery grille intended for the never-built Echo organ (photo credit: Steven E. Lawson)



Albert Jensen-Moulton (top) and Joseph DiSalle during installation of the reconfigured Pedal division. Detachable-head reservoir to the left (photo credit: Robert Rast)



Freshly releathered pouchboards in the shop, awaiting reinstallation in the manual windchests (photo credit: Robert Rast)

Tonal work

Every doctrinal codification of tonal architecture has a limited life span, especially if dictatorial. Its tenets may re-infiltrate the public's taste at some future date, but its reincarnation will be viewed through a reground lens. During the third quarter of the last century, there developed in some circles a collusive attempt to eventuate a standard stoplist that would placate the expositors of the organ "reform" movement. In accord with the predictable sine wave of organ design, our own generation has a tendency to want to "re-reform," sometimes out of genuine necessity.

Because pipe organs can (and do) last for centuries, some are subject to modification every other generation or so, as the owners' liturgy and tastes change, or as alterations are made to the venue. The organbuilder is faced with understanding the difference between adaptive enhancement and radical modification. Charged with the task of renewing an essentially fine organ, I tried not to redirect the basic concept; the process had to be undertaken with respect.

While the Park Avenue instrument bears many of the hallmarks of its era, and could not be more different than the Skinner it replaced, it is by no means "all Gedeckts, Terzzimbels, and Regals." The consultant never lost sight of choral accompaniment and service playing, and maintained that—despite the world's fervent (albeit inaccurate) attempt to recreate the northern European Baroque palette—each school of established literature would rise and fall on the tides of appreciation. He had one foot planted firmly in each camp, with a lifespan from 1916 to 2005. Dr. Baker was a man whose tastes in all areas of life encompassed great variety.

When an auditorium is painted, the pores in the building materials are sealed and the surfaces hardened. This results in an increased brightness from reflected higher overtones, and an emphasis on certain "vowels" heard in the reeds. Thus the 1971 work, already brilliant in tone, had taken on a forthright vigor and an attenuated fundamental that made rich unison tone more elusive. Our mission was to make useful additions and massage some of the speech characteristics, without making the organ into something it never was, by accomplishing the following:

Adding a wooden 16' Sub Bass to the Pedal division. While both capped metal and stopped wood 16' flutes were duplexed from the manual divisions, they did not exude the sound pressure and tonal impact of a large-scale independent stop. This consumed much real estate within the organ, so we opted to share the lowest eight pipes of the Pedal and Great 8' Principals, a practice not uncommon in contemporary mechanical action organs. Since these pipes were of identical scale and construction as originally built, there is no tonal break.

Completing the Swell Cornet. Like many of the period, the organ has only one tierce combination, but the 2' rank was scaled as a principal, not a flute. Fortunately, this "interrupted Cornet" was not in the Choir division with the Krummhorn (a common mistake of the era) but in the Swell, where it could play in dialogue. Revoicing the 2' element as a flute resulted in the coherence of the five flute pitches into a true Cornet sound with a less nasal vowel.

Replacing the Swell reeds and revoicing the Great and Pedal reed. While it was fashionable in American organbuilding at the time to incorporate very narrow-scaled reeds in the quest for the crisp and the bright, many present-day ears long for a richness and fullness achieved through broader scales, larger shallots, and resonators that are closer to true length. The Swell 8' Trompette was replaced, and the 4' Oboe (for which there is no known literature) was replaced by a 4' Clairon. The 16' reed, originally very narrowly scaled with half-length resonators, was replaced by a rich, full-length



Robert Rast preparing internal windchest components for releathering (photo credit: Sebastian M. Glück)



The upper Great windchest, with the façade pipes at the top, and the new 16' Subbass on the lower level (photo credit: Sebastian M. Glück)



The bottom octave of the new full-length 16' Basson; CCC, CCC#, and DDD stand behind. (photo credit: Sebastian M. Glück)

16' Basson, which incorporates the original 4' reed from middle C to the top, in deference to the client's budget.

In keeping with the organ's style, the new reeds are quite brilliant, yet have more body than their predecessors. Toward this end, the Swell pressure was revised slightly upward, and the Swell fluework re-regulated to accommodate the change.

The Pedal 16' Posaune, extended to 8' on the Great and Choir, was made rounder and warmer. After cleaning, the notably soft brass tongues were re-curved, and the resonators adjusted to a length that solidified and reinforced the fundamental. This moved the vowel from a short, nasal "a" to a rounder "aw." The copper Krummhorn, bright and neo-Baroque in tone, was renamed from the original "Cromorne," a knob that provided expectations other than its tone



Releathered box pneumatics prior to valve replacement (photo credit: Robert Rast)

produced. After cleaning, it was given remedial voicing work, but its basic character, dictated by its structural design, remains unchanged.

Balancing the mixtures by leaving them alone. An exuberant, percussive attack was characteristic of all of the flue-work when we first heard the organ, and the upperwork was, to most ears, unusually assertive. Nonetheless, the sound of the organ had to reach the nave, a task at which the mixtures succeeded, and it was really a question of harmonic balance, not sheer amplitude. The body of 8' and 4' tone had to be enhanced to meet the mixtures.

The generously scaled flue stops had relatively untreated languids, the result of a period conviction that nicking was *verboten*. Some pipes did not settle down to their pitches because they either had no languid treatment at all, or had been set upon by an amateur in the past, as evidenced by cuts and distortions to the lips, languids, and toe holes. When systematically voiced and tonally finished, the potential warmth inherent in the original pipes came through. By carefully and incrementally decreasing toe hole diameters, the tone gained fullness and carrying power that bloomed as a better match to the upperwork.

Capitalizing on existing unit actions. I prefer that each rank serve a dedicated function, yet the adaptation of unit actions can result in transformational effects. There was no open 8' flute in the Great division, so I extended the Pedal Spitzflöte upward to play at 8' on the Great, and at 8' and 4' on the Choir. I gradually narrowed the diametric progression, and designed the rank to lose its taper progressively as it ascended the scale, becoming a bright, cylindrical flute in the treble. I made the Swell Basson available at 16' and 8' on the Great and 8' on the Choir for a subtler reed buildup, and to provide an opportunity to accompany it as a solo with stops from its own division.

Adding chimes. The 1926 Skinner had no chimes, despite the provision of knobs in both the Pedal and Echo divisions, and chimes were not included in 1971, when such effects sometimes were considered decadent. For the first time since the building was built, the organ now contains a set of 25 tubular chimes.

Reviving the tradition of reinvestment

One easily loses count of the number of clients who say, "we were told to throw out the organ and start again, because nothing is salvageable." Our nation discards hundreds of thousands of dollars each year by condemning entire pipe organs to the landfill.

For centuries, instruments have incorporated pipes and components from their predecessors, including some of the cultural monuments we most admire. Consider St. Sulpice (Clicquot, Daublaine-Callinet, Cavaillé-Coll, Mutin, Société Cavaillé-Coll, Renaud), Woolsey Hall (Hutchings-Votey, Steere, Skinner), and St. Jacobi (Scherer, Fritzsche, Schnitger, Lehnert, Ahrend). With rare exception, there are materials to be quarried from the initial investment in a pipe organ, especially when new tonal positions are found for existing ranks.

