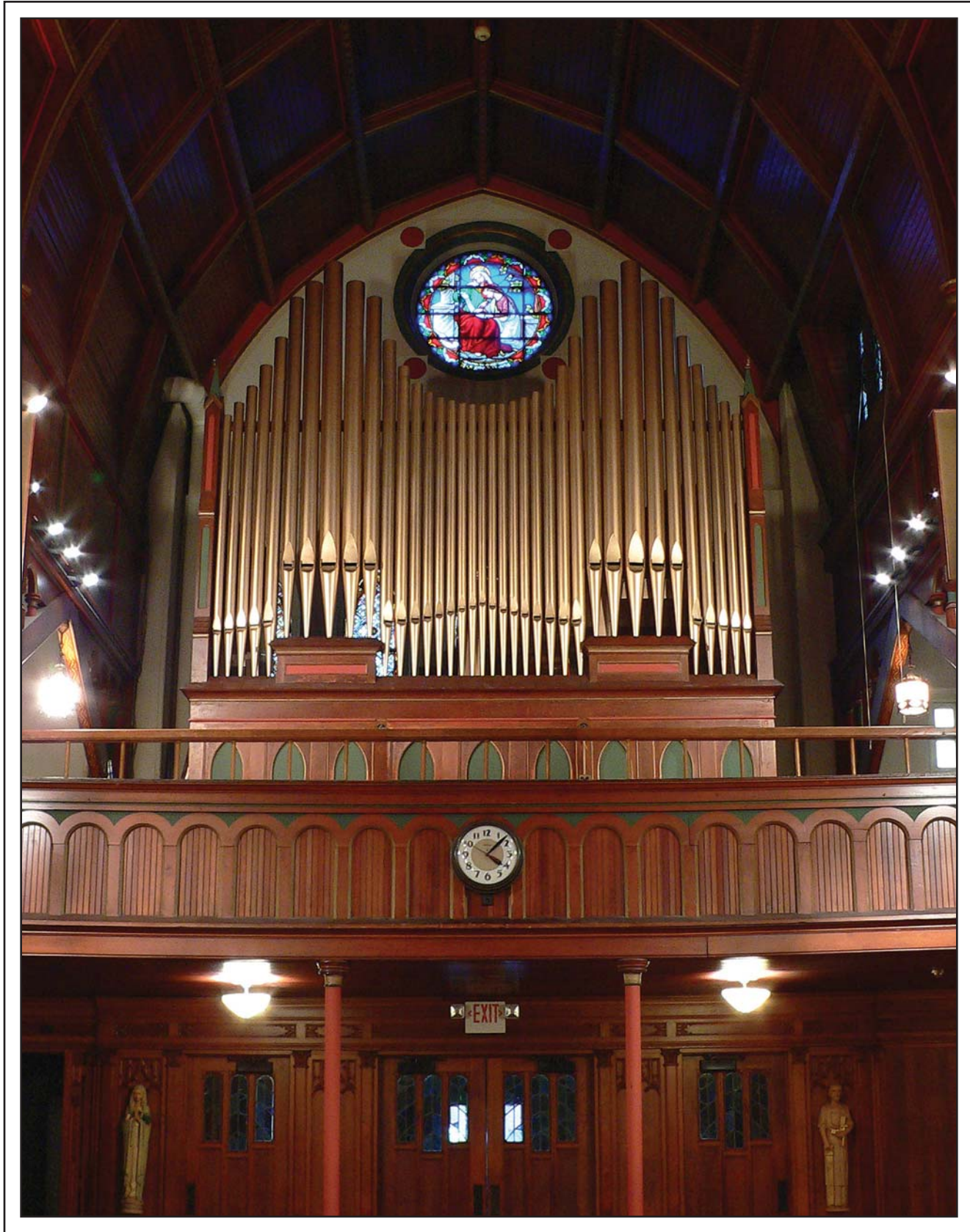


# THE DIAPASON

MARCH, 2008



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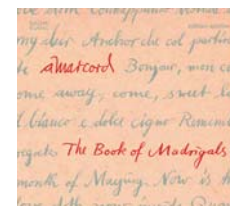


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# THE DIAPASON

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the Harpsichord, Carillon, and Church Music

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## Letters to the Editor

### Sainte-Clotilde

Many thanks for the captivating article on the Parisian 19th-century organ world, and more specifically the early years of Sainte-Clotilde, along with Dubois' working relationship with Franck. ["Théodore Dubois and César Franck at Sainte-Clotilde: A New Look at the Chronicle of the Years 1857-1863 through the Rediscovered Memoirs," by Helga Schaurerte-Maubouet, January, pp. 25-27] The article makes for informative reading, combined with relevant documentation.

Ennis Fruhauf  
Santa Barbara, California

### More "virtual" organ . . . or is it virtual "organ"?

The articles and letters will doubtless continue for a while, and it's interesting to know who writes them. Mr. Bishop ["In the wind," September 2007], of course, runs the Organ Clearing House, which finds new homes for displaced "real" organs, a process that frequently entails considerably more labor than merely hauling consoles and speakers around. He thus may be said to have some sincere convictions concerning this choice of occupation, since he could doubtless make more money with less effort by retailing imitation (oops, I guess the p.c.

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**DAN SOLTIS**

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For those who may not be aware of the source, this flowery description is excerpted from a much longer article that Dr. Holmes wrote back in 1863, in praise of the then-new 4-manual Walcker organ that had just been installed (with much fanfare) in Boston Music Hall. True, that organ subsequently had a checkered history, but a substantial portion of it still exists in regular use in Methuen Memorial Music Hall (check out <www.mmmh.org> for its history). Of course, we all know of many "real" organs even much older than this, which are still making joyful noises everywhere.

I will conclude with a cautionary "fish tale." Some may recall that in 1958 the First Presbyterian Church of Stamford, Connecticut—otherwise known as the "Fish Church" from the unique design of its then-new building—installed a large and costly instrument that was at the time, with much ballyhoo and fanfare, touted as a state-of-the-art product of one of the major electronic instrument manufacturers. [See: THE DIAPASON, May 1958] While many organists were unimpressed with it, it worked pretty nicely for a while, but eventually it began to malfunction, and as deterioration set in, so did frustration and costly maintenance. Eventually it became entirely unplayable, and by 1980 a committee had been formed to investigate better options; another committee formed in 1983, having decided not to repeat a mistake, began investigating builders of pipe organs. The result was a sizable 3-manual Visser-Rowland organ, completed in 1991. [See: *The American Organist*, February 1992] This is featured with

some justifiable pride on the church's website (www.fishchurch.org), which however makes no mention of what went before it. Unfortunately, that early "virtual" example did convince a few other larger urban churches to go the same route, including the First Presbyterian Church of Syracuse, which, also in 1991, replaced its (by then) long nonfunctional non-pipe instrument with a 3-manual tracker-action organ from Karl Wilhelm.

Now, I will not doubt that the "virtual" instrument under discussion is indeed "state-of-the-art" by current standards, and will even concede that a few (but hardly all) organists seem to be satisfied with it at present. But by its very nature it is temporary, doomed like its predecessors to deterioration and obsolescence within a relatively brief time span. Nothing is permanent, of course, but barring war, fire or terrorism, the traditional true organ has a rather enviable reputation for longevity. It has inspired great composers and aspiring young musicians, and it speaks to us—sometimes newly built, sometimes from a distance of centuries—of dedication, creativity, beauty, permanence, and even hope. Today, in these troubled times, we need this message more than ever. It cannot be conveyed by ephemeral things, but rather by those that are enduring and timeless. Only such things can, in a tangible way, demonstrate faith in the future.

I look forward to the day when the natural voice of real organ pipes will again resound within the durable and historic walls of Trinity Church in New York.

Barbara Owen  
Newburyport, Massachusetts

## Here & There

**All Saints Church**, Worcester, Massachusetts, continues its music series: March 2, Choral Evensong; 3/9, Daniel Stipe; 3/21, Lessons and Carols for Good Friday; April 6, Choral Evensong; 4/20, Choral Evensong; May 9, spring concert, including Britten's *Rejoice in the Lamb* and Mozart's *Coronation Mass*; June 8, Choral Evensong. For information: 508/752-3766 x17; <www.allsaintschurchwor.org>.

**Bryn Mawr Presbyterian Church**, Bryn Mawr, Pennsylvania, continues its music series: March 2, Nathan Laube; 3/15, 35th anniversary concert featuring the Senior Choir with the Chamber Orchestra of Philadelphia, Jeffrey Brillhart, conductor; April 20, piano and trumpet. For information: <www.bmpc.org/finearts>.

**Glenview Community Church**, Glenview, Illinois, continues its organ recital series: March 2, Zvonimir Nagy; April 6, Christine Kraemer. For information: <www.gccucc.org>.

**The Bach Society at Christ the King Lutheran Church**, Houston, Texas, continues its 2007-08 season: March 2, La Follia Austin; 3/16, 18, and 21, Bach, *St. Matthew Passion*; 3/30, Pavel Cerny; April 13, Sebastian Knebel with members of the Bach Orchestra; May 4, Cantata 172, *Erschallet, ihr Lieder*, and other works. For information: <www.bachsocietyhouston.org>.

**Holy Trinity Lutheran Church**, New York, continues its Bach Vespers: March 8 and 9, *St. Matthew Passion*; 3/16, Cantata 182; 3/21, Erickson, *St. John Passion*; 3/23, *Easter Oratorio*, BWV 249; 3/30, Cantata 67; April 6, Cantata 146; 4/13, Cantata 175; 4/20, complete Bach motets; 4/27, Cantata 108. For information: <www.holytrinitynyc.org>.

**The Church of St. Louis, King of France**, St. Paul, Minnesota, continues its ninth season of Tuesday lunch-time recitals: March 11, Chris Ganz; 3/25, Jean Krinke; April 1, Lily Ardalan; 4/8, David Lamb; 4/15, Christopher Stroh; 4/22, Domenico Severin; 4/29, Carolyn

Diamond; May 6, Tom Ferry; 5/13, Jeffrey Patry; 5/20, Brian Carson. For information: <www.stlouiskingoffrance.org>.

**The Cathedral Basilica of the Sacred Heart**, Newark, New Jersey, continues its noontime recital series on Wednesdays: March 12, Andrew Kotylo; 3/26, Stephen Powers; April 2, Woo-sug Kang; 4/9, Frank Fano; 4/16, Jessica French; 4/23, Donald Meineke; 4/30, Aaron Goen. For information: <www.cathedralbasilica.org>.

**The Cathedral Church of St. John**, Albuquerque, New Mexico, continues its music series: March 12, Maxine Thevenot; 3/21, Maxine Thevenot (Messiaen, *Les Corps glorieux*); April 6, Choral Evensong; 4/20, Robert Huw Morgan; May 2, UNM Las Cantantes and Concert Choir; 5/4, Choral Evensong; June 1, Premieres! concert (new music); 6/21, Polyphony—Voices of New Mexico. For information: 505/247-1581 x12; <www.stjohnsabq.org>.

**The North Shore Choral Society** (NSCS) continues its 72nd season, the 24th and culminating season under the direction of Donald Chen: March 16, Poulenc, *Gloria*, at Pick-Staiger Concert Hall, Evanston, Illinois; June 7, Mendelssohn, *Elijah*, at Parish Church of St. Luke, Evanston. For information: 847/272-2351; <www.northshorechoral.org>.

**First Presbyterian Church**, Arlington Heights, Illinois, continues its music series: March 16, Chris Urban with pianist Chuck Beech; April 13, Mendelssohn, *Elijah* (excerpts), *Symphony No. 5 in D minor*. For information: 847/255-5900; <www.fpcch.org>.

**The Cathedral of the Incarnation**, Garden City, New York, continues its music series: March 19, Office of Tenebrae; April 6, Choral Evensong for Easter; 4/27, Andrew Pester and Enrico Contenti; May 1, Vierge, *Messe Solennelle*; 5/4, Evensong for Ascension; 5/18, Evensong for Trinity Sunday; June 1, Parker Kitterman; 6/8, Choral Evensong. For information: <www.diocese longisland.org/cathedral/music/>.



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**St. Peter in Chains Cathedral**, Cincinnati, Ohio, continues its "Great Music in a Great Space" series: March 19, Office of Tenebrae (Gregorian chants, *Lamentations of Jeremiah*, and *Allegr's Miserere*); April 7, the Choir of King's College, Cambridge, England. For information: 513/421-2222; <[www.stpeterinchainscathedral.org](http://www.stpeterinchainscathedral.org)>.

**Russian Gnessins' Academy of Music**, Moscow, presents the third international organ symposium March 26-30. The schedule includes recitals, lectures, and classes by Wolfgang Seifen, Simon Lindley, Alexander Fiseisky, Harald Vogel, Jean-Paul Imbert, Jürgen Sonnenheil, and others. For information: tel. & fax 007-495-2901906; <[organ@gnesin-academy.ru](mailto:organ@gnesin-academy.ru)>. A webcast of the conference will be available on its website: <<http://organ.gnesin-academy.ru/>>.

**ORGANpromotion** presents masterclasses and organ tours: March 26-30, organ tour to Paris, "In the footsteps of César Franck," with François Houbart; June 19-22, organ masterclass with Ton Koopman at the Silbermann organ in St. Peter's in Freiberg (Saxony), including a trip to Dresden; June 22-28, organ tour in Germany, from Dresden and Leipzig to Brandenburg via Berlin. For information: <[www.ORGANpromotion.org](http://www.ORGANpromotion.org)>.