Had Park Avenue United Methodist Church still owned their Skinner organ, it might have been possible to complete it as designed, replicating known examples or even finding original pipes and mechanisms, in keeping with today's trends. With the Skinner long gone, the trustees made an informed choice to reinvest conservatively in their present instrument, a fiscally responsible com-

mitment to the future of their worship and cultural life.

—Sebastian M. Glück
Artistic and Tonal Director
Glück Pipe Organs

When I first came to Park Avenue United Methodist Church, Dr. Lyndon Woodside was our director of music. Through his incredible musicianship, I came to feel that our Schantz pipe organ was a living, breathing member of our church. Lyndon's passing in 2005 affected all of us very deeply. It made me stop and think of just how much I truly loved the music at our church.

Some time later, I became a member of the Board of Trustees. It was in this role that I suggested undertaking a survey of our organ. After nearly 40 years of continuous service, it was in need of restoration and updating. The trustees had many discussions about whether to restore the organ or replace it entirely, and the idea of an electronic unit did come up. But we believed that our congregation so loved the music at our church that we had no choice but to restore our pipe organ—not an easy decision in this economy. So we set about to find just the right organbuilder to do the job.

Sebastian Glück came to us through word-of-mouth. After interviewing several organbuilders, including the original builder, we chose Sebastian. We were utterly convinced that he would bring the care and sensitivity to this project that was so important to us. And we were right. We came to learn that Albert Jensen-Moulton, the firm's general manager who was on site throughout the project, volunteered to give a tour and demonstration of the organ to the curious day school children who were in the building. It was this level of passion about their work that so impressed us about everyone at the Glück workshop.

I subscribe to the belief that the music in a worship service is an offering to God, another form of prayer. On Christmas Eve, the first time that I heard our organ after the rebuilding was completed, the joy of hearing it moved me to tears. As a trustee, it is an immense comfort to me that we have been able to ensure that generations to come will share in this joy.

—Shawn Kelly
Vice President, Board of Trustees

Shortly before I began my tenure as senior pastor in July 2009, I learned that the church would be undertaking a major organbuilding project. I arrived with some "fear and trepidation" since the search for the builder was already done and the contract signed. To my joy, I found that Sebastian Glück and his crew were a delight to work with. As promised, portions of the organ remained playable (with only one week as the exception), so the people of the church had the opportunity to "hear" what was being done as it evolved. This helped build support and a greater sense of ownership until the full beauty of the rebuilt organ was revealed.

A real passion for music has been integral to this congregation's worship for many years. Renovating or rebuilding an organ requires the church to ask some wise questions: Is music an essential worship component? Is there respect for traditional music? Is there a commitment to seeking and hiring a director of music who will foster and nurture this commitment through a strong choral program, new music programs, and the development of volunteer choir members? Does the director recognize all of this as part of their music ministry? Is the building in good condition, so that the instrument will not be impacted by water leaks or other problems? Are there memorial or endowment monies that might be used? Is there time to develop a fund before starting the renovation or should we move ahead and then find the resources—or some of each?

Thankfully, Park Avenue United Methodist Church was able to move ahead using a substantial memorial gift specifically directed to music. The church also secured a grant and developed a capital campaign that is successful and ongoing.

We plan to develop a concert series that will feature a young organist series as a way to help musicians who are starting their careers, while showcasing the organ and offering a community outreach. Our reinvestment in the pipe organ will continue to draw visitors and members who support music and the music program in the worshiping community, to be part of the vital ministry of this congregation well into the future.

—Rev. Betsy Ott
Senior Pastor

Sebastian M. Glück Park Avenue United Methodist Church, New York, New York 3 manuals, 32 stops, 42 ranks

GREAT (Manual II), unenclosed

16'	Quintadehn	61
8'	Principal§	53
8'	Spitzflöte†*	17
8'	Chimney Flute	61
4'	Octave	61
4'	Open Flute	61
2'	Super Octave	61
	Fourniture IV	244
16'	Basson†	Swell
8'	Trumpet+	17
8'	Basson†	Swell
	Great to Great 16'	
	Great Silent	

SWELL (Manual III), enclosed

16'	Bourdon	12
8'	Viole de Gambe	61
8'	Voix Céleste	61
8'	Bourdon	61
4'	Principal	61
4'	Flûte à Fuseau	61
2½'	Nasard	49
2'	Quart de Nasard	61
1½'	Tierce	49
	Plein Jeu IV	244
16'	Basson°	12
8'	Trompette°	61
8'	Basson°	61
4'	Clairon°	61
	Tremulant	
	Swell to Swell 16'	
	Swell Silent	
	Swell to Swell 4'	

CHOIR (Manual I), enclosed

	(Main section)	
8'	Open Wood Flute	61
8'	Voce Dolce	61
8'	Ondulazione	49
4'	Gemshorn	61
2'	Recorder	61
1½'	Nineteenth	49
	Acuta III	183
8'	Krummhorn	61
	Tremulant	
	(Ancillary section)	
8'	Spitzflöte†+	Pedal/Great
4'	Spitzflöte†°+	12
8'	Trumpet+	Pedal/Great
8'	Basson†+	Swell
	Chimes†	25 tubes
	Choir to Choir 16'	
	Choir Silent	
	Choir to Choir 4'	

PEDAL, unenclosed

16'	Principal	32
16'	Sub Bass†°	32
16'	Quintadehn	Swell
16'	Bourdon	Swell
10¾'	Contra Quint†	Swell
8'	Octave	12
8'	Spitzflöte	32
8'	Bourdon	Swell
4'	Fifteenth	12
4'	Spitzflöte	12
	Mixture III	96
16'	Posaune	32
16'	Basson°	Swell
8'	Trumpet	12
4'	Krummhorn	Choir

Intermanual couplers

Great to Pedal 8'	
Swell to Pedal 8', 4'	
Choir to Pedal 8', 4'	
Swell to Great 16', 8', 4'	
Choir to Great 16', 8', 4'	
Choir to Swell 8'	
Great to Choir 8'†	
Swell to Choir 16', 8', 4'	
Great/Choir Transfer†	
Pedal on Choir†	

§ 1 through 8 from Pedal
† additions to the stoplist
° contains pipes that are new to the organ
+ upward extensions of Pedal stops

Cover photo: Sebastian M. Glück

New Organs



Nichols & Simpson, Inc., Organ-builders, Little Rock, Arkansas Moorings Presbyterian Church, Naples, Florida

The new Nichols & Simpson organ for Moorings Presbyterian Church is the first pipe organ that this congregation has ever used in worship. The generosity of the Sterritte family made this long-held dream a possibility. The main organ and façade houses 49 stops and 63 ranks. The Solo division, which will be housed behind a smaller façade, will be completed at a future date and will comprise five stops and five ranks. The case pipes in the large towers are made of flamed copper; the remainder of the case pipes are made of polished zinc. The case was designed by Frank Friemel and executed by QLF Custom Pipe Organ Components, LLC. The organ was used in worship for the first time on August 10, 2008.

—C. Joseph Nichols

3 manuals, 49 stops, 63 ranks

- GREAT**

 - 16’ Double Diapason
 - 8’ Open Diapason
 - 8’ Second Open Diapason (ext 16’)
 - 8’ Flute Harmonique
 - 8’ Bourdon
 - 8’ Violone
 - 4’ Octave
 - 4’ Nachthorn
 - 2½’ Twelfth
 - 2’ Super Octave
 - 1¾’ Seventeenth
 - IV–V Fourniture
 - 16’ Bombarde (ext 8’ Tpt Harm)
 - 8’ Trompette Harmonique
 - Chimes*
 - Cymbelstern
- SWELL**

 - 16’ Liebhich Gedeckt
 - 8’ Open Diapason
 - 8’ Chimney Flute
 - 8’ Salicional
 - 8’ Voix Celeste
 - 8’ Liebhich Gedeckt (ext 16’ Lieb Ged)
 - 8’ Flauto Dolce
 - 8’ Flauto Dolce Celeste
 - 4’ Principal
 - 4’ Flute Octavante
 - 2½’ Nasard
 - 2’ Octavin
 - 1¾’ Tierce
 - II Grave Mixture
 - III Sharp Mixture
 - 16’ Double Trumpet
 - 8’ Trompette Harmonique

- 8’ Trumpet (ext 16’ Dbl Trumpet)
 - 8’ Hautbois
 - 8’ Vox Humana
 - 4’ Clarion
 - Tremolo
- CHOIR**

 - 16’ Contra Viola (ext 8’ Viola) (1–12°)
 - 8’ Geigen Diapason
 - 8’ Viola
 - 8’ Viola Celeste (1–12°)
 - 8’ Gedeckt
 - 8’ Erzahler
 - 8’ Erzahler Celeste (1–12°)
 - 4’ Principal
 - 4’ Zauberflote
 - 2’ Flautino
 - Mixture
 - IV–V
 - 16’ Bass Clarinet (ext 8’ Clar) (1–12°)
 - 8’ Trompette
 - 8’ Clarinet
 - Harp*
 - Celesta*
 - Tremolo

- SOLO**

 - 8’ Gross Flute (preparation)
 - 8’ Gamba (preparation)
 - 8’ Gamba Celeste (preparation)
 - 4’ Gross Flute (preparation)
 - 8’ French Horn (preparation)
 - 8’ English Horn (preparation)
 - Tremolo
- 16’ Tuba TC (preparation)
 - 8’ Tuba (preparation)
 - 8’ Tromba (Pedal)

- PEDAL**

 - 32’ Contra Violone*
 - 32’ Contra Bourdon*
 - 16’ Open Wood
 - 16’ Double Diapason (Great)
 - 16’ Subbass
 - 16’ Contra Viola (Choir)
 - 16’ Liebhich Gedeckt (Swell)
 - 8’ Gross Flute (Solo preparation)
 - 8’ Octave
 - 8’ Bourdon (ext 16’ Subbass)
 - 8’ Viola (Choir)
 - 8’ Chimney Flute (Swell)
 - 4’ Super Octave
 - 4’ Gross Flute (Solo preparation)
 - IV Mixture
 - 32’ Ophicleide*
 - 16’ Trombone
 - 16’ Bombarde (Great)
 - 16’ Double Trumpet (Swell)
 - 8’ Tuba (Solo)
 - 8’ Tromba (ext 16’ Trombone)
 - 8’ Trumpet (Swell)
 - 4’ Tromba Clairon (ext 16’ Trombone)
 - 4’ Clarinet (Choir)
 - Chimes*
- *digital

2010 Summer Carillon Concert Calendar by Brian Swager

- Albany, New York**
Albany City Hall
Sundays at 1 pm
June 13, Amy Heebner
July 11, Hans Hielscher
July 18, Marcel Siebers
- Alfred, New York**
Alfred University, Davis Memorial Carillon
Tuesdays at 7 pm
July 6, Carlo van Ulf
July 13, Margo Halsted
July 20, Lee Cobb
July 27, Jonathan Lehrer
- Allendale, Michigan**
Grand Valley State University, Cook Carillon, Sundays at 8 pm
June 20, Jonathan Lehrer
June 27, Open Tower Event
July 4, Julianne Vanden Wyngaard
July 11, Julia Walton
July 18, Peter Langberg
July 25, Grand Valley Carillon Collaborative
- Ames, Iowa**
Iowa State University
June 29, Amy Johansen, 7 pm
July 27, Min-Jin O, 7 pm
- Ann Arbor, Michigan**
University of Michigan, Burton Memorial Tower, Mondays at 7 pm
July 5, Carol Jickling Lens
July 12, Anne Kroeze
July 19, Peter Langberg
July 26, Gert Oldenbeuving
- Berea, Kentucky**
Berea College, Draper Building Tower
Mondays at 7:30 pm
June 21, Toru Takao
- Birmingham, Alabama**
Samford University
Thursdays at 7 pm
June 3, 24, July 1, Stephen Brooks Knight
- Bloomfield Hills, Michigan**
Christ Church Cranbrook
Sundays at 5 pm
July 4, Carol Jickling Lens
July 11, Elizabeth Vitu and Laurent Pie
July 25, Gert Oldenbeuving
- Kirk in the Hills Presbyterian Church
Sundays at 10 am and noon
June 20, Dennis Curry
July 4, Carol Jickling Lens
July 11, Elizabeth Vitu and Laurent Pie
July 18, Peter Langberg
July 25, Ann-Kirstine Christiansen
- St. Hugo of the Hills Catholic Church
Thursdays at 7 pm
July 15, Sharon Hettinger
July 29, Gert Oldenbeuving
- Centralia, Illinois**
Centralia Carillon
June Carillon Weekend
June 19, Elizabeth Vitu, 2 pm
June 19, Marc van Eyck, 2:45 pm
June 20, Carol Jickling Lens, 2 pm
June 20, Carlo van Ulf, 2:45 pm
Solo Recitals at 2 pm
July 11, Carlo Van Ulf
- Charlotte, North Carolina**
Covenant Presbyterian Church
July 18, Gerald Martindale, 12 noon
- Chicago, Illinois**
University of Chicago, Rockefeller Chapel
Sundays at 6 pm
June 20, Koen van Assche and Anna Maria Reverté
June 27, Sue Bergren
July 4, Elizabeth Vitu
July 11, Lee Cobb
July 18, Doug Gefvert
July 25, Helen Hawley
- Cohasset, Massachusetts**
St. Stephen’s Episcopal Church
Sundays at 6 pm
June 27, Boudewijn Zwart
July 4, Ulla Laage
July 11, Wesley Arai
July 18, Gerard and Richard de Waardt
July 25, Marcel Siebers
- Culver, Indiana**
Culver Academies, Memorial Chapel Carillon, Saturdays at 4 pm
June 5 (7:30 pm), June 26, John Gouwens
July 3, Charles Dairay
July 10, 17, 24, 31, John Gouwens
- Danbury, Connecticut**
St. James Episcopal Church
Wednesdays at 12:30 pm
July 7, Dave Johnson
July 14, Gordon Slater
July 21, Marcel Siebers
July 28, George Matthew, Jr.
- Dayton, Ohio**
Deeds Carillon
June 20 at 1 pm
June 13, 27, July 18 at 3 pm
July 4 at 11 am
Larry Weinstein, carillonneur
- Detroit, Michigan**
Jefferson Avenue Presbyterian Church
June 27, Jenny King, noon
July 20, Peter Langbert, 7:30 pm
- St. Mary’s of Redford Catholic Church
Saturdays at 5:15 pm
July 3, Pat Macoska
July 17, Peter Langberg
July 31, Gert Oldenbeuving
- East Lansing, Michigan**
Michigan State University, Beaumont Tower Carillon, Wednesdays at 6 pm
June 30, Steven Ball
July 7, Elizabeth Vitu & Laurent Pie
July 14, Ray McLellan
July 21, Peter Langberg
July 28, Gert Oldenbeuving
- Erie, Pennsylvania**
Penn State University, Smith Chapel
Thursdays at 7 pm
July 8, Carlo van Ulf
July 15, Margo Halsted
July 22, Lee Cobb
July 29, Jonathan Lehrer
- Fort Washington, Pennsylvania**
St. Thomas Church, Whitemarsh
Tuesdays at 7 pm
July 6, Gerard and Richard de Waardt
July 13, Melissa Weidner
July 20, Charles Dairay
July 27, Lisa Lonie
- Glencoe, Illinois**
Chicago Botanic Garden
Mondays at 7 pm
June 7, Tim Sleep
June 14, Roy Kroezen
June 21, Koen van Assche and Anna Maria Reverté
June 28, Sue Bergren
July 5, Elizabeth Vitu
July 12, Lee Cobb
July 19, Doug Gefvert
July 26, Helen Hawley
- Grand Rapids, Michigan**
Grand Valley State University
Wednesdays at noon
July 7, Julianne Vanden Wyngaard
July 14, Sharon Hettinger
July 21, Peter Langberg
July 28, Gert Oldenbeuving
- Green Bay, Wisconsin**
First Evangelical Lutheran Church
July 19, Gerald Martindale, 7 pm
- Hartford, Connecticut**
Trinity College Chapel
Wednesdays at 7 pm
June 23, Boudewijn Zwart
June 30, Ellen Dickinson
July 7, Dave Johnson
July 14, Gerard and Richard de Waardt
July 21, Jonathan Lehrer
July 28, Marcel Siebers
- Kennett Square, Pennsylvania**
Longwood Gardens
Sundays at 3 pm
June 20, John Courter
July 11, Melissa Weidner
July 18, Charles Dairay
July 25, Thomas Lee
- LaPorte, Indiana**
The Presbyterian Church of LaPorte
Sundays at 4 pm
June 27, Charles Dairay
July 25, Mark Lee
- Lawrence, Kansas**
University of Kansas
Sundays and Thursdays at 8 pm
June 10–July 29, Elizabeth Berghout
- Luray, Virginia**
Luray Singing Tower
Tuesdays, Thursdays, Saturdays and Sundays in June, July, and August at 8 pm, David Breneman, carillonneur
July 1, Hans Hielscher
July 27, Jason Perry