**The Cathedral Church of the Advent**, Birmingham, Alabama, continues its music series: March 28, the University of Montevallo Concert Choir; April 6, Marilyn Keiser; 4/25, a Broadway Cabaret; 4/28, the Choir of Men and Boys, St. Thomas Church, New York City; May 16, Charles M. Kennedy; 5/18, Choral Evensong for Trinity Sunday. For information: <[www.adventbirmingham.org](http://www.adventbirmingham.org)>.

**St. Luke Catholic Church**, McLean, Virginia, continues its music series: March 30, "Gershwin and Friends," with pianist John Eaton; April 11, Washington Symphonic Brass and Charlie Glendinning, bagpipes; 4/16, Jose Gascho, harpsichord; 4/27, Amadeus Orchestra; May 4, Paul Skevington, 10th anniversary of St. Luke's Steiner-Reck organ; 5/18, John Chen, piano; 5/21, Paul Skevington; 5/25, annual Memorial Day concert, with National Men's Chorus; June 6, James David Christie. For information: 703/356.0670; <[www.musicinmclean.org](http://www.musicinmclean.org)>.

**St. Paul's Church**, Doylestown, Pennsylvania, continues its music series: March 30, Thierry Escaich; April 5, Solemn Evensong and Benediction; May 3, Solemn Evensong and Benediction; June 1, organists Gerald Carey and Lee Millhous with chamber orchestra (concertos by Poulenc and Rheinberger); 6/7, Solemn Evensong and Benediction. For information: 215/348-5511 x12; <[www.stpaulsdoyle.org](http://www.stpaulsdoyle.org)>.

**Music of the Baroque** presents Bach's *St. Matthew Passion* on March 30 at First United Methodist Church, Evanston, Illinois, and March 31 at Harris Theater, Chicago. For information: 312/551-1414; <[www.baroque.org](http://www.baroque.org)>.



Erica Munday, Stephen Hamilton, Adam Singleton, Daniel Roth, Makiko Tarumim, David Tisbert and Mikyoung Yhn

On January 29, Daniel Roth presented a solo concert on the Rieger pipe organ at the **Church of the Holy Trinity (Episcopal)** in New York City in a concert entitled "The Composers of St. Sulpice." On January 30, organ students of Stephen Hamilton at Hunter College of the City University of New York

were presented in an organ masterclass for Daniel Roth, playing music by Bach, Duruflé, Franck and Gigout. Pictured in the photograph are Erica Munday, Stephen Hamilton, Adam Singleton, Daniel Roth, Makiko Tarumim, David Tisbert and Mikyoung Yhn.

**South Church**, New Britain, Connecticut, continues its music series: April 6, Cherry Rhodes (masterclass April 5); 4/27, Three Choirs Festival, music of Vaughan Williams (South Church joins Hartford's Immanuel and Center Churches at Immanuel Church, Hartford); June 15, Bill Charlap Trio. For information: 860/223-7555; <[www.musicseries.org](http://www.musicseries.org)>.

Montebello, Quebec, preparing for final services on Sunday at Christ Church Cathedral, Montréal. Information is available at the course website, <[mbcc.ca](http://mbcc.ca)>, or by contacting Larry Tremsky, executive director of the course, at 516/746-2956 x18; <[mbcc.canada@yahoo.com](mailto:mbcc.canada@yahoo.com)>.

**Wichita State University**, Wichita, Kansas, continues its Rie Bloomfield organ series: April 8, Gillian Weir (masterclass April 9); 4/23, Lynne Davis, children's organ concert. For information: 316/978-6218; <[finearts.wichita.edu/events/organ.html](http://finearts.wichita.edu/events/organ.html)>.

Southern Methodist University will present **Harpichord Workshop XVIII** in Santa Fe, New Mexico, July 27-August 1. Faculty includes Jane Clark, Stephen Dodgson, Linda Raney, Paul Wolfe, Glenn Spring, and Larry Palmer. The program features the American premiere of Stephen Dodgson's *Carillon Concertante* (two harpsichords and strings), the world premiere of Glenn Spring's harpsichord work based on photographs of Georgia O'Keeffe, Paul Wolfe's reminiscences of lessons with Wanda Landowska, and Linda Raney's look at some special organ repertoire. Class meetings take place at First Presbyterian Church (with a chance to see their new three-manual Fisk organ, opus 133 [2008]) and two private music rooms in Santa Fe, each featuring a two-manual harpsichord by Richard Kingston. A faculty concert takes place at First Presbyterian Church (Monday, 6:30 p.m.) followed by a reception, and there will be a gala closing dinner Friday evening.

**The San Jose AGO chapter and Campbell United Methodist Church** announce a composition contest for a new organ work based on an American hymn tune. The contest is in celebration of the chapter's 85th anniversary and the 15th anniversary of the church's 48-rank Schantz organ. The winning piece will receive a prize of \$500 and will be premiered by Gail Archer September 21. Composers of any age are eligible. Compositions and entry forms must be postmarked by June 15. Send entries to Organ Composition Contest, Campbell United Methodist Church, 1675 Winchester Blvd., Campbell, CA 95008.

Repertoire includes selected Bach works, Duphy's *Pièces de Clavecin 3ème Livre*, and Distler: *30 Spielstücke for Keyboard Instruments*. Participants can also take advantage of Santa Fe's musical offerings, both at the Santa Fe Opera ([www.santafeopera.org](http://www.santafeopera.org)) and Santa Fe Chamber Music Festival ([www.sfcfm.org](http://www.sfcfm.org)). Workshop fee: \$770. For further information: 214/768-3273; <[lpalmer@smu.edu](mailto:lpalmer@smu.edu)>.

**The Church Music Association of America** presents its Sacred Music Colloquium XVIII June 16-22 at Loyola University, Chicago. The schedule includes classes and lectures on Gregorian chant, the Renaissance choral tradition, choral conducting, organ improvisation, vocal technique, pedagogy, worship, theology, daily liturgies, and other events. Faculty includes Horst Buchholz, William Mahrt, Scott Turkington, Jeffrey Tucker, Kurt Poterack, and others. For information: <[www.MusicaSacra.org](http://www.MusicaSacra.org)>.

**The Royal College of Canadian Organists** will sponsor an international improvisation competition as part of the 2008 RCCO organ festival July 13-17 in Kitchener-Waterloo and Guelph, Ontario, Canada. The competition is open to organists of all nationalities, aged 35 and under. First prize is \$5,000Cdn, second prize \$3000Cdn, and third prize \$1,000Cdn. Application deadline is May 1. For information: <[www.festivalotg.ca](http://www.festivalotg.ca)>.

**The Sixth International Academy "Dom Bedos"** takes place September 3-9 in Bordeaux Sainte-Croix, France, under the direction of Jean-Claude Zehnder. Repertoire includes works by Nivers, Couperin, Buxtehude, Böhm, and Bach. At the end of the session on September 9, a concert will be given by the participants. For information: <[www.france-orgue.fr/bordeaux/](http://www.france-orgue.fr/bordeaux/)>.

**Early Music America** launched a new website on January 1, 2008 at <[www.earlymusic.org](http://www.earlymusic.org)>. The website includes music uploading and downloading capabilities; profiles of EMA members; a discussion forum; calendars of concerts calendar, festivals and workshops. The website was developed by FuseIQ, a web development firm based in Seattle. The project was funded in part by a grant from the National Endowment for the Arts. For information: 206/720-6270; <[www.earlymusic.org](http://www.earlymusic.org)>.

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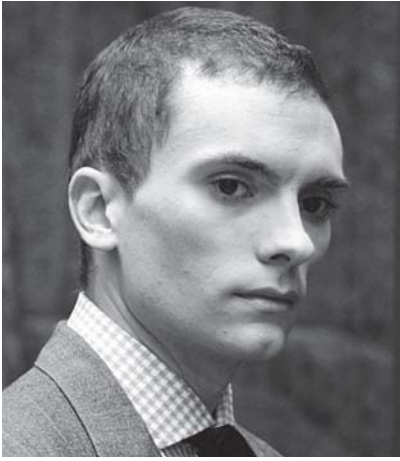
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## Appointments



**Cameron Carpenter**

**Cameron Carpenter** has been appointed artist-in-residence at Middle

Collegiate Church, in the East Village of New York City. He will oversee the installation of a four-manual, 112-register Marshall & Ogletree organ of his own design, play for worship celebrations, and present the organ in various concert, recording, collaboration and teaching roles as a vital part of this ethnically and musically diverse congregation and neighborhood. Carpenter holds master's and bachelor's degrees from the Juilliard School in New York City and is under management by Slaymaker Special Projects (Susan Slaymaker, director). His new website, <www.CameronCarpenter.com>, was launched this month.

**Brian Jones** has been appointed interim associate organist at Memorial Church, Harvard University, for the second semester of this academic year. He recently completed a more than two-year tenure as interim director of music at Old South Church, Copley Square, Boston, and in 2004–2005 occupied a similar interim position as organist and choirmaster of the Cathedral Church of



**Brian Jones**

St. John, Albuquerque, New Mexico. He is emeritus director of music and organist at Trinity Church, Copley Square, Boston, where he served from 1984–2004. His recordings as director of the Trinity

Choir, all of which are still available, are on the London-Polygram, Dorian, Gothic, Arkay and AFKA labels. He maintains an active schedule of organ recitals and guest conducting appearances, and last fall played programs in New Hampshire, Massachusetts, North Carolina, and at the Anglican Cathedral Church of the Redeemer in Calgary, Alberta, Canada, where he conducted the Widor *Mass for Two Choirs and Two Organs* with the Cathedral Choir, the SuperSonic Men's Choir of Calgary, and Neil Cockburn, cathedral artist-in residence.

## Here & There

**Gail Archer** is presenting a season-long concert series to celebrate the 100th birthday of French composer/organist Olivier Messiaen (1908–1992). She is performing all six of his complete organ works, while showcasing six of Manhattan's church organs starting January

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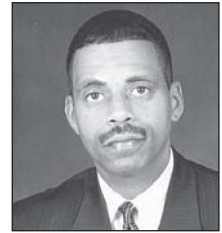
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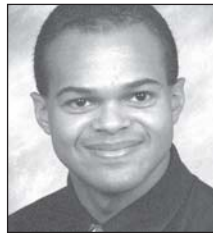
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**Gail Archer**

13 with *La Nativité du Seigneur* at the Church of the Heavenly Rest and ending May 29 with *Livre du Saint Sacrement* at St. Patrick's Cathedral.

This concert series follows Archer's most recent exploration of Messiaen—the release of her second album, *A Mystic in the Making* (2007). An active recitalist in both Europe and the United States, she has performed in Budapest, Hamburg, Poland, Germany, Italy and The Hague. Archer currently serves as chair of the music department at Barnard College, Columbia University; artistic director of the lunchtime organ recitals at Central Synagogue; organ faculty at the Manhattan School of Music; and most recently was appointed as college organist at Vassar College.

The schedule: January 13, Church of the Heavenly Rest; February 3, First Presbyterian Church; 2/24, Rutgers Presbyterian Church; March 8, St. Paul's Chapel, Columbia University; April 20, Church of St. Vincent Ferrer; May 29, St. Patrick's Cathedral. For information: <www.gailarcher.com>.



**Barbara and Gordon Betenbaugh**

**Gordon and Barbara Betenbaugh** retired in September 2007, after 47 years of music ministry service. They were artistic directors, conductors and accompanist for Cantate, the Children's Choir of Central Virginia, a 50-voice auditioned children's and youth choir; they also served as organists/choirmasters of

First Presbyterian Church of Lynchburg, Virginia, where Mr. Betenbaugh recorded two CDs on the church's Möller organ, and where they led a large graded choir program. The large youth choir, in addition to liturgical repertoire, performed a musical each year, traveled on a historical musical tour every year, and recorded three CDs. The adult choir toured Europe four times, singing in England, Scotland, Germany, Austria, Italy, Norway, Sweden and Denmark. They also sang concerts at Washington National Cathedral and Bruton Parish in Williamsburg, Virginia. This summer the choir plans to take their fifth tour to Holland, Germany and Switzerland in July under the name The Betenbaugh Singers, and the choir plans to tour in 2010 in Eastern Europe. Boy choristers groomed by the Betenbaughs have attended the American Boychoir in Princeton, New Jersey, and the Texas Boy Choir in Fort Worth, Texas.

The Betenbaughs were granted a 13-week sabbatical to England in 2003 by the church. They attended rehearsals, Evensongs, and concerts in Cambridge, Oxford, London, and Salisbury, and interviewed the organist/choirmasters of the colleges and cathedrals where they visited. On returning home they wrote six articles about the sabbatical, which were published in *THE DIAPASON*.

Gordon Betenbaugh was elected twice as national secretary of the AGEHR and was on the editorial board of *Reformed Liturgy and Music*. He has commissioned numerous organ, adult and children's anthems, bell choir pieces, and a poem for an organ dedication.

For their last Sunday, a large festival choir was assembled with former choristers returning from college and out of state to sing the Vaughan Williams *Festival Te Deum*, the Howells *Collegium Regale* and *Hymn to St. Cecilia*. Daughter Melanie Betenbaugh, violinist, played Massenet's "Meditation" (*Thaïs*) for one of the preludes, and Mr. Betenbaugh played the Howells *Master Tallis's Testament*.