Madison, Wisconsin
University of Wisconsin, Thursdays at 7:30 pm
July 8, 15, 22, 29, Lyle Anderson

Mariemont, Ohio
Mary M. Emery Memorial Carillon
Sundays at 7 pm
June 6, Richard M. Watson
June 13, Richard D. Gegner
June 20, Toru Takao
June 27, Richard M. Watson
July 4, Richard D. Gegner
July 11, Richard M. Watson
July 18, Richard D. Gegner
July 25, Richard M. Watson

Middlebury, Vermont
Middlebury College
Fridays at 7 pm
July 2, George Matthew, Jr.
July 9, Elena Sadina
July 16, Gordon Slater
July 23, Sergei Gratchev
July 30, Julia Littleton

Minneapolis, Minnesota
Central Lutheran Church
Sundays at 11:10 am
July 4, Amy Johansen
July 11, Jonathan Lehrer
July 18, Ronald Kressman
July 25, John Widmann

Montreal, Quebec
St. Joseph's Oratory, Sundays at 2:30 pm
July 11, Robert B. Grogan
July 25, Charles Dairay

Naperville, Illinois
Naperville Millennium Carillon
Tuesdays at 7 pm
June 8, Tim Sleep
June 22, Roy Kroezen
June 29, Sue Bergren
July 6, Elizabeth Vitu
July 13, Lee Cobb
July 20, Doug Gefvert
July 27, Helen Hawley

New Britain, Connecticut
First Church of Christ, Congregational
Tuesdays at 7 pm
July 6, Dave Johnson
July 20, Marcel Siebers

New Haven, Connecticut
Yale University, Yale Memorial Carillon
Fridays at 7 pm
June 18, Eddy Marien
June 25, Boudewijn Zwart
July 2, Ellen Dickinson
July 9, Yale Univ. Summer Carillonneurs
July 16, Gerard and Richard de Waardt
July 23, Charles Dairay
July 30, Marcel Siebers

Northfield, Vermont
Norwich University, Saturdays at 1 pm
July 3, George Matthew, Jr.
July 10, Hans Hielscher
July 17, Gerard and Richard de Waardt
July 24, Marcel Siebers
July 31, David Maker

Norwood, Massachusetts
Norwood Memorial Municipal Building
Mondays at 7 pm
June 28, Boudewijn Zwart
July 4, Lee B. Leach, 3 pm
July 5, Ulla Laage
July 12, Wesley Arai
July 19, Gerard and Richard de Waardt
July 26, Marcel Siebers

Ottawa, Ontario
Peace Tower Carillon
July and August, weekdays, 11 am, Andrea McCrady
July 6, Dana Price, Jonathan Hebert, and Minako Uchino
July 13, Robert Grogan
July 20, Jason Lee
July 27, Charles Dairay

Owings Mills, Maryland
McDonogh School, Fridays at 7 pm
July 2, Jonathan Lehrer
July 9, Gerard and Richard de Waardt
July 16, Tin-shi Tam
July 23, Buck Lyon-Vaiden
July 30, Peter Langberg

Philadelphia, Pennsylvania
First United Methodist Church of Germantown, Mondays at 7:30 pm
June 21, John Courter
July 5, Gerard and Richard de Waardt

Princeton, New Jersey
Princeton University, Grover Cleveland Tower, Sundays at 1 pm
June 27, Ellen Dickinson
July 4, Gerard and Richard de Waardt
July 11, John Widmann
July 18, Melissa Weidner
July 25, Claire Halpert

Rochester, Minnesota
Mayo Clinic
June 21, Jeffrey Daehn, 4 pm
July 5, Amy Johansen, 4 pm
July 26, John Widmann, 7 pm

Rochester, New York
University of Rochester, Hopeman Memorial Carillon, Mondays at 7 pm
July 5, Carlo van Ulft
July 12, Margo Halsted
July 19, Lee Cobb
July 26, Jonathan Lehrer

St. Louis, Missouri
Concordia Seminary, Tuesdays at 7 pm
June 1, Karel Keldermans
June 8, Stefano Colletti
June 15, Karel Keldermans
June 22, Sue Bergren
June 29, Karel Keldermans

St. Paul, Minnesota
House of Hope Presbyterian Church
Sundays at 4 pm
July 4, Amy Johansen
July 11, Johathan Lehrer
July 18, Ronald Kressman
July 25, John Widmann

Sewanee, Tennessee
The University of the South
Sundays at 4:45 pm
June 20, Richard Shadinger
June 27, Linda Dzuris
July 4, J. Samuel Hammond
July 11, John Bordley
July 18, Anton Fleissner

Simsbury, Connecticut
Simsbury United Methodist Church
Sundays at 7 pm
July 4, Daniel K. Kehoe
July 11, David Maker
July 18, Marcel Siebers
July 25, Gerard and Richard de Waardt

Springfield, Illinois
Thomas Rees Memorial Carillon
June 6, Stefano Colletti, 7 pm
June 6, Karel Keldermans, 7:45 pm
June 7, Doug Gefvert, 7 pm
June 7, Stefano Colletti, 7:45 pm
June 8, Lee Cobb, 7 pm
June 8, Lynnette Geary, 7:45 pm
June 10, Lee Cobb, 7 pm
June 10, Frans Haagen, 7:45 pm
June 11, Lynnette Geary, 7 pm
June 11, Doug Gefvert, 7:45 pm
June 12, Frans Haagen, 7 pm
June 12, Karel Keldermans, 7:45 pm

Springfield, Massachusetts
Trinity United Methodist Church
Thursdays at 7 pm
July 1, Daniel K. Kehoe
July 8, Amy Heebner
July 15, Hans Hielscher
July 22, Marcel Siebers
July 29, David Maker

Springfield, Missouri
Missouri State University
Sundays at 6 pm
June 20, Sue Bergren
July 18, Jeremy Chesman

Stamford, Connecticut
First Presbyterian Church
July 15, David Maker and Nicole Bernier, 7 pm

Toronto, Ontario
Metropolitan United Church
July 11, Margo Halsted, 2 pm

West Hartford, Connecticut
First Church of Christ Congregational
Thursdays at 7 pm
July 8, Lee B. Leach
July 15, First Church Carillonneurs
July 22, George Matthew, Jr.
July 29, Marcel Siebers

Williamsville, New York
Calvary Episcopal Church
Wednesdays at 7 pm
July 7, Carlo van Ulft
July 21, Lee Cobb
July 28, Jonathan Lehrer

Valley Forge, Pennsylvania
Washington Memorial Chapel
Wednesdays at 7:30 pm
July 7, Gerard and Richard de Waardt
July 14, Melissa Weidner
July 21, Charles Dairay
July 28, Doug Gefvert

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

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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

16 JUNE
Frank Zimpel, with trumpet; Methuen Memorial Music Hall, Methuen, MA 8 pm
John O'Brien, with instruments and dancer; Watson Hall, University of North Carolina School of the Arts, Winston-Salem, NC 7:30 pm
Donald VerKuijen; First English Lutheran, Appleton, WI 12:15 pm
Louise Temte; Sinsinawa Mound, Sinsinawa, WI 7 pm

17 JUNE
Joe Gascho, harpsichord, with Magnolia Baroque Festival Vocal ensemble; Gray Auditorium, Old Salem, Winston-Salem, NC 7:30 pm
Gerre Hancock, masterclasses; Christ Episcopal, Hudson, OH 1:15 pm and 4 pm
Todd Wilson, Choral Evensong; Christ Episcopal, Hudson, OH 8 pm

18 JUNE
Harmonious Blacksmith; Gray Auditorium, Old Salem, Winston-Salem, NC 7:30 pm
Todd Wilson, masterclasses; Christ Episcopal, Hudson, OH 1:15 pm and 4 pm
Tedd Barr; Fourth Presbyterian, Chicago, IL 12:10 pm

19 JUNE
Todd Wilson; Christ Episcopal, Hudson, OH 8 pm

20 JUNE
Thomas Mueller, works of Bach; First Congregational, Camden, ME 3 pm
Choral works of Johann Friedrich Peter; Calvary Moravian Church, Winston-Salem, NC 3 pm
Michael Burkhardt, hymn festival; Shepherd of the Bay Lutheran, Ellison Bay, WI 7 pm
Cherry Rhodes; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

22 JUNE
Thomas Heywood; Merrill Auditorium, Portland City Hall, Portland, ME 7:30 pm
Felix Hell; Church of the Abiding Presence, Gettysburg, PA 7 pm

23 JUNE
Robert MacDonald; Methuen Memorial Music Hall, Methuen, MA 8 pm
Kent Tritle, with New York Philharmonic, Beethoven, *Missa Solemnis*; Avery Fisher Hall, New York, NY 7:30 pm
Thomas Murray; Harbison Chapel, Grove City College, Grove City, PA 7:30 pm
Mark Sikkila; Memorial Presbyterian, Appleton, WI 12:15 pm
Peter Szeibel; Sinsinawa Mound, Sinsinawa, WI 7 pm

24 JUNE
Carol Williams; Essex Community Church, Essex, NY 7:30 pm
Kent Tritle, with New York Philharmonic, Beethoven, *Missa Solemnis*; Avery Fisher Hall, New York, NY 7:30 pm
Paul Jacobs; East Liberty Presbyterian, Pittsburgh, PA 8 pm
Sarah Kraaz; St. Paul Lutheran, Neenah, WI 12:15 pm

25 JUNE
Kent Tritle, with New York Philharmonic, Beethoven, *Missa Solemnis*; New Jersey Performing Arts Center, Newark, NJ 8 pm
++**Wolfgang Rübsam**; St. Paul Cathedral, Pittsburgh, PA 8 pm
Iris & Carsten Lenz, organ duo; Venice Presbyterian, Venice, FL 7 pm
John W.W. Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm

26 JUNE
Kent Tritle, with New York Philharmonic, Beethoven, *Missa Solemnis*; Avery Fisher Hall, New York, NY 8 pm
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

27 JUNE
Choral Evensong, Choir of St. John's Episcopal, Hagerstown, MD; Cathedral of St. John the Divine, New York, NY 4 pm
Cathedral Choral Society, sing along of Orff, *Carmina Burana*; Washington National Cathedral, Washington, DC 5:30 pm
R. David Huggins; First English Evangelical Lutheran, Baltimore, MD 2 pm
Ralph Tilden; Boone United Methodist, Boone, NC 4 pm
Iris & Carsten Lenz, organ duo; St. Thomas Episcopal, St. Petersburg, FL 4 pm

28 JUNE
Brenda Portman; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

29 JUNE
Felix Hell; Merrill Auditorium, Portland City Hall, Portland, ME 7:30 pm

30 JUNE
Janet Hunt, with flute; Methuen Memorial Music Hall, Methuen, MA 8 pm
Br. Benjamin Basile, C.P.P.S.; First Congregational, Michigan City, IN 12:15 pm
Melissa Moll; First English Lutheran, Appleton, WI 12:15 pm
Sister Mary Arnold Staudt, OSF; Sinsinawa Mound, Sinsinawa, WI 7 pm

2 JULY
Frank Rippl; Trinity Lutheran, Appleton, WI 12:15 pm

3 JULY
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon
Christopher Houlihan; St. John's Episcopal, Chevy Chase, MD 3:30 pm
Charles Dairay, carillon; The Culver Academies, Culver, IN 4 pm

4 JULY
Scott Dettra; Washington National Cathedral, Washington, DC 5:15 pm

5 JULY
Paul Jacobs; St. Ann Roman Catholic Church, Washington, DC 10 am and 11:30 am
Michael Unger; Chevy Chase Presbyterian, Washington, DC 10 am and 11:30 am

6 JULY
Dave Wickerham; Merrill Auditorium, Portland City Hall, Portland, ME 7:30 pm
Tom Trenney; First Presbyterian, Glens Falls, NY 7:30 pm
Diane Meredith Belcher; Church of the Ascension and St. Agnes, Washington, DC 9 am and 10:45 am
Jean-Baptiste Robin; St. John's Church, Lafayette Square, Washington, DC 9 am and 10:45 am
David Higgs; Chapel of the United States Naval Academy, Annapolis, MD 7:45 pm
Mark Laubach; Christ Episcopal, Roanoke, VA 7:30 pm