The congregation gave the couple a lengthy standing ovation at the end of the service, followed by a reception at which the youth and adult choirs sang to them, and the Betenbaughs were given a gift in appreciation of their eleven years of ministry. That evening a gala dinner was given; the menu included cuisine from all the countries the choir had toured, and there was a roast and toast for the Betenbaughs.

The Betenbaughs plan to travel and to be available for workshops, lectures and concerts. Mr. Betenbaugh was recently appointed representative for the Goulding & Wood Organ Company of Indianapolis, Indiana.

Composer/organist **Edward A. Broms** and organist **Peter Krasinski** will premiere their recently completed *Organ Symphony No. 1: Ainulindale* (for pipe organ without orchestra) March 28 and 29 at Holy Name Parish in West Roxbury, Massachusetts. The complete work will be presented both evenings, with the organists playing different portions each evening, and switching roles for the improvised finale on two organs. Both performances



**Edward Broms**

will benefit the Holy Name Organ Trust, and will be played on the church's recently renovated Wicks organs.

The *Organ Symphony #1: Ainulindale* is based on J.R.R. Tolkien's *The Silmarillion*, a collection of fictional legends presented as histories, written over 60+ years. From the outset, improvisation was to be an integral aspect of the work, based on both Krasinski's and Broms's improvisation skills. It developed as a meditation on creation and the creative process itself. *Organ Symphony No. 1* covers a continuum between being completely improvised and completely composed. The organist is called upon to improvise with written parts—forms, rhythms, text, narrative, and other parameters, and to compose with materials intended for improvisation—even to compose themes to introduce into the work, thus making each performance unique, yet recognizable in sound and form as a distinct composition.

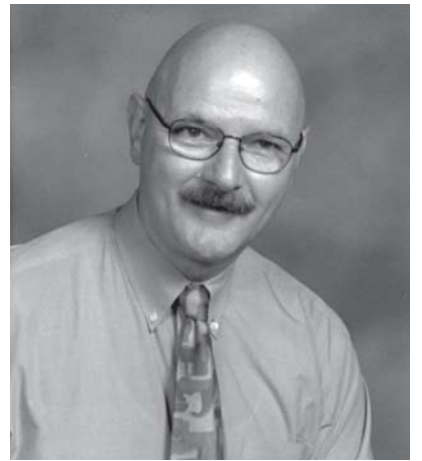
The symphony is in five movements and overlays traditional Western forms on the raga form of India, making it essentially a long raga. Fans of jazz, rock, and world music will note that this performance brings to bear all of these genres. The final movement includes one musical theme outside of Tolkien's milieu—a favorite of Krasinski's—Christian Science. The Mary Baker Eddy hymn, "Christ My Refuge," in a setting by Percy C. Buck, with its free-flowing melody and the verse "There sweeps a strain low sad and sweet," is very apt for the themes of ultimate creation and fate.

For information contact Thomas Ingrassia: 508/277-6022, <tom@ingrassiaartists.com>.



**Michele Johns**

**Michele Johns** retired recently as director of music of the 2700-family Our Lady of Good Counsel (RC) Parish, Plymouth, Michigan. During her 22-year tenure, she built the music ministry into a program of six handbell choirs, 22 cantors, and an 80-voice mixed chorus, aided by a staff of music assistants. Dr. Johns also oversaw the design and installation of the church's III/43-rank Casavant organ. The Counsellors Chorale Touring Choir, under her direction, visited ten European countries during five tours to present concerts and take part in liturgies using the language of the country as well as Latin and English. Dr. Johns continues her position as adjunct faculty of the University of Michigan School of Music, Theatre & Dance, Ann Arbor, where she teaches courses in church music skills. She is also a member of the Prism Duo, horn and organ, with her daughter, Dr. Kristen Johns, of the Valdosta (Georgia) State University music faculty.



**Gale Kramer**

**Gale Kramer** retired as organist at Metropolitan United Methodist Church in Detroit on Homecoming Sunday, September 16, 2007, exactly 30 years to the day after he played his first service there. His was the longest tenure since that of F. Dudley Vernor (1934–1971). Following an extended organ prelude and the morning service he was feted at a retirement banquet attended by some 200 persons from the congregation and from out of town. The congregation has established an annual Centennial Scholarship in his name.

Kramer began at Metropolitan Methodist Church in 1977, a few years after the installation of the Rice Memorial Organ, and his tenure became identified with it. He always saw the main role of the organ to be the support of congregational song, and the secondary role to interpret faith in non-verbal terms, taking as a motto the verse from Romans: "The Spirit intercedes for us with sighs too deep for words." The congregation allowed these roles to be fulfilled through their acceptance of organ literature and organ improvisations from a wide range of styles.

The five-manual, 121-rank Möller organ was given by Stanley and Dorothy Kresge in memory of Merton S. Rice, the famous preacher who made Metropolitan the largest Methodist congregation in the world in the years between the two world wars. After its dedication by Virgil Fox in 1973, the Rice Organ attracted organists from all over the world. A partial list of those who performed on it in the last 30 years includes Gillian Weir, Marilyn Mason, Carlo Curley, Cameron Carpenter, David Palmer, Robert Glasgow, James Kibbie, David Hurd, Simon Preston, Joyce Jones, Fred Swann, Janice Beck, Todd Wilson, Jean Guillou, Diane Bish, Thomas Murray, Hector Olivera, and Ray Ferguson. Kramer himself presented a major recital on the Rice Memorial Organ every two years, occasionally in collaboration with an instrumentalist or singer.

Certainly the highlight of these years was the premiere on July 3, 1986, of Olivier Messiaen's *Livre du Saint-Sacrement*, played for the AGO national convention by Almut Röbler, with Messiaen present. Kramer translated most of the correspondence between Detroit and Paris that negotiated the commission of the work and created the program notes in the convention bulletin for the concert.

Gale Kramer received a Bachelor of Arts degree in French at Oberlin, where he studied organ with Ray Ferguson, and completed a master's degree in music performance at Syracuse, where he was one of the last students of Arthur Poister. He earned the DMA in 1972 at the University of Michigan as a pupil of Marilyn Mason. Along with Ray Ferguson, he taught organ at Wayne State University in Detroit for over 30 years. His reviews of books and organ literature have been published in *THE DIAPASON*. He has held a number of offices in the Ann Arbor AGO chapter, including chair of the program committee for the 1999 Region V convention.

**Dan Locklair's Three Christmas Motets** and *A Christmas Carol* were performed by the Cantabile Singers, directed by Robert Farr, as part of their "O Magnum Mysterium" concerts on December



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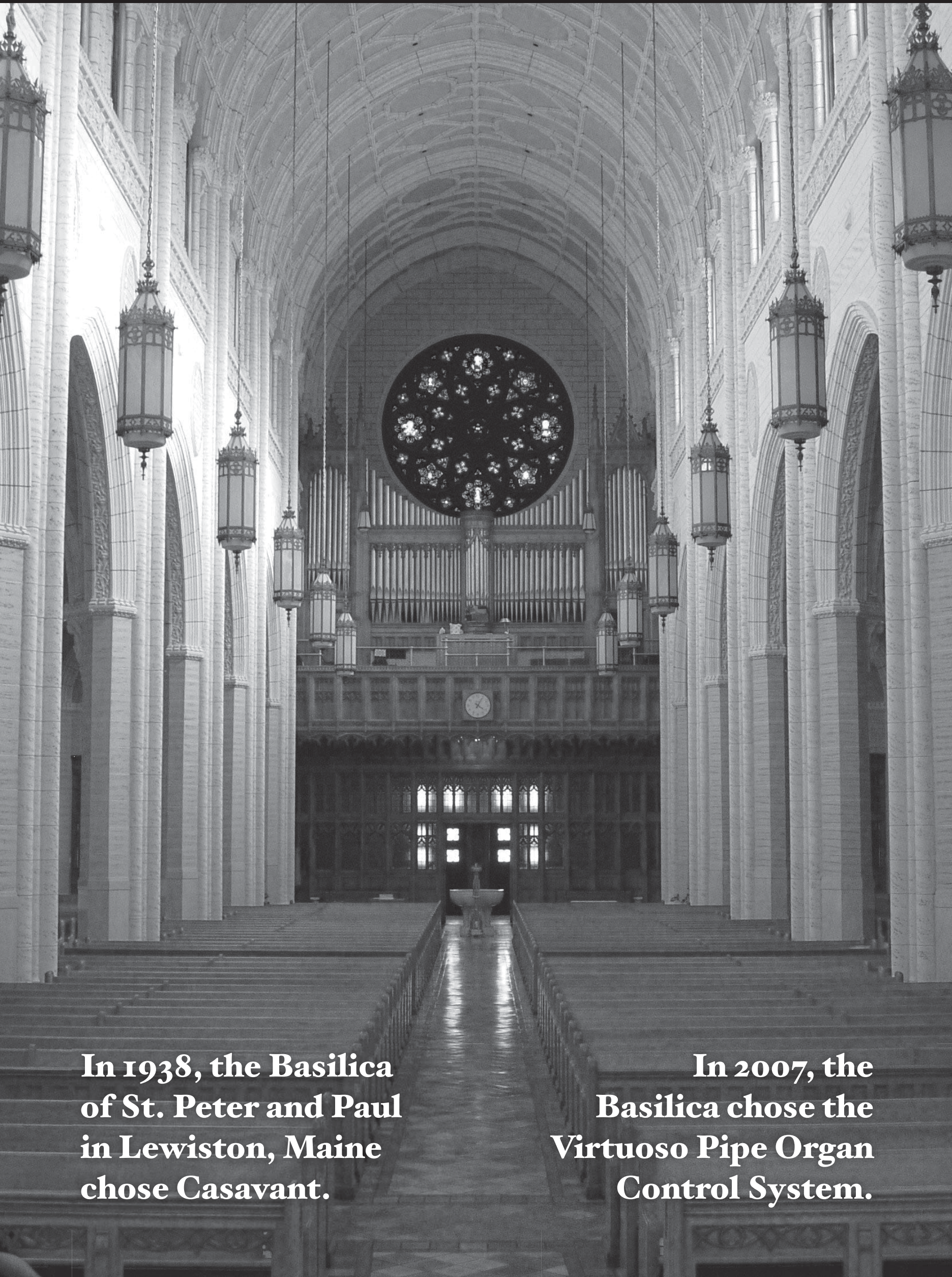
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14 and 15 at St. Andrew Presbyterian Church, Boulder, Colorado. *Three Christmas Motets*, for SATB (divisi) a cappella, was written in 1993. *A Christmas Carol*, from a text by Gilbert Chesterton, was written in 1981 for SATB a cappella.



Susan Barrett and Alison Luedecke

Millennia Too!, Alison Luedecke, organ, Susan Barrett, oboe/English horn, gave the first performance of *Whispering Winds: Calm the Storm and Moonshine* by Jon Naples on October 13 and October 28 at the First Unitarian Church, San Diego, and First Church of Christ Scientist, La Mesa, respectively. *Calm the Storm* is written for English horn and organ while *Moonshine* is for oboe and organ. *Moonshine* was also featured at the AGO mid-winter conclave in Tucson. *Whispering Winds* was written for Millennia Too! with the desert Southwest in mind. These works are available from the composer at <jonnaples08@gmail.com>.



Karl E. Moyer

Karl E. Moyer, FAGO, of Lancaster, Pennsylvania, will come out of retirement on March 30 to play a recital celebrating his 60 years as an organist. The program begins at 4 p.m. at Grace Lutheran Church, Lancaster, and a supper will follow the recital.

It all began when, as a fifth-grade boy, he was walking with his dad through Market Square in Harrisburg and spotted a Solovox attachment to a piano in a store window. His dad took him into the store, and the salesman was surprised when the boy not only played the piano fairly well but also had the "organ touch." The explanation: along with piano lessons since kindergarten, he'd enjoyed many hours at a family heirloom in the house, a reed organ made by the Miller Organ

Co. of Lebanon, Pennsylvania, who also built a small number of pipe organs.

The salesman invited the lad and his dad to try a Hammond organ on the next floor up, and from that point on the die was cast. Organ lessons began in 1948, with a public program of music—easy music!—to follow in a village church near Lebanon in 1949. In June 1950 he played another program in St. John's Episcopal Church, Marietta, Lancaster County, where he now supplies on a regular basis.

Moyer studied organ with R. Porter Campbell at Lebanon Valley College, Vernon de Tar at Union Theological Seminary, New York City, and earned a master's in music history at Temple University, and the DMA in organ and church music at Eastman (organ study with David Craighead and church music with M. Alfred Bichsel).

Dr. Moyer spent most of his professional career as a music faculty member at Millersville University in suburban Lancaster and, during most of those years, also playing organ and directing choirs at several Lutheran churches in Lancaster. He retired from Millersville in 1996 and from Grace Lutheran, Lancaster, in 2002. He also retired from his recital career in 1998 with a program at St. Joseph Church, Lancaster, on the large two-manual Carl Barckhoff organ he has championed. On a very few occasions he has come out of "recital retirement"; he last played a full program at St. Joseph Church for the 2003 convention of the Organ Historical Society.

His 60-year celebration opens with Franck's *Pièce Héroïque* and close with the *Prelude and Fugue in E-flat* ("St. Anne") by Bach; and of somewhat unusual interest for a small city like Lancaster: the *Fugue, Canzona, and Epilogue* by Sigfrid Karg-Elert, with Moyer's wife Carolyn as violinist and a local women's choral group Lorelei. Several light numbers will intersperse the more serious items, one of them the newly-composer *Fugue and March on "Fly, Eagles, Fly,"* the "fight song" of the Philadelphia Eagles, by former student Steven Katzenmoyer. "I Dream of Jeannie with the Light Brown Hair" is Moyer's organ adaptation of his own choral arrangement of much-earlier years.

Moyer will honor the memory of recently deceased Richard Fritsch, his predecessor at Grace Lutheran, with the Final from *Sonata I* by Guilmant, a work Moyer has not played in well over 30 years. Rounding out the program will be the first B-A-C-H fugue of Robert Schumann, a Beethoven scherzo for clock organ, *Puer Natus Est* by Everett Titcomb, and the *Toccata on "O Filii et Filiae"* by Lynnwood Farnam, which will follow the audience singing of that hymn on its proper day, the Octave of Easter.

Dr. Moyer issued a CD well over a decade ago of two mid-century E. & G. G. Hook organs, the small but famous single-manual Hook in Orwell, Vermont, and the three-manual at North Easton, Massachusetts (Raven label OAR-290). He has also issued several choral works through GIA Publications in Chicago, the best known being *This Is the Truth Sent From Above*.



Carolyn Shuster Fournier, Jon Gillock and Andrew Scanlon at Eglise Sainte Trinité, Paris, France

Andrew Scanlon, FAGO, recently completed an extensive concert tour of Europe, performing organ recitals in France, Italy, and Croatia during November 2007. Among the performance venues were Notre-Dame Cathedral and La Trinité Church in Paris, St. Paul's Within the Walls Anglican Church in Rome, St. John the Baptist Church and First Adventist Concert Hall in Zagreb.

In Rome, Scanlon collaborated with baritone Michael Aaron Wright for two performances; and in Italy he performed the European premier of *Confluence*, op. 190, by Pittsburgh composer Joseph Willcox Jenkins. Pictured are Carolyn Shuster Fournier, Jon Gillock and Andrew Scanlon at Eglise Sainte Trinité, Paris, France.



Stephen Tharp

Stephen Tharp is featured on a new recording of the Casavant Opus 3837 organ at the Brick Presbyterian Church, New York City (JAV Recordings 160). This is the first commercial recording of the new organ, which was featured on the cover of the December 2007 issue of THE DIAPASON. Keith S. Toth and Jean-Louis Coignet collaborated on the design and tonal finishing of this large organ, based upon extensive study of the organs of Cavaillé-Coll in France and years of experience with their design.

Tharp's program showcases the organ with music by Guilmant (*Sonata No. 5*), Hakim (Final from *Hommage à Igor Stravinsky*), Jongen (*Prière* from *Quatre pièces pour orgue*, op. 37, and *Sonata Eroica*, op. 94), Tournemire (*Pastorale* from *Suite de morceaux pour orgue*, op. 24), and the premiere recording of Olivier Latty's unpublished *Arabesque*. The booklet contains extensive information on the

organ, including many photos and the disposition, plus an essay on the conception of the instrument by Jean-Louis Coignet. There is also an essay by Stephen Tharp about his background and career. For information: <www.pipeorgancds.com>.



Carol Williams

Carol Williams has received a proclamation from Jerry Sanders, the Mayor of San Diego, for a San Diego Civic Organists' Day. "I wanted to thank the previous civic organists of this city who have provided concerts on this great Spreckels Organ—it is a fantastic venue and I am delighted that the city has honored us with this tremendous deed."

Dr. Williams has been the Civic Organist since 2001 and performs numerous concerts here in the USA and abroad. Future concerts include the Great Concert Hall in Moscow, the organ festivals in Monaco and Luxembourg, and Notre-Dame Cathedral in Paris. For information: <www.CarolWilliamsNow.com>. Carol Williams is represented by Phillip Truckenbrod Concert Artists, USA, and PVA Management, UK.

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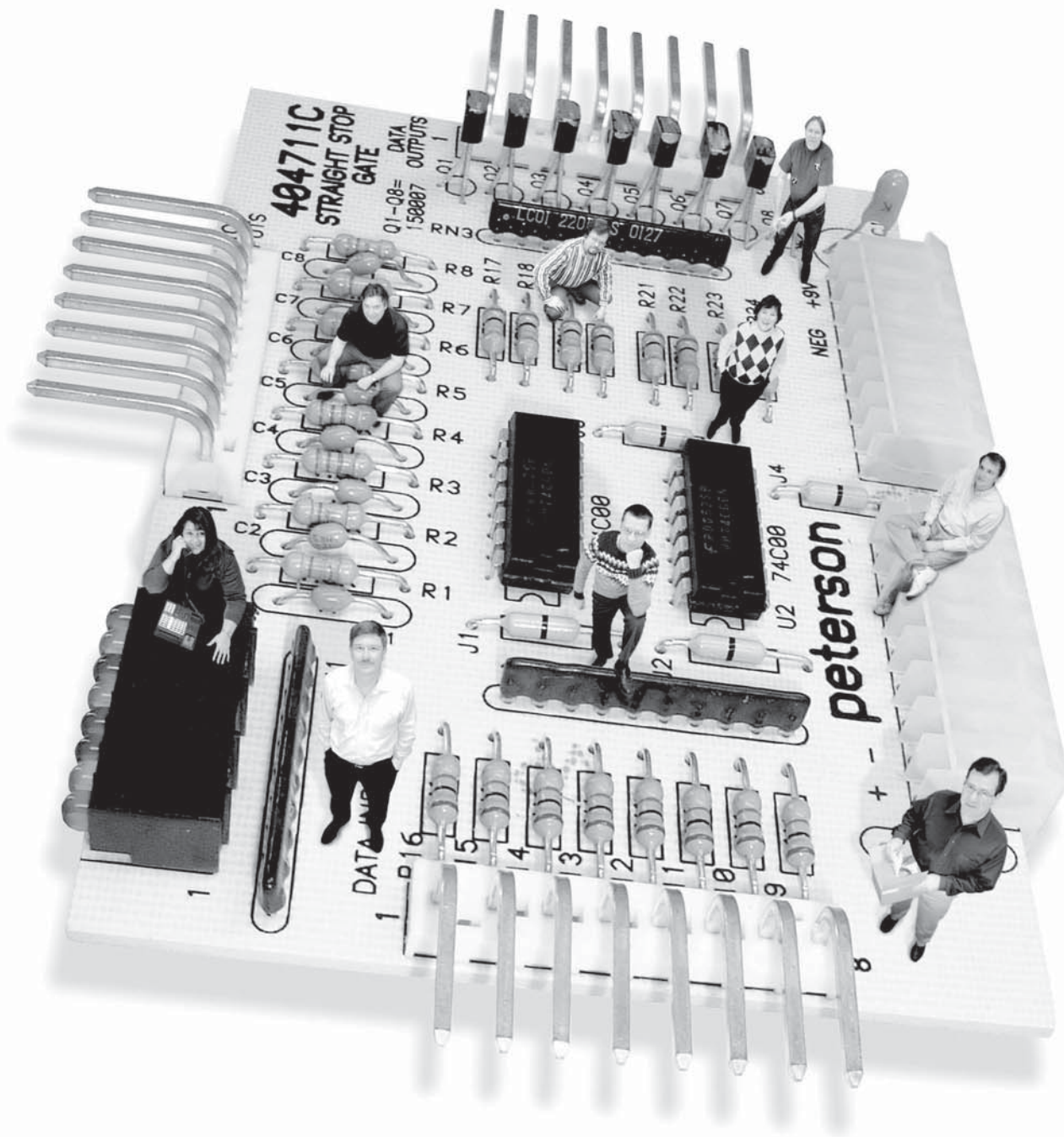
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## Nunc Dimittis

**William Ernest Baker** died August 31, 2007 in Tucson, Arizona. Born in 1938 in Denver, he had enlisted in the United States Air Force as an in-flight computer technician. During this time, he studied organ at the University of the Pacific, and later studied at the University of Colorado. While in Denver, he worked with Fred H. Meunier & Associates. Mr. Baker's early work took place in California and Nevada; in 1963, he rebuilt the 1877 Johnson organ at St. Paul Episcopal Church in Sacramento. He relocated to New York City in 1968, serving as organist-choirmaster at St. Savior's Roman Catholic Church in Brooklyn, where he further rebuilt and enlarged the 1911 Reuben Midmer & Sons organ. He eventually settled in Hatfield, Massachusetts, living on the top floor of the wooden-frame building that housed his shop. Mr. Baker would take on difficult projects, such as improving the actions for the slider windchests at St. Thomas Church in New York, and restoring the high-pressure Solo chests of the Skinner organ at Mt. Holyoke College following water damage. Upon retirement, Mr. Baker moved to Mexico. His remains were inurned October 29 at St. John's Cathedral in Denver.

**William Dinneen** died July 26, 2007 in Greenville, Rhode Island. He was 91. Mr. Dinneen, a graduate of Harvard University, served as organist for over 60 years, including positions at the chapel of Brown University (where he taught) and First Baptist Church in America, both in Providence. He also directed the University Glee Club and the Rhode Island Civic Chorale, and served as keyboardist for the Rhode Island Philharmonic Orchestra and as music critic for *The Providence Journal*. A member of the Rhode Island AGO chapter, he served as dean in the 1950s, was a recitalist and accompanist for many Guild programs, and for years offered Sunday afternoon coaching sessions for groups of organists. He was awarded the chapter's Anna Fiore-Smith Award in 2005. He is survived by Frances, his wife of 64 years, two sons, and two grandsons.

**Noel E. Heinze**, of Riceville, North Carolina, died on December 14, 2007, of a massive heart attack. He was 67. Born in Cincinnati, Ohio, he graduated from Michigan State University with a master's degree in English and music. During the Viet Nam War, he served as a captain in the U.S. Army Adj. Corps. He worked in contact administration with various firms in Washington, D.C., and most recently with Palmer, Wahl in Weaverville.

He began playing the organ in church at age 11, while attending Cranbrook Academy in Michigan. He served as an organist while in the Army, and held church positions in Michigan, Maryland, Massachusetts, and New York, before moving to North Carolina. Most recently he served as organist at St. Giles Chapel, Deerfield Retirement Community



Noel E. Heinze

in Asheville. A member of the American Guild of Organists and the Organ Historical Society, he performed in concerts with the Detroit Symphony Orchestra as well as at the Kennedy Center in Washington, D.C., and at St. Peter's Basilica in Rome. Noel Heinze is survived by his wife of 37 years, Kathryn Heinze, a daughter, a sister, and many nieces and nephews.

**Herbert A. Severtsen** died at age 77 on October 1, 2007, in Spokane, Washington. Born March 4, 1930, he attended the New York Institute for Blind and Bard College, and received a master's degree and professional diploma in music from Columbia University. He met his wife when she joined the choir at St. Peter's Episcopal Church in New York City, where he was organist-choirmaster for 25 years. In Spokane, he was employed by the Cathedral of St. John the Evangelist, and the Unitarian Universalist Church, and by Davis & Hosch Music. He served as dean of the Spokane AGO chapter 1978-80 and was awarded a lifetime membership in 2004. He is survived by Billie Marie, his wife of 41 years, five children, and two grandchildren.

**Craig Smith** died November 14, 2007 in Boston. He was 60 years old. He was the founder and artistic director of Emmanuel Music, the resident ensemble at Emmanuel Episcopal Church in Boston. Over the years he built Emmanuel into a major musical center that presented works of Schütz, Handel, Schubert, Schumann, Brahms, Debussy, Ravel, and contemporary composers, especially John Harbison. Between 1970-77, Smith conducted the complete cycle of Bach cantatas, the first time all these works had been performed in America. Mr. Smith studied at Washington State University and the New England Conservatory. He collaborated with the stage director Peter Sellars on Mozart and Handel operas, and works by Bach, Weill, Gershwin, and Gilbert and Sullivan; the productions were seen in both American and European venues, and on DVD. Mr. Smith was principal conductor of the Théâtre Royal de la Monnaie in Brussels from 1988-91 and had taught at the Juilliard School, MIT, the New England Conservatory, Pepperdine University, and the Tanglewood Music Center.



James Gary Stuart

**James Gary Stuart**, age 72 and formerly of Lake Bluff, Illinois and Santa Fe, New Mexico, died on January 17, from complications due to cancer. He was preceded in death by his wife Nancy Anderson Stuart, an accomplished singer and music teacher, in 2006. Gary is survived by a sister, a brother, nieces, a grandniece, and a grandnephew. Born on January 28, 1935 in Jacksonville, Illinois, he earned B.Mus. and M.M. degrees from Northwestern University and began a career as a church organist-choirmaster for several churches on the North Shore of Chicago, including St. James the Less (Episcopal) in Northfield, and Church of the Holy Spirit (Episcopal) in Lake Forest, before beginning a music ministry at the Church of the Holy Comforter (Episcopal) in Kenilworth in 1990.