7 JULY
Dana Robinson; Methuen Memorial Music Hall, Methuen, MA 8 pm
Stephen Tharp; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
•**Isabelle Demers**; St. Patrick Roman Catholic Church, Washington, DC 3:30 pm and 4:45 pm
•**Faythe Freese**; Foundry United Methodist, Washington, DC 3:30 pm and 4:45 pm
•**Carol Williams**; National City Christian Church, Washington, DC 3:30 pm and 4:45 pm
Harold Andrews; Old Salem Visitor Center, Winston, Salem, NC 12 noon
Mary Kay Easty; First Congregational UCC, Appleton, WI 12:15 pm
Joan DeVee Dixon; Sinsinawa Mound, Sinsinawa, WI 7 pm

8 JULY
•**James David Christie**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 9:30 am and 10:45 am
•**Nathan Laube**; National Presbyterian Church, Washington, DC 10 am
•**David Higgs**, workshop; Marriott Wardman Park, Washington, DC 1 pm

9 JULY
Hector Olivera; The Breakers, Newport, RI 9 pm

10 JULY
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

11 JULY
James Wetzel; St. Paul Cathedral, Pittsburgh, PA 4 pm
Charles Echols; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

13 JULY
Tom Mueller; First Parish Church, Brunswick, ME 12:10 pm
Stephen Tharp; Merrill Auditorium, Portland City Hall, Portland, ME 7:30 pm
Mark Nelson; Christ Episcopal, Roanoke, VA 7:30 pm

14 JULY
Nicholas White; Methuen Memorial Music Hall, Methuen, MA 8 pm
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Thomas Fielding; Old Salem Visitor Center, Winston, Salem, NC 12 noon
Gerre Hancock; Peachtree Road United Methodist, Atlanta, GA 7:30 pm
Naomi Rowley; First Presbyterian, Neenah, WI 12:15 pm
Jay Peterson; Sinsinawa Mound, Sinsinawa, WI 7 pm

15 JULY
Tom Trenney, improvisation workshop; Old St. Mary's Church, Detroit, MI 10:30 am
Tom Trenney, improvisation workshop; St. Aloysius Church, Detroit, MI 3:45 pm
Joanne Peterson; St. Mary's Catholic Church, Menasha, WI 12:15 pm

17 JULY
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

18 JULY
Andrew Henderson, Mary Huff, Renée Anne Louprette, Nancianne Parrella & Stephen Tharp; St. Ignatius Loyola, New York, NY 4:30 pm
Larry Allen; St. Paul Cathedral, Pittsburgh, PA 4 pm
Rodney Trueblood, Carl Anderson, Mark Williams & Nina Gregory; First Christian Church (Disciples of Christ), Elizabeth City, NC 2 pm
Gerre Hancock; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

19 JULY
John Walthausen; First Presbyterian, New York, NY 7 pm

20 JULY
Harold Stover; First Parish Church, Brunswick, ME 12:10 pm
Isabelle Demers; Merrill Auditorium, Portland City Hall, Portland, ME 7:30 pm
Christopher Creaghan; Riverside Church, New York, NY 7 pm
Ben Outen; Christ Episcopal, Roanoke, VA 7:30 pm

21 JULY
Jacob Street; Methuen Memorial Music Hall, Methuen, MA 8 pm
Robert Ridgell, hymn festival; Church of the Holy Family, New York, NY 8 pm
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Victor Fields; Old Salem Visitor Center, Winston, Salem, NC 12 noon
Jon Riehle; Mt. Olive Lutheran, Appleton, WI 12:15 pm
Jay Peterson & David Jonies; Sinsinawa Mound, Sinsinawa, WI 7 pm

22 JULY
Frederick Teardo; St. Thomas Church Fifth Avenue, New York, NY 8 pm

23 JULY
Heather & Mark Paisar; St. Mary's Catholic Church, Menasha, WI 7 pm

24 JULY
Singing Boys of Pennsylvania; Oswego Harbor Festival, Oswego, NY 7:30 pm
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

25 JULY
Mark Pacoe; St. Paul Cathedral, Pittsburgh, PA 4 pm
Singing Boys of Pennsylvania; Mt. Gretna Campmeeting Tabernacle, Mt. Gretna, PA 7:30 pm
Marilyn Keiser; Boone United Methodist, Boone, NC 4 pm
Ruth Tweeten; Shepherd of the Bay Lutheran, Ellison Bay, WI 7 pm
Kathrine Handford; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

27 JULY
Katelyn Emerson; First Parish Church, Brunswick, ME 12:10 pm
James David Christie; St. Paul Cathedral, Pittsburgh, PA 7:30 pm
Robert Parris; Christ Episcopal, Roanoke, VA 7:30 pm

28 JULY
Carolyn Shuster Fournier; Methuen Memorial Music Hall, Methuen, MA 8 pm
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Tony Robertson; Old Salem Visitor Center, Winston, Salem, NC 12 noon
Michael Stefanek; Faith Lutheran, Appleton, WI 12:15 pm
David Jonies; Sinsinawa Mound, Sinsinawa, WI 7 pm

29 JULY
Gordon Turk, with orchestra, Jongen, *Symphonie Concertante*; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm

31 JULY
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

UNITED STATES
West of the Mississippi

15 JUNE
Ron Shilling; Bethlehem Lutheran, Mankato, MN 12:10 pm
The Welch-Hancock Duo; First United Methodist, Bartlesville, OK 12 noon

16 JUNE
Michael Unger; St. Mark's Episcopal, St. Louis, MO 7:30 pm
Iris & Carsten Lenz, organ duo; St. Paul Lutheran, La Grange, TX 7:30 pm

18 JUNE
Iris & Carsten Lenz, organ duo; Windcrest United Methodist, San Antonio, TX 7:30 pm

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20 JUNE
Angela Kraft Cross; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

21 JUNE
Robert Plimpton; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

22 JUNE
Verda Pape; Bethlehem Lutheran, Mankato, MN 12:10 pm

26 JUNE
Hector Olivera; St. Paul's Cathedral, San Diego, CA 4 pm

27 JUNE
Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

28 JUNE
Isabelle Demers; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

29 JUNE
Ames Anderson; Bethlehem Lutheran, Mankato, MN 12:10 pm

4 JULY
David Hegarty; California Palace of the Legion of Honor, San Francisco, CA 4 pm

5 JULY
Walt Strongy; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

6 JULY
David Mertesdorf; Bethlehem Lutheran, Mankato, MN 12:10 pm

9 JULY
J. Melvin Butler; St. Mark's Cathedral, Seattle, WA 7:30 pm

10 JULY
Robert Gurney; California Palace of the Legion of Honor, San Francisco, CA 4 pm

11 JULY
Karen Beaumont; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Robert Gurney; California Palace of the Legion of Honor, San Francisco, CA 4 pm



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12 JULY
David Sanger; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