Gary married Nancy Elizabeth Stuart on March 29, 1970 in Lake Forest, Illinois. Together Nancy and Gary spent a lifetime devoted "first and foremost" to church and choral music. In addition to private teaching, he had also served as accompanist for the Chicago Symphony Chorus, the North Shore Choral Society, and the Lake Forest Camerata Singers. Mr. Stuart led two singing tours to England and was the visiting accompanist for a third. He retired as director of music at the Church of the Holy Comforter in Kenilworth in 2002 after establishing a music ministry of quality music and an Evensong series that included performances of Requiem settings by Duruflé, Fauré, and Rutter, and Masses by Gounod and Schubert. A celebration of the Holy Eucharist in thanksgiving for his life was celebrated at the Church of the Holy Comforter on January 23. A choir composed of current and former choir members and colleagues led by current music director Derek E. Nickels sang anthems by Lutkin, Mozart, and Vaughan Williams. The family asks that donations be made to the American Cancer Society, 820 Davis Street, Evanston, IL 60201.

—Derek E. Nickels

**Susanne L. Taylor** died September 10, 2007, in Mount Pleasant, South Carolina, at the age of 89. A graduate of Smith College, Mrs. Taylor also attended the College of Charleston. She served as assistant organist at St. Philip's Episcopal Church in Charleston, and in Mount Pleasant served as organist at St. Paul's Lutheran Church and Christ Episcopal Church, and as junior choir director at St. Andrew's Episcopal Church. She also spearheaded the restoration of the Henry Erben organ at the Huguenot Church in Charleston. A member of the Charles-

ton AGO chapter, Mrs. Taylor served as dean from 1965-67. Preceded in death by her husband, Francis Bergh Taylor, she is survived by her four children and eight grandchildren.

## Here & There

**Bärenreiter** has announced the release of *Weinarter Orgeltabulatur: Die frühesten Notenhandschriften Johann Sebastian Bachs sowie Abschriften seines Schülers Johann Martin Schubart. Mit Werken von Dietrich Buxtehude, Johann Adam Reinken und Johann Pachelbel* (ISBN 978-3-7618-1957-9). Editors Michael Maul and Peter Wolny discovered copies of works by Buxtehude and Johann Adam Reinken in the hand of the twelve- to fifteen-year-old Bach, in the usual tablature notation of the period, with corrections in Bach's own hand, which show that he played these demanding works at an early age. A further annotation reveals that by 1700 Bach was a student of Georg Böhm. The volume consists of full-color facsimiles of the manuscripts, plus copies of Bach's transcriptions that his student Johann Martin Schubart made. All the works have been transcribed into modern notation. For information: <www.baerenreiter.com>.

**The Gothic Catalog** has announced that its recording, *Lux Aurumque / Dale Warland Singers* (Gothic-49252), topped National Public Radio/American Public Media's Ten Best Classical recordings of 2007. The list is posted on the new NPR music website, <http://www.npr.org/templates/story/story.php?storyId=17411870>.

*Lux Aurumque* is the final CD made by the Dale Warland Singers before the choir disbanded in 2004. The 40-voice professional choir was based in Minneapolis-St. Paul, and for 31 years gave concerts, made recordings and commissioned new choral works. The choir is still featured annually on Minnesota Public Radio/APM with a program called "Christmas Echoes with Dale Warland." *Lux Aurumque* is widely available at stores and websites that carry classical music, as well as on the Gothic Catalog website, <www.gothic-catalog.com>.

**Norsk Musikforlag A/S** has announced the release of *Hidden Treasures of Music*, a series of music from the past in new practical editions, general editor Terence Charlston. The first volumes focus on solo and ensemble music for early keyboard instruments—harpichord, organ, clavichord, and early piano. Each edition is prepared from printed and manuscript sources and presented with a minimum of editorial interference, and includes an historical introduction, guidance on performance practice, and critical commentary. Volume 1 in the series presents the *Organ Concerto in G minor*, op. 2, no. 5 of Charles Wesley. For information: <www.norsk Musikforlag.no>.

**Symétrie's** latest publication, *Nadia Boulanger et Lili Boulanger, témoignages et études* <http://symetrie.com/fr/edition/alexandra.laederich/nadia-boulanger-et-lili-boulanger> is the second volume of *Perpetuum mobile*, a new series of musicological writings under the direction of Professor Malou Haine. The 18 articles gathered under the direction

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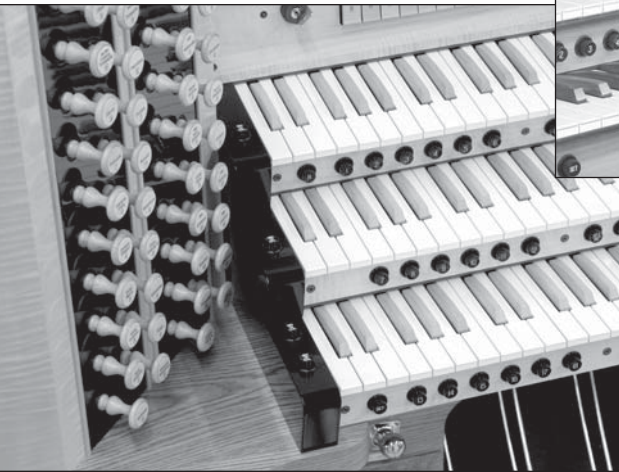
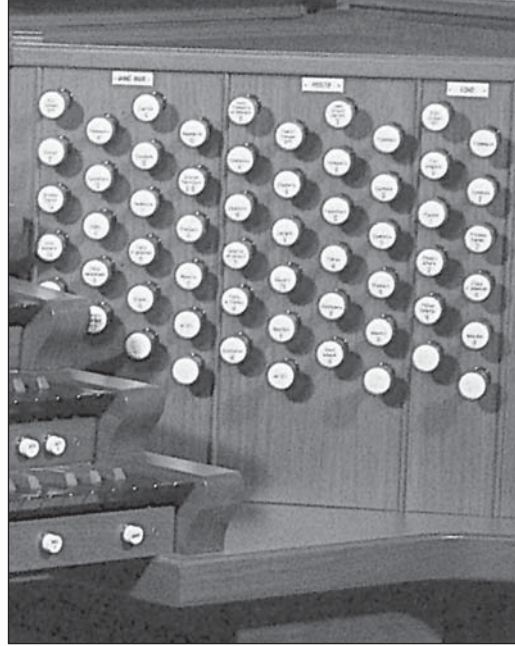
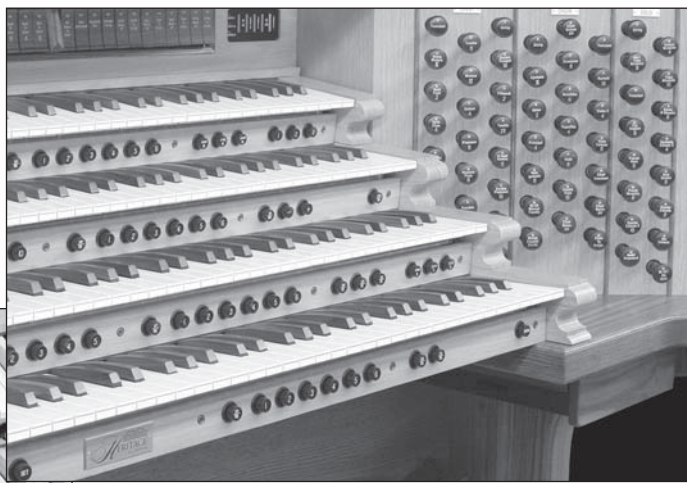
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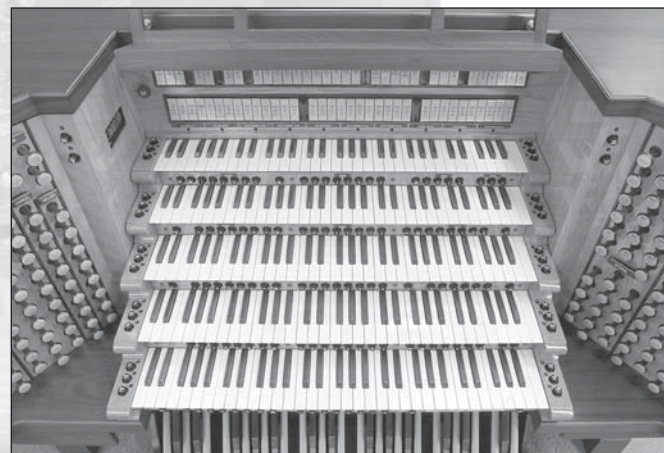
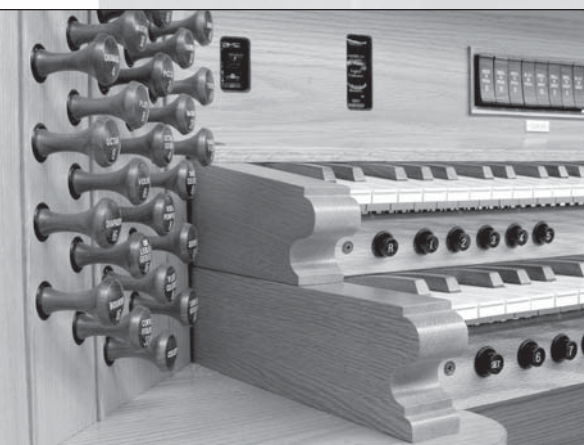
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of Alexandra Laederich <<http://symetrie.com/fr/edition/alexandra.laederich>> offer an in-depth study on the part the two Boulanger sisters played in 20th-century musical life. This work includes accounts of Nadia Boulanger's disciples and previously unpublished documents: a catalogue of Nadia Boulanger's works and Lili Boulanger's works, a discography and a bibliography, a list of Nadia Boulanger's writings, as well as an inventory of her correspondents. All details as well as excerpts of the book may be found on the website: <<http://symetrie.com>>.

**Andover Organ Company**, Methuen, Massachusetts, reports on several projects in its recent newsletter. The dedication recital of Opus 114 for Christ Lutheran Church, Baltimore, Maryland (81 stops, 82 ranks, 4331 pipes) was played by Paul Davis, organist-choirmaster of the church. Opus 115 (two manuals, 20 stops) for the Church of the Nativity, Raleigh, North Carolina, was dedicated by Brian Jones.

Opus 116 (two manuals, 21 stops) was completed in January for Hesson Menonite Church, Hesston, Kansas. Opus 117 is being built for Peter Griffin of Harpswell, Maine: two manuals, nine stops. Andover is restoring the E. & G. C. Hook Opus 472 at Christ Church, Episcopal, Charlottesville, Virginia, and the one-manual and pedal 1831 Thomas Appleton organ at the United Church, Nantucket, Massachusetts. For information: 978/686-9600; <[www.andoverorgan.com](http://www.andoverorgan.com)>.

**John-Paul Buzard Pipe Organ Builders** announces completion of the first phase of the planned complete restoration and enhancement of the landmark Henry Vincent Willis Wicks organ at the Cathedral of St. Mary of the Immaculate Conception, Peoria, Illinois. The recently completed work includes a new three-manual drawknob console and solid-state switching system; re-engineering of the expression systems and installation of new electric expression engines; re-regulation of the voicing of the entire Great and Pedal divisions to their original 1934 character; installation of substantial racking for the Great's reeds and 8-foot basses; restoration of the Great, Swell, and Choir reeds, restoration of the original voicing of the Swell Scharff (containing a Tierce), and installation of a new Great five-rank Chorus Mixture (with no Tierce), based upon information received from Henry Willis 4. Future work will include refurbishment of all the windchests, re-leathering of all the reservoirs, and installation of judicious additions in the Willis style. The work was carried out under the aegis of the Buzard Company's service department, under the leadership of Keith Williams and David Brown, and Buzard's tonal director, Brian K. Davis. For information: <[www.Buzardorgans.com](http://www.Buzardorgans.com)>.

**Dobson Pipe Organ Builders, Ltd.**, Lake City, Iowa, reports on recent projects in their newsletter, *The Organ-builder*. Opus 84 (three manuals, 42 ranks) for St. David's Episcopal Church,

Wayne, Pennsylvania, was dedicated by David Higgs last September. Opus 85 (two manuals, 19 ranks) was completed last November for the Church of St. Peter Claver, West Hartford, Connecticut. Opus 86 (two manuals, 24 ranks) is scheduled for installation this spring at Westminster Presbyterian Church, Minneapolis, Minnesota. Work continues on Opus 87 (four manuals, 95 ranks) for Highland Park United Methodist Church, Dallas, Texas. Dobson has completed an addition to their shop. The new 50' x 50' building expands the existing shop and connects it to a 56' x 100' storage building. For information: 712/464-8065; <[www.dobsonorgan.com](http://www.dobsonorgan.com)>.

At the workshop of **Juget-Sinclair Organbuilders**, Montreal, Quebec, design is underway for an organ for St. Mark's Episcopal Church in St. Louis, Missouri. The project is interesting for a number of reasons, not least the striking originality of the Art Deco church building built in 1938 and its warm, resonant acoustics. The instrument will consist of twenty stops over three divisions (two manuals and pedal). It will be located in the rear gallery with a detached console and a split case on either side of Robert Harmon's Holy Innocents rose window. For information: 514/932-9898; <[www.juget-sinclair.com](http://www.juget-sinclair.com)>.

**Parkey OrganBuilders** of Duluth, Georgia, announces the completion of Opus 8 and Opus 9 organs for Church of the Good Shepherd (Episcopal), located atop Lookout Mountain near Chattanooga, Tennessee. The new organs replace the 1962 3-manual, 34-rank Hillgreen-Lane organ that was installed when the church was built. Opus 8, located in the gallery, has three manuals and 37 ranks. Opus 9 is a 12-rank, 2-manual and pedal instrument located in the chancel. Opus 9 may be played as the Antiphonal division from the gallery organ.