13 JULY
Nicolas Schmelter; Bethlehem Lutheran, Mankato, MN 12:10 pm

17 JULY
John Karl Hirten; California Palace of the Legion of Honor, San Francisco, CA 4 pm

18 JULY
John Karl Hirten; California Palace of the Legion of Honor, San Francisco, CA 4 pm

19 JULY
Chelsea Chen; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

20 JULY
Chad Winterfeldt; Bethlehem Lutheran, Mankato, MN 12:10 pm

23 JULY
J. Melvin Butler; St. Mark's Cathedral, Seattle, WA 7:30 pm

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

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

26 JULY
Kalevi Kiviniemi; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

27 JULY
Charles Luedtke; Bethlehem Lutheran, Mankato, MN 12:10 pm



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18 JUNE
Bernhard Marx; Cathedral, Lausanne, Switzerland 8 pm
Anthony Halliday; St. Alphage, Burnt Oak, Edgware, UK 7:30 pm

19 JUNE
Christoph Bull, silent film accompaniment; Filmmuseum, Düsseldorf, Germany
David Hamilton; St. Bride's Church, Glasgow, Scotland 3 pm

20 JUNE
Stephen Tharp; St. Georg, Bocholt, Germany 6 pm
Ines Maidre; Maria van Jessekerk, Delft, Netherlands 3 pm
Jack Mitchener; Cathedral of Notre Dame, Paris, France 5 pm

22 JUNE
Peter Dyke; Hereford Cathedral, Hereford, UK 7:30 pm
Erik Reinart; St. James United Church, Montreal, QC, Canada 12:30 pm

24 JUNE
Monteverdi, *Vespro della Beata Vergine;* Cathédrale Saint-Etienne, Toulouse, France 8 pm

25 JUNE
Nadia Bacchetta; Collégiale, Neuchâtel, Switzerland 6:30 pm

26 JUNE
Marc Fitze; Musée de l'orgue, Roche, Switzerland 5 pm
Ian Tracey; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon
Robert Poyser, Alan Spedding, & Colin Wright; St. Augustine's, Skirlaugh, UK 3 pm
D'Arcy Trinkwon; Bridlington Priory, Bridlington, UK 6 pm
Simon Gregory; St Mary the Virgin, Ewell Parish Church, Ewell, Epsom, UK 7:30 pm
David Aprahamian Liddle; Bloomsbury Central Baptist, London, UK 4 pm
Graham Barber; St. John the Evangelist, London, UK 7:30 pm

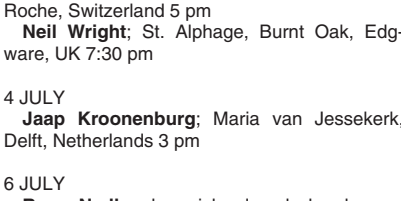
29 JUNE
Philip Crozier; St. James United Church, Montreal, QC, Canada 12:30 pm

3 JULY
Scott Lamlein; Evangelische Stadtkirche, Schopfheim, Germany 7 pm
Simona Fruscella; Musée suisse de l'orgue, Roche, Switzerland 5 pm
Neil Wright; St. Alphage, Burnt Oak, Edgware, UK 7:30 pm

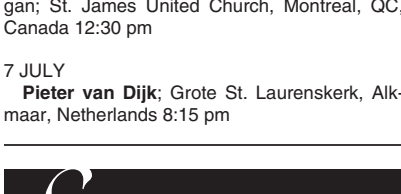
4 JULY
Jaap Kroonenburg; Maria van Jessekerk, Delft, Netherlands 3 pm

6 JULY
Rona Nadler, harpsichord and chamber organ; St. James United Church, Montreal, QC, Canada 12:30 pm

7 JULY
Pieter van Dijk; Grote St. Laurenskerk, Alkmaar, Netherlands 8:15 pm



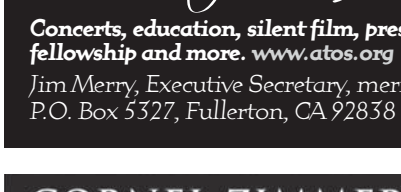
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Simon Peguiron, with La Voix Magique; Collégiale, Neuchâtel, Switzerland 8 pm

9 JULY
Giovanni Mazza, with Giovanni Conti Ensemble; Chiesa Parrocchiale, Magadino, Switzerland 8:30 pm

10 JULY
Scott Lamlein; Basel Cathedral, Basel, Switzerland 12 noon
Andrea Schiavo, with soprano; Musée suisse de l'orgue, Roche, Switzerland 5 pm
Colin Wright; Beverley Minster, Beverley, UK 6 pm

11 JULY
Margarita Schablowskaja; Laurenskerk, Rotterdam, Netherlands 3 pm
Olivier Vernet; Chiesa Parrocchiale, Magadino, Switzerland 8:30 pm
Blair Children's Chorus; Southwark Cathedral, Southwark, UK 4:45 pm

13 JULY
Jaroslav Tuma; Chiesa Parrocchiale, Magadino, Switzerland 8:30 pm

14 JULY
Yoann Tardiver Erchoff; Grote St. Laurenskerk, Alkmaar, Netherlands 8:15 pm
Simon Peguiron, with La Voix Magique; Collégiale, Neuchâtel, Switzerland 8 pm

15 JULY
Francis Jackson; Alexandra Palace, London, UK 7:30 pm

16 JULY
Roman Perucki; Cathedral, Lausanne, Switzerland 8 pm
Michael Pelzel; Chiesa Parrocchiale, Magadino, Switzerland 8:30 pm

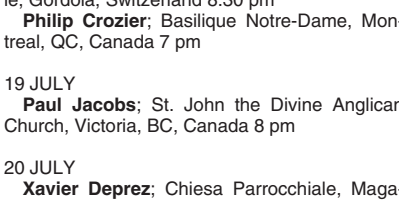
17 JULY
Olga Grigorieva; Musée suisse de l'orgue, Roche, Switzerland 5 pm
Mario Duella, with Coro Andolla di Villadosola; Santuario della Madonna delle Grazie, Portofino, Italy 5 pm

18 JULY
Sigrid Steck & Stefan Lust; Ev. Stadtkirche, Besigheim, Germany 11:15 am
Joris Verdin; Orgue Alain, Romainmôtier, Switzerland 4 pm
Marie-Claire Alain; Abbatale, Romainmôtier, Switzerland 5 pm
Anna-Victoria Baltrusch; Chiesa Parrocchiale, Gordola, Switzerland 8:30 pm
Philip Crozier; Basilique Notre-Dame, Montreal, QC, Canada 7 pm

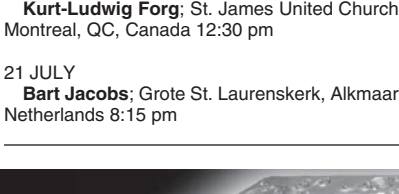
19 JULY
Paul Jacobs; St. John the Divine Anglican Church, Victoria, BC, Canada 8 pm

20 JULY
Xavier Deprez; Chiesa Parrocchiale, Magadino, Switzerland 8:30 pm
Kurt-Ludwig Forg; St. James United Church, Montreal, QC, Canada 12:30 pm

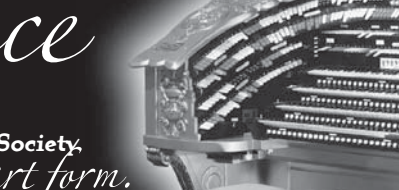
21 JULY
Bart Jacobs; Grote St. Laurenskerk, Alkmaar, Netherlands 8:15 pm



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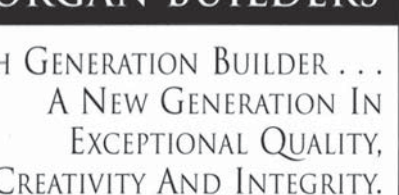
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30 JULY
Benjamin Guélat; Collégiale, Neuchâtel, Switzerland 6:30 pm

31 JULY
Flavio Desandré, with tenor; Musée suisse de
 l'orgue, Roche, Switzerland 5 pm
Josef Miltschitzky; Chiesa di S. Lorenzo, So-
 stegno, Italy 9 pm
Robert Sharpe; Bridlington Priory, Bridlington,
 UK 6 pm

PHILIP CROZIER, Paderborn Cathedral, Paderborn, Germany, August 10: *Suite du premier ton*, Bédard; *Trio in G*, BWV 586, Bach; *Pange Lingua*, de Grigny; *Voluntary for Double Organ*, Purcell; *Homage à Henry Purcell*, Eben; *Trois danses*, JA 120, Alain.