The custom consoles and cases were designed and built by Parkey to match the interior furnishings of the church. The consoles are of oak casework with interiors done in burl walnut, maple and ebony. Keyboards are made of bleached bone naturals and ebony wood sharps and keyfronts, and the keys are provided with tracker touch. Matching cases house Opus 9 on the front wall of the church, and complementary casework houses the Great and Pedal divisions in the gallery. The casework is provided in stained red oak, clear oak and natural maple finishes. The organ features custom electro-pneumatic slider and electro-pneumatic unit windchests built by Parkey. Façades are provided in polished tin and zinc.

The tonal specifications and design were completed in cooperation with John Wigal, choirmaster and organist at Church of the Good Shepherd. The gallery organ is designed to accommodate literature, choral accompaniment, and congregational singing. The new organ features a much broader foundation of 8' stops. The tonal specification was scaled in response to the revised acoustical properties of the sanctuary, which was

renovated in the mid 1990s. The chancel organ, Opus 9, was designed for choral accompaniment as well as small congregational services in the summer. Opus 9 was finished in the summer of 2007 and served as the interim organ during removal and installation of the gallery organ, Opus 8. Opus 9 made its formal debut to the Chattanooga music community on October 28, 2007, with the Chamber Orchestra of Tennessee. John Wigal was the featured organist.

For additional information on current projects and new instruments, or inquiries: <[www.parkeyorgans.com](http://www.parkeyorgans.com)>.

**Schoenstein & Co.** of San Francisco is building four new organs for New York City. The first is for Christ and St. Stephen's Church, near Lincoln Center, where Nigel Potts is organist and choirmaster and Paul Jacobs is artist in residence. The three-manual, 17-rank organ in symphonic style will be entirely under expression with a double expressive division within the Swell. It will have a very distinctive, elaborately carved façade with decorated display pipes.

The next two Schoenstein organs are for St. James' Church on the Upper East Side. The first instrument of two-manuals and 17 ranks will be installed in the gallery and will serve the parish until the four-manual, 77-rank organ is installed in the chancel, at which time both instruments will be playable from either console. Davis Wortman is the director of music and organist and was formerly organist at Highland Park Presbyterian Church in Dallas, Texas, where he supervised the installation of Schoenstein's first large symphonic organ.

The fourth New York City Schoenstein will be in the teaching studio of Paul Jacobs in the newly renovated Juilliard School of Music campus at Lincoln Center. This three-manual and ten-rank organ has one unenclosed and two enclosed divisions and a complete range of modern playing aids. The instrument will be arrayed so that its component parts and mechanism can be viewed for instruction on the inner workings of pipe organs. For information: <[www.schoenstein.com](http://www.schoenstein.com)>.

## Carillon News

by Brian Swager

### CD review

*Die Glocke und ihr Geläute; eine klingende Kulturgeschichte mit Kommentaren von Kurt Kramer.* [The Bells and Their Tolling; A Cultural History in Sound with Commentary by Kurt Kramer.] Psallite CD P60661; <[www.motette-verlag.de](http://www.motette-verlag.de)>.

This CD is a colorful, historical documentary of bells in Germany. We hear 55 examples of bells and peals, ordered chronologically from the eighth through the twentieth centuries. Each track includes audio commentary by Kurt Kramer dubbed over the bells, with adequate time given to the bells alone to hear

them in their full glory. Both the commentary and the accompanying booklet are in German only.

Photos in the booklet show the evolution from the early sugar loaf and beehive types of bell profiles to the forms more common in recent centuries, and Kramer draws attention to the effects of the various profiles on the sound of the bells. Although he doesn't delve into the effects of the copper/tin ratio in bronze alloys—analogueous to the lead/tin ratio in organ pipes and the resulting effect on tone quality—Kramer does begin with an example of an early iron bell. We hear the two 11th-century "silver bells" in the Augsburg Dom, named not for their metal, but referring rather to the jingle of money in the collection. From the Freiburg Münster we hear the Hosanna bell, the oldest Angelus bell in Germany. The seven-bell peal in the Bonn Münster is one of the few unchanged large peals preserved from the Baroque era. The largest freely swinging bell in the world is the 24,000-kilogram (52,800 lbs.) Petersglocke in the Cologne Cathedral. We hear the Petersglocke itself, and later in the CD we hear the entire peal. It is often said that the Freiburg Münster has one of the most beautiful towers in Christendom, and there we hear one of the greatest peals in Germany. It was installed in 1959 by Friedrich Wilhelm Schilling and has a range of over 2½ octaves. Schilling is also represented by his pentatonic peal in Hamburg's Nikolaikirche. Kramer touts the peal of the Straßburg Münster, with bells by Schilling and Hans Grep, as one of the most beautiful in Europe.

Such a delightful documentary would not be complete without Maria Gloriosa, a masterpiece, created by the Dutch bellfounder Gert van Wou. This legendary bell, cast in 1497 for the Dom in Erfurt, represents the high point in the art of bellfounding. It is known not only for its glorious sound, but also for the harmony of sound with its form and beautiful design. Before electronic means, it took two teams of eight men to swing all 11½ tons.

The recording is remarkably free of ambient noise, with the exception of a lovely chirping bird at the end of the unusually long six-minute track that features the impressive new peal in Dresden's recently restored Frauenkirche.

Send items for "Carillon News" to Dr. Brian Swager, c/o The Diapason, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025; <[brian@allegrofuoco.com](mailto:brian@allegrofuoco.com)>. For information on the Guild of Carillonners in North America: GCNA, 37 Noel Dr., Williamsville, NY 14221; <[www.gcna.org](http://www.gcna.org)>.



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## In the wind . . .

by John Bishop

### Intelligent design

Now there's a hot-button issue. I'm as tempted as I am unqualified to wax poetic on the opposable thumb of the panda or the flightless birds and swimming lizards of the Galapagos Islands, and I know very well that the pages of a topic-specific journal such as *THE DIAPASON* are not the appropriate place. I'm thinking about the contrast between the usefulness that results from anything that was designed well and the uselessness of poor design.

Boston is both famous and infamous for the massive rehashing of its tunnels, bridges, and highways known as *The Big Dig*. It's famous as an ambitious example of the significant reworking of a city, infamous for many billions of dollars in cost overruns and aggravating disruption of the city's life for well over a decade, and for tunnels under the harbor with fatally collapsing ceilings and hundreds of leaks.

### Intentional design

One component of the Big Dig is the Zakim Bridge, purported to be the world's widest suspension bridge, which crosses the Charles River, connecting the underground Central Artery with Interstate 93 going north out of the city toward New Hampshire.

Conceived as part of the Big Dig, the Zakim Bridge in Boston is simply beautiful. Its striking lines dominate views across the city from every angle. It's breathtaking to come out of the tunnel looking straight up the bridge. Driving from the west, looking down the Charles River, the bridge reminds one of a sailing ship. We live in Charlestown, a neighborhood across the harbor from downtown, parts of which are warrens of curving and crossing Revolutionary War-era streets. As we walk those streets we are amazed at how often you come around a corner to see a view of the bridge framed in the center of the street. It's a wonderful design—so wonderful that I can't recall hearing anyone criticize it.

### Ignorant design

I often tell colleagues about the church that engaged me as consultant to help them acquire a pipe organ for their new sanctuary. They had instructed their architect of their intention to have a pipe organ—the building should be prepared to accommodate one. I traveled to visit the church and was surprised to see that there was no place in the room where an instrument of sufficient size could be placed. I looked at the room from every angle, thought of how an organ might be placed on a cantilevered shelf, and remembered photos I had seen of an organ located in a huge flower-pot suspended from the ceiling, but I simply couldn't see where an organ could go in this building.

After I had been in the sanctuary for a couple hours, the organ committee and architect arrived for the meeting.

The architect unrolled a drawing that showed a nice organ façade on the wall on the left side of the sanctuary. It was an outside wall. It was my unpleasant task to inform the architect in front of the committee that an organ would require six or eight feet of depth behind that pretty façade. Neither the architect nor the committee knew that. There would be no pipe organ.

### Function follows form

As I've lived most of my life in New England, I've long been familiar with century- (even centuries-) old church buildings. Built before the introduction of public address systems, hung or dropped ceilings, or steel-and-drywall construction techniques, the buildings were made of real materials heavy enough to support their structures. The height of a ceiling was determined by proportion: following observations made in places like Athens more than twenty centuries ago, if a room was "so many" feet wide and "so many" feet long, the ceiling had to be "so many" feet up. It's pretty simple math. Most people agree that the ceiling in the Parthenon was just the right height!

The majesty of a room's acoustical properties would be a direct function of its size. The larger the building, the heavier the walls must be to support the higher roof. Place an organ of appropriate proportions on the long axis of the room and you could hardly fail. We might hear a big Hook organ in a large church and say, "those people really knew something." But you can also say that some designers today may know too much.

We see modern worship spaces decorated like living rooms with plush carpets, and ceiling height determined by the clearance necessary to accommodate the Home Depot chandeliers. We're given 18 feet of height for a pipe organ in a building with 450 seats. It's destined to fail before the first note is sounded. So along with our artificial climate, artificial sound system, artificial proportions, and artificial flowers, we are doomed to using an artificial organ. And because we can, we drive the artificial organ with a stoplist suitable for a room with an 80-foot ceiling. Thirty-two-foot organ tone does not sound good in a room with an 18-foot ceiling.

Last month while shopping for Christmas presents in Harvard Square, I came across a book that I needed more than anyone on my list: *101 Things I Learned in Architecture School* by Matthew Frederick, published in 2007 by the MIT Press. I read the entire book standing in the store before I bought it. It's 5½ inches tall and 7½ inches long, perfectly proportioned to present his 101 thoughts on 101 pairs of facing pages. On each right-hand page is a pearl of architectural wisdom. On each facing left-hand page is Mr. Frederick's illustrative sketch.

Some of Mr. Frederick's points are pretty basic and practical. Number 1 is "How to draw a line:"

Architects use different lines for different purposes, but the line type most specific to architecture is drawn with an em-

phasis at the beginning and at the end. This practice anchors a line to a page and gives a drawing conviction and punch. If your lines trail off at the ends, your drawings will tend to look wimpy and vague.

Oh, I get it, when you're designing something, you should mean to do it. The facing page shows two versions of the same sketch—one anchored to the page, and one wimpy. Point taken.

Others are more theoretical. Number 11 is "Use 'denial and reward' to enrich passage through the built environment:"

As we move through buildings, towns, and cities, we mentally connect visual cues from our surrounding to our needs and expectations. The satisfaction and richness of our experiences are largely the result of the ways in which these connections are made.

He's talking to me about the Zakim Bridge. See a glimpse of it as you head up one street, be denied as it disappears when you turn a corner, see it from another angle as you cross the next block, come up out of the tunnel and safely cross the river. What a reward.

Number 28: "A good designer isn't afraid to throw away a good idea."

Just because an interesting idea occurs to you doesn't mean it belongs in the building you are designing.

How many buildings and how many pipe organs have suffered as they try to do and try to be too many things at once?

Number 33 is a good one: "If you wish to imbue an architectural space or element with a particular quality, make sure that the quality is really there."

If you want a wall to feel thick, make sure it is thick. If a space is to feel tall, make sure it really is tall.

What did I just say about the thickness of walls?

Number 95: "A decorated shed is a conventional building form that conveys meaning through signage or architectural ornament." The accompanying sketches show a small shoe-box building dwarfed by a sign saying "Drive-thru Sunday Services," contrasting a proper looking church building with a pitched roof and a cross on top. One is captioned "meaning conveyed by signage," the other "meaning conveyed by architectural symbol." If it looks like a duck, it is a duck.

And number 96, a purely practical observation: "Summer people are 22 inches wide. Winter people are 24 inches wide." Sketches—a woman in a bikini and a man in a parka passing each other in opposite directions.

On several occasions I've attended convention workshops for organbuilders led by architects. Each time the conversation has dwindled to a litany of horror stories—indignant organbuilders anxious to prove that architects have no idea what they're doing. But how many organbuilders have designed instruments in which chest-bungs cannot be reached, reservoirs cannot be removed for re-leathering, and how many have designed organs that look too big, too small, or fail to complement the design of their buildings.

Which brings me back to Mr. Frederick's number 86: "Manage your ego."

If you want to be recognized for designing a good or even great building, forget about what you want the building to be; instead ask, "What does the building want to be?"

In the world of artistic expression through design this seems counterintuitive. Anyone who's seen one or two buildings designed by Frank Gehry will instantly recognize another. Does Mr. Frederick imply that Frank Gehry's success is due to successful management of his ego? Or as you walk through the various corridors and spaces inside Disney Hall, do you find that you're moving comfortably through attractive spaces, moving logically past necessities like water-bubblers and rest rooms, or hearing music in an environment that's both aurally and visually spectacular? I do.

### Deceptive design

The Gothic cathedral is perhaps one of the grandest repeated architectural

forms we have. I've been fortunate to visit some of the great examples in Europe, where you marvel at what the artisans were able to do eight or nine hundred years ago. They hoisted huge stones hundreds of feet up—one of the towers is 349 feet tall and was finished in the 1140s. These workers would have been the first people in their community to be up that high—to look down on birds flying, to see the vast view across the countryside. It must have been terrifying, and it must have been hard for them to describe at home around the dinner table. But what they built is so true and so real that the building is still used daily the same way it was used when it was new. We were at Chartres on a Saturday when there was an impressive succession of weddings underway. Entire wedding parties were lined up in the square. As soon as one was finished, a man with a mobile phone called the organ loft and the next procession began.

I know several cathedral-scale Gothic-style buildings that are really concrete and steel affairs with plaster interiors molded to look like Gothic stone tracery. You know it the moment you walk inside—the sound isn't right. There's an aura about a building made of real carved-by-hand stones piled on top of each other to form columns and traceries that support a ceiling that's a hundred feet up. Now that's a building that can have 32-foot sound.

### Inspirational design

Recently I was at the National Cathedral in Washington, DC. I've been there many times, and each time I've found new treasures that are part of the fabric and lore of the place that offer fresh inspiration. Around the doorway leading out the north transept, you can find six-inch mice carved into the stone a little above head height. There's an alcove with a statue of Martin Luther King, commemorating the fact that he gave his last sermon in that building a few days before his assassination. There are hundreds of carvings of saints, political figures, and theologians. And there are some carvings of the stone carvers who built the building.

The windows are extraordinary. Framed in the ancient forms of Gothic arches, they feature brilliant contemporary designs. On a sunny day, the church's interior is ablaze with colored light—a stunning and magical effect. One of the great windows on the south wall of the nave depicts stars and planets and includes a piece of rock from the moon, presented to the cathedral by the astronauts of Apollo XI. In side and lower chapels you find mosaics depicting the same classic biblical scenes found in the great ancient churches using the same ancient techniques and materials but featuring dazzling contemporary designs. It is the juxtaposition of modern expressions framed in ancient architectural forms that I find most moving about this building.

The National Cathedral stands as a great metaphor for meaningful change and progression of expression. There is something in this building for everyone to appreciate, and neither the ancient nor the contemporary overwhelms the other.

The National Cathedral is located on top of a hill where it can be clearly seen from five miles away on Interstate 95, joining the Washington Monument and the United States Capitol as high points on the skyline. In fact, the central tower of the cathedral is the tallest structure in the city. Drive through the city and catch a glimpse of it once in a while between the trees, around the corners. Arrive at the intersection of Massachusetts and Wisconsin Avenues and be rewarded in the presence of such a massive and brilliant masterpiece. There's not a wimpy line in the place. The space has been imbued with reality—the walls seem thick because they are thick, the interior seems tall because it is tall. The signs out front are simple and tasteful—this is no decorated shed. I doubt that Matthew Frederick had anything to do with the design of the National Cathedral, but his little book helped me understand it a little better. ■

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*Choral: "Ach bleib mit deiner Gnade,"* Op. 87, No. 1; **RUBINSTEIN:**  
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4' Harmonic Flute  
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2' Fifteenth  
1½' Chorus Mixture IV  
½' Sharp Mixture III  
16' Trombone  
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8' Viole de Gamba  
8' Voix Celeste  
8' Flauto Dolce  
8' Flute Celeste  
4' Octave  
4' Flauto Traverso  
4' Chimney Flute  
4' Fugara  
2½' Nazard  
2' Fifteenth  
2' Flautino  
1½' Tierce  
2½' Plein Jeu IV  
1' Mixture III  
16' Contra Trumpet  
8' Trumpet  
8' Oboe  
8' Vox Humana  
4' Clarion  
4' Oboe Clarion  
Tremolo  
8' Cor de Gabriel (Ant.)

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8' Gemshorn Celeste  
8' Erzähler  
8' Erzähler Celeste  
4' Octave  
4' Wald Flute  
4' Rohrflute  
2½' Twelfth  
2' Fifteenth  
2' Flageolet  
1½' Seventeenth  
1½' Nineteenth  
1½' Mixture IV  
16' Fagotto  
8' Trumpet  
8' Cromorne  
4' Clarion  
Tremolo  
Zimbelstern  
8' Cor de Gabriel (Ant.)

**Orchestral (IV),** enclosed  
Flues 10" w.p., Tibia and reeds 15" w.p.  
16' Tibia (ext., t.c)  
16' Contra Gamba  
8' Tibia  
8' Gross Flute  
8' Viola Pomposa  
8' Viola Pomposa Celeste  
8' Gross Gamba  
8' Gross Gamba Celeste  
8' Dulcet II  
4' Octave Geigen  
4' Orchestral Flute  
4' Tibia (ext.)  
2½' Piccolo Quint  
2' Tibia (ext.)  
2' Piccolo  
1½' Tibia (ext.)  
1' Tibia (ext.)  
16' Orchestral Bassoon  
8' French Horn  
8' English Horn  
8' Corno di Bassetto  
8' Orchestral Oboe  
8' Vox Humana  
Tremolo  
8' Harp  
4' Celesta (ext.)  
Chimes  
8' Cor de Gabriel (Ant.)

**Continuo (I),** unenclosed, 5" w.p.  
8' Rohrflöte  
8' Quintaton  
4' Spitz Principal  
4' Koppel Flöte  
2' Octave  
1½' Larigot  
1' Sifflöte  
½' Scharf III  
1' Terz Zimbel III  
8' Krummhorn  
4' Rohr Schalmel  
Tremolo  
Chimes (Orch.)  
**Fanfare (floating),** enclosed  
Flues 15" w.p., reeds 20" w.p.,  
Tuba Mirabilis 30" w.p.  
8' Stentorphone  
8' Flauto Mirabilis  
4' Stentor Octave  
2½' Tierce Mixture VI  
16' Bombarde  
8' Tuba Mirabilis  
8' Harmonic Tuba  
5½' Quint Tromba  
4' Tuba Clarion  
8' Cor de Gabriel (Ant.)

**Antiphonal (V),** unenclosed  
5" w.p., Cor de Gabriel 20" w.p.  
8' Diapason  
8' Gedeckt  
4' Octave  
2½' Twelfth  
2' Fifteenth  
16' Contra Trumpet (ext.)  
8' Trumpet  
4' Clarion (ext.)  
8' Cor de Gabriel  
8' Tuba Mirabilis (Fanfare)

**Echo (V),** enclosed, 6" w.p.  
8' Gedeckt  
8' Kleiner Erzähler Celeste II  
4' Harmonic Flute  
8' Corno d'Amour  
Chimes  
Tremolo

**Bell Organ (IV)** (Schulmerich)  
Flemish Bells  
Celesta  
Harp

**Pedal,** unenclosed  
Flues 7½" & 10" w.p., reeds 15" & 30"  
32' Open Wood Diapason  
32' Contra Bourdon  
16' Open Wood Diapason (ext.)  
16' First Diapason  
16' Second Diapason (Gr.)  
16' Violone  
16' Contra Gamba (Orch.)  
16' Gemshorn  
16' Subbass (ext.)  
16' Bourdon (Sw.)  
10½' Gross Quint  
8' Open Flute (ext.)  
8' Octave  
8' Principal  
8' Violone (ext.)  
8' Gamba (Orch.)  
8' Gemshorn (ext.)  
8' Stopped Flute (ext.)  
8' Bourdon (Sw.)  
6½' Gross Tierce  
5½' Quint (ext.)  
4' Choral Bass  
4' Flute  
2½' Mixture IV  
32' Contra Trombone  
32' Contra Trumpet  
16' Tuba Mirabilis (Fanfare, ext.)  
16' Ophicleide (ext.)  
16' Trumpet (ext.)  
16' Trombone (Gr.)  
16' Trumpet (Sw.)  
16' Bassoon (Orch.)  
16' Fagotto (Ch.)  
8' Tromba (ext.)  
8' Trumpet  
8' Trumpet (Gr.)  
8' Bassoon (Orch.)  
8' Fagotto (Ch.)  
4' Tromba Clarion (ext.)  
4' Clarion (ext.)  
4' Bassoon (Orch.)  
8' Cor de Gabriel (Ant.)

**Antiphonal Pedal,** unenclosed, 5" w.p.  
16' Bourdon  
8' Diapason  
8' Bourdon (ext.)  
4' Octave (ext.)  
16' Contra Trumpet (Ant.)  
8' Trumpet (Ant.)  
4' Clarion (Ant.)

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## On Teaching

by Gavin Black

### Registration and teaching, part I

I was first drawn to organ and harpsichord back in the late '60s—not too long after I turned ten—by the sonorities of those instruments. I remember being particularly entranced by the reed sound that E. Power Biggs used for the fugue subject in his recording of the shorter Bach *Prelude and Fugue in c minor* on the Schnitger organ at Zwolle. Later I discovered the sounds of the small organ at St. Jakobi Church in Lübeck as recorded in 1947 by Helmut Walcha, and the sound of the so-called Ahaus Ruckers harpsichord, recorded, in music of Froberger among others, by Gustav Leonhardt. Later still I was captivated by the sounds of Messiaen's Cavaillé-Coll organ at La Trinité through the composer's own recordings there. In all of these cases and many others, it was the sounds themselves that most interested me, not the repertoire or the performances. A desire to be involved more and more closely with these sounds was the first and most essential reason that I decided to study organ and harpsichord and later to make a career out of those instruments. Of course an interest in much of the repertoire, in the act of performance itself, and, especially, in teaching, followed fairly quickly. But it was the sounds that got me hooked.

I think that this is a fairly common experience among people who end up studying organ or harpsichord. All of the many rather different instruments that have been accepted as "organs" over several centuries, and all harpsichords and harpsichord-like instruments, have in common that the actual sonorities are determined in advance of any playing of the instrument. These sounds are created by the combined work of builders, metalworkers, voicers, tuners, acousticians, and so on. The player can make only very subtle changes in the sound itself, if any, while playing. Therefore, it has always been important that builders create sounds that are in some way compelling, beautiful, interesting, even perhaps disturbing, but in any case worth hearing—important in and of themselves to someone who hears them. So it is natural that these sounds would form a large part of the reason that some people become interested in these instruments.

This has implications for the teaching of registration, or, more accurately and more interestingly, for the interaction between registration and teaching. For most students, the sonorities of the instrument are a source of fun and interest. Therefore the whole business of trying out sounds and getting to know sounds can be fun, can be highly interesting, and can both relieve and enliven the painstaking, difficult work of becoming more adept at the technical side of playing. The practicing of any simple—and therefore potentially tedious—exercise can be made more interesting or even very interesting by also using it as an op-

portunity to pay attention to the sound and to try out different sounds. The difficult and intense practicing of difficult and intense passages can be leavened by occasional breaks during which the student uses any easier or more accessible musical material—simple or already-learned passages, scales and chords, folk songs, improvisation, whatever—to try out different sounds, and to listen to those sounds carefully. And even a beginning student can learn right away to make registration choices that are interesting and appropriate for the music and the situation, and that, often, are different from the choices that the teacher or any other player would have made. This can be a source of encouragement and can help to create a feeling of connectedness to the real art of music making.

This column and next month's will consist mostly of suggestions for ways of introducing students to the art of registration: that is, explaining to them what it is, demystifying it as much as possible, offering them ways of exploring and practicing it, and helping them to relate sounds to particular kinds of music and particular pieces. It is very important that students be given a way to learn registration from within, that is, by understanding how it works, and not just through formulas or (even very sound) principles. Only in this way will students learn to be able to create registrations on their own. Also, only this way will they be able to understand registration formulas or suggested registrations that they might encounter, and to be able to figure out when to apply such things and when to modify or ignore them. These suggestions are aimed in the first instance at students who are beginners or who are at least fairly new to the organ. However, some of the ideas should also be helpful to more experienced students who happen, for any reason, to feel uncomfortable with their approach to registration or who want to rethink it or perhaps simplify it a bit.

Registration is simply the act of choosing stops—choosing sounds—for pieces or passages of music. If there are no stops drawn, the music will not be of much use to the listeners: it will be silent. This is something that can be said more or less as a joke, but indeed some students come to the organ not quite realizing it. (After all, we are not born knowing something that seems so basic to practicing organists!) In choosing what particular stops to use in a given situation, we normally take into account at least some of the following:

1) What the sound is like subjectively—loud, soft, dark, bright, smooth, clear, reedy, warm, piercing, hollow, thick, thin, haunting, and so on—and how this relates to our sense, again subjectively, of what the piece is like or should be like. (Everyone uses adjectives differently, however. They are useful for listing the kinds of qualities that a sound might have. They are also useful for helping one person, in his or her own mind, to characterize and remember what a sound is like. They are normally not particularly useful in conveying a sense of what a sound is like from one person to another.)

2) How loud or soft the sound is in relation to other things that are going on. In particular, how two sounds balance when they are being used together (i.e., in a two-manual or manual and pedal piece) or when they follow one another, as in sections of a piece or verses of a hymn; also, if it's relevant, how the volume of sound relates to things beyond the organ, such as singers or other instruments. All of these considerations are more objective than those in 1), but not entirely so except at the extremes when one sound actually threatens to drown out another.

3) What is known, if anything, about composers' intentions. This can range from a general sense of what kind of instrument a composer knew—or even just what was prevalent in a given composer's era and approximate geographic area—to precise, meaningful, and specific registration instructions from a composer about registration. Some of the data in this area is essentially objective or even beyond dispute. However, its application to a given situation often requires flexibility and judgment, as when a particular organ doesn't have the stops specifically suggested by the composer, or when the acoustics of the room, or the specific sound qualities of stops with a particular name are different from what a composer knew. (This is the case more often than not.) Also non-objective and subject to different philosophies and judgments is the basic question of whether and how much it matters what a composer wanted or expected.

Registration is the art of choosing sounds, and, on the organ and the harpsichord, most available sounds are combinations of other sounds. (This, again, is something so basic that an experienced player might not notice that it is not self-evident to a beginner.) The first step in learning how to combine sounds is developing a sense of what the sounds are like on their own. I tend to define a "stop" to a new student as "a set of pipes, one per key, all of which make more or less the same sound as one another, and each of which plays the right note for its key." (This is just a starting point. Mixtures can be explained separately, perhaps simply as several stops that are operated by one control for convenience and that function as one sound. The technicalities of breaks and changing numbers of ranks can certainly be discussed with a student who is eager to understand such things, but that can wait, since it is not necessary to know this in order to learn how to begin to use them in stop combinations.)

Each stop typically has two parts to the label that describes it: a number and a word. The number—8', 4', etc.—is one of the very few things in the world of the arts that has a clear meaning that never changes and is not subject to interpretation. However, as with some of the other basic points that I have mentioned above, students often don't know what that meaning is. In fact, if you ask a beginning student what those numbers mean, he or she will more often than not say "Isn't it something about how long the pipes are?" (I certainly mean no criticism of those students! No one knows something that they haven't yet learned. My point is just that it is easy for us to take it for granted that everyone would know something that seems so basic to an experienced organist.) So it is important to start by explaining very simply what the numbers mean: 8' means "at unison pitch," 4' means "an octave above unison pitch," and so on. It is a good idea to demonstrate that every 4' stop is at the same pitch as every other—though the sounds may be very different—and the same for 2 $\frac{2}{3}$ 's, 16', and all the other numbers/pitch-levels. I would suggest doing this with something like the following routine:

Draw two stops, on two different keyboards. One should be an 8' stop, the other a 4', and they should be as similar as possible in tone. Play two keys, one on each keyboard and thus one on each of the two stops, which are ostensibly the same note. (They should be near the middle of the keyboard, middle c or close.) Invite the student to hear that these notes are clearly an octave apart. Make sure that the student really gets this: the concept

of an octave, especially when listening to a new kind of sound, can be elusive. (The first time that I ever tried to tune a harpsichord, I broke several 4' strings because I was trying to tune them an octave high! I just couldn't hear the octave placement of the notes amongst all the strong harmonics of the bright sound.) This should be repeated with several different "8', 4', similar sound" pairs, and also 4', 2' pairs. Then, with the same various pairs of stops, demonstrate that (for example) the f below middle c on the 4' stop and the f above middle c on the 8' stop are clearly the same pitch, and so on with other appropriate pairs of stops, or that the scale from tenor c to middle c on the 4' stop is clearly at the same pitch as the scale going up from middle c on the 8' stop.

Next, draw pairs of 8' stops that are noticeably different in tone: a gedeckt on one keyboard, an oboe on another, for example, or anything like that. Then compare notes from one to the other, making sure that the student hears that in this instance keys that ostensibly represent the same note actually produce the same pitch. This can be done with single notes—again starting around the middle of the keyboard since that region is the easiest to hear—then with short scale passages and perhaps chord progressions. Then the same sort of comparison can be done with 4' stops and so on, even including mutations, if there are multiple examples of the same ones on the particular instrument.

This procedure is very simple and may even seem simplistic. Again, however, I want to emphasize that these things are not known to beginners. They are also not always absolutely clear even to people who have sat at a console and done some organ playing, but have not yet had any systematic study. It is not uncommon, for example, for someone to know by experience that a 2' stop is kind of bright, but not to know anything about the stop's pitch level, or about how the brightness is achieved. An unshakably clear grasp of the meaning of the pitch designations is the first step in understanding how organ stops can be fruitfully combined with one another: that is, really understanding it in a way that permits one to do it without formulas and without assistance, on a familiar or an unfamiliar instrument. We will move on to this in next month's column. ■

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

## Music for Voices and Organ

by James McCray

### Singing the Psalms

The expression "Common Tune" was invented by the Scottish editor, Andro Hart, who in his 1615 edition of the *Psalter* introduced for the first time a group of tunes, all half length, which he called *Common Tunes*, since he explained that they could be sung to any psalm.

—Eric Routley  
*The Music of Christian Hymns*

The Psalms remain among the most frequently read, quoted, and sung words in western civilization. Each week Christians throughout the world find inspiration and comfort in them. About 30 years ago I received a phone call one evening from a friend who asked me to come to his house because his wife, who was about 27 years old, had committed suicide there in their home. After rushing across town I entered the home in time to hear a local minister asking my friend's wife's parents, who also had just arrived, to pray with him; the grief-stricken parents simply asked that they recite Psalm 23 together. I've never forgotten that; those powerful words were an anchor for these stunned people.



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The Psalms have a long and varied link with music. Tradition, of course, suggests that they were all written and sung by King David; however, that is not completely accurate. These 150 texts were actually created during many different historical periods, and thus must be attributed to many unknown composers/writers. Nevertheless, their beauty and meaning transcend, and throughout the centuries have been a motivating force for composers.

Plainsong is the generic name for the church music of the earlier Middle Ages. Musicologist Egon Wellesz has traced the origins of plainsong to the cantillations in synagogues around the first century. It is believed that the very early Christians used melodies familiar from synagogue worship. Cantors had long been singing the Psalms as part of worship services, and this may have traveled on in the conversion to Christianity.

The history of setting the Psalms to music can be traced from the first century through the early days of the church's organization around 313 A.D.

and onwards. Early Protestant writings by Johann Walther and Martin Luther indicate that the Psalms were dominant texts; the first official Lutheran hymnal of 1524 contained several settings among the 24 texts provided for hymn singing. Calvin's Psalter of 1539-62 and English and Scottish psalmody publications from 1549-64 were mainstays in psalm-singing development. Growth continued after the Restoration (1677-1738) through the work of composers such as Henry Purcell and Jeremiah Clarke. Hymnody using psalm texts has continued in church music and today remains a vital part of many musical elements in services.

These ancient words from the Old Testament have endeared themselves to all generations and denominations. They endure and remain a steadfast source for church music composers, in musical settings that can be either exact statements of the text or modified versions based on them. Many composers merely carve out phrases or verses from the Psalms and build complete musical works without employing the entire psalm. In short,

these fossilized words pass through generations and cultures without losing their capacity to relate; their relevance maintains a passionate energy. And in the hands of a skillful composer, their potency is increased. As Henry Purcell (1659-1695) said so long ago in his preface to *Dioclesian*:

Music is the exaltation of poetry. Both of them may excel apart, but surely they are most excellent when they are joined, because nothing is then wanting to either of their proportions; for thus they appear like wit and beauty in the same person.

The reviews below are of settings of psalm texts. They show a variety of musical styles and formats, and are for all levels of choirs.

**Psalm 121, Walter Pelz. SATB and keyboard with optional high voice solo, MorningStar Music Publishers, MSM-50-8116, \$1.70 (M-).**

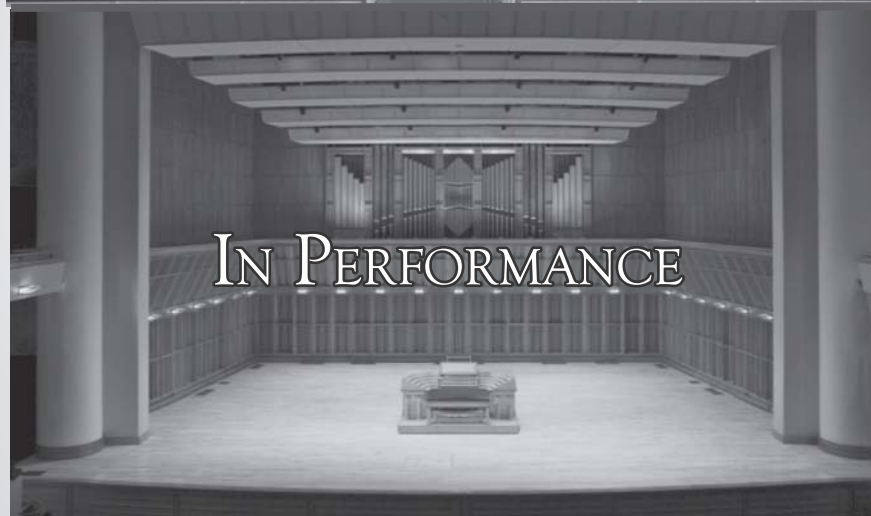
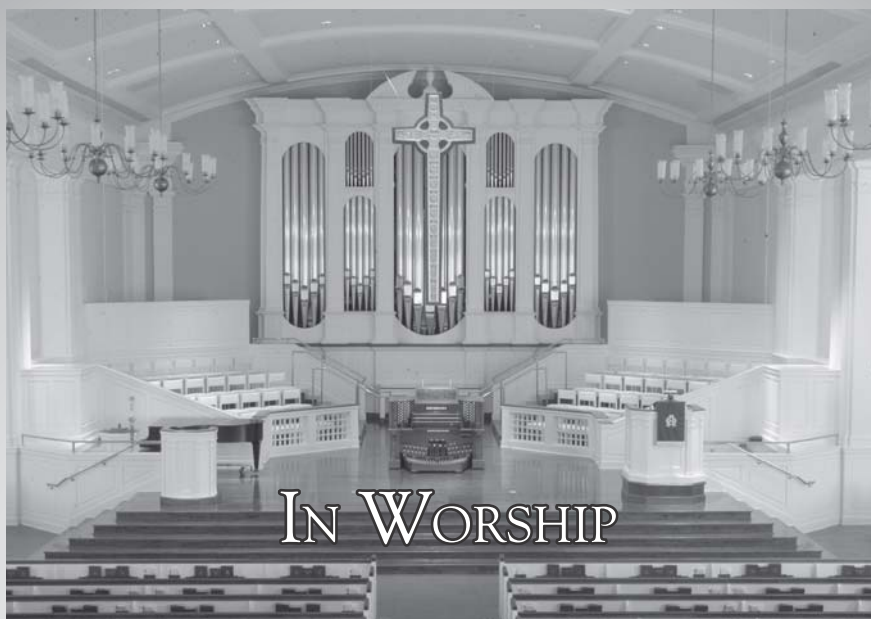
Although the choral lines are not difficult, the harmonic palette used throughout is rapidly shifting, which gives a

freshness to the music. The accompaniment is designed so that it works well on organ, with sustained low notes for the pedals. The syllabic choral writing is on two staves, with a minimal amount of unaccompanied singing. The opening soprano solo is quietly dramatic. This church anthem sets this popular psalm text in a forthright manner.

**O Lord My Heart Is Not Proud, Margaret Rizza. Unison or mixed voices, assembly and organ with optional instruments, GIA Publications, Inc., G-6212, \$1.40 (E).**

Based on Psalm 131, this setting is a simple paraphrase of the opening verses, which may be sung in unison or in a four-part chordal version. There are multiple options for performance as described on the back cover, which also includes a page that may be duplicated for congregational singing with the choir. The instrumental music consists of sets of variations for either treble or bass clef instruments. The choral music then is expanded through repetition with instrumental accompani-

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ment that is varied each time. A simple, pragmatic setting that could be used by small church choirs.

**3 Festival Psalms, Kenneth Kosche & John Behnke. SATB with 2-3 octave handbells, Concordia Publishing House, 98-3574, \$1.25 (E).**

Each of the psalms (96, 98, and 72) has the same format: a brief opening for handbells and four-part choir is followed by an antiphon, which is chanted on one note in unison after a handbell tone cluster. Each has several verses sung between the repeated refrains. Easy music that offers many possibilities for the singers, such as using numerous soloists on the chant verses.

**Psalms 96, Dan Locklair. SATB and piano, Subito Music Publishing, 91480027, \$2.95 (M+).**

Often the choir sings in two unison parts in this dramatic setting. The piano music is busy and independent as it provides a background of arpeggios, alternating chords, or static block chords; it is moderately difficult and soloistic in style. This five-minute setting is sophisticated and will require solid performers. Excellent music!

**O Clap Your Hands Together, All Ye People, Martin Shaw. SATB and organ, Novello & Company, No. 2901141, \$3.95 (M).**

This 1939 setting of Psalm 47 has been reissued; Martin Shaw was a leading church organist and composer in London in the first half of the 20th century. This anthem is fast, syllabic, and primarily chordal in style. The organ part, on two staves, is a mixture of independent passages and an accompaniment that generally doubles the voices. It is in the tradition of British church music of that period, and is tuneful with comfortable voice ranges.

**Awake My Soul, Craig Courtney. SATB and organ, Beckenhurst Press, BP 1631, \$1.40 (M).**

The keyboard music is filled with driving arpeggios that help create an exciting background for the choir. There is an opening soprano solo; most of the work is in SATB homophonic format with the choral parts on two staves. There is a short polyphonic middle section in this joyful and exuberant setting of Psalm 57.

**Praise the Goodness of God, Allen Pote. SATB and keyboard, Choristers Guild, CGA 733, \$1.95 (M-).**

This is a happy anthem based on Psalm 145. The accompaniment, best suited for piano, is a rhythmic, hard-driving and synco-pated background for the voices, which

are primarily