Dorfkirche St. Martin, Hornow, Germany, August 22: *Voluntary in A*, Selby; *Werde munter, mein Gemüte*, Pachelbel; *Dialogue sur Te Deum*, Toccata et Grand Choeur sur Vénus Creator (*Six Paraphrases grégoriennes*), Bédard; *Humoresque L'organo primitivo*, Yon; *Allabreve in D*, BWV 589, Bach; *Präludium und Fuge Nr. 2 G-Dur*, op. 37, Mendelssohn; *Canzona in C-Dur*, BuxWV 166, Ciaccalonni in c-Moll, BuxWV 159, *Fuga in C-Dur*, BuxWV 174, Buxtehude; *Praeludium in F-Dur*, op. 698/1, Czerny; *Offertorio*, Zipoli; *Fantasie C-Dur*, BWV 571, Bach.

PETER K. MILLER, Moundford Free Methodist Church, Decatur, IL, November 8: Christ ist Erstanden, Christus Resurrexit (*Buxheimer Orgelbuch*), transcr. Booth; *Ricercar #3 in F, Ricercar #4 in F*, Fogliano; In Dulci Jubilo (*Orgel Tabulaturbuch*), Sicher; *Canzona francese*, de Macque; *Puer nobis nascitur*, Sweelinck; *Tiento de medio registro de baxon de 1 tono*, de Arauxo; *Canzona Seconda* (Il Secondo Libro di Toccate d'intavolatura di Cembalo e Organo), Frescobaldi; *Ricercar in C (Ricercar Tabulatura)*, Steigleder; *Praeambulum in F*, WV 39, *Canzona in F*, Scheidemann; *Komm, Heiliger Geist, Herre Gott*, Tunder; *Herr Jesu Christ, ich weiss gar wohl*, BWV 193, *Buxtehude; Praeludium in e*, Brunnckhorst; *Trio Sonata IV in e*, BWV 528, Bach; *Sonata in D*, Wq 70/5, H86, C.P.E. Bach; *Cantabile en Si Majeur*, Franck; *Suite for Organ*, Near.

DEREK E. NICKELS, The Cathedral of the Holy Angels, Gary, IN, January 31: *Obrade* 8° tono alto: *Ensalada*, de Heredia; *Suite*

DAVID PICKERING, St. Mark's Church,
Arlington, TX, January 3: *Prélude in E-flat*,
Lemmens; *Prelude and Fugue in D*, Bach;
Canonic Voluntary on Dix, Jordan; *Pièce*
héroïque, Franck; *O Jerusalem—A Symphony*
for Organ, Gawthrop.

JOHN W. W. SHERER, Presbyterian
Homes, Evanston, IL, September 28: *A
Trumpet Minuet*, Hollins; *Concerto in F*, op.
4, no. 4, Handel; *Chaconne in e*, Buxtehude;
Giga, Bossi; *Idyl*, Purvis; *Simple Gifts*, Fox;
Shalom (*The Aeolian Sonata*), Locklair; *Tu es
Petra*, Mulet.

ANITA EGGERT WERLING, Valparaíso
University, Valparaíso, IN, January 11: *Prelude in F*, Hensel; *Sonata in d*, op. 65, no. 6, Mendelssohn; *Prelude and Fugue in G*, BWV 541, Bach; *Wondrous Love: Variations on a Shape-Note Hymn*, op. 34, Barber; *Fantasia in A*, Franck; *Prélude et danse fuguée*, Litaize.

CAROL WILLIAMS, Spreckels Organ Pavilion, San Diego, CA, January 3: *Processional March*, Stewart; *Fantasia in c*, Bach; *Carillon de Westminster*, Vierne; *The Flight of the Bumble Bee*, Rimsky-Korsakov; *Famous Sousa Marches*, arr. Palmer; *There's No Business Like Show Business*, Berlin; *Strike up the Band*, Gershwin; *The Sound of Music*, Rodgers & Hammerstein; *Hey Jude*, Lennon & McCartney; *Auld Lang Syne*, Scottish air; *Toccata (Symphonie V)*, Widor; *The National Anthem*, arr. Williams.

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

PRO ORGANO has released *Methuen Century*, a two-disc set (one DVD video disc and one CD audio disc), which proved very popular with the 2009 release "Praise the Eternal Light" with Gerre Hancock. This new product (Pro Organo CD 7234) is an elegant and comprehensive introduction to the Great Organ of Methuen Memorial Music Hall in Methuen, Massachusetts, and features an in-depth organ tour of the entire organ by Matthew Bellocchio, as well as 27 minutes of organ music by Bach, Vierne, Grieg and Widor that was recorded by organ virtuoso Frederick Hohman in September 2008. Several "extras" are found on the DVD as well. The release is timed to coincide with the 100th anniversary of Methuen Memorial Music Hall. The two-disc set is available for only \$20 plus postage. For complete details, and to order, visit ProOrgano.com.

PUBLICATIONS/ RECORDINGS

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

CD Recording, "In memoriam Mark Buxton (1961-1996)." Recorded at Église Notre-Dame de France in Leicester Square, London, between 1987 and 1996. Works of Callahan, Widor, Grunewald, Salome, Ropartz, and Boëllmann, along with Buxton's improvisations. \$15 postpaid: Sandy Buxton, 10 Beachview Crescent, Toronto ON M4E 2L3 Canada. 416/699-5387, FAX 416/964-2492; e-mail hannibal@direct.com.

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

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19-rank Austin near New York City, 1915 universal chest with 1962 cantilevered Great added. Any modest, reasonable offer will be considered. Playable and located in Northern New Jersey. Please contact the Organ Clearing House for details (#2391), or phone 201/835-5311.

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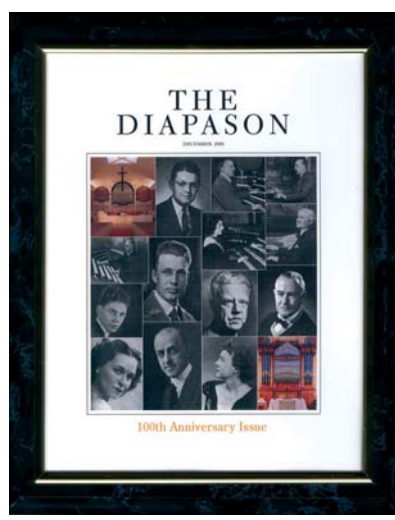
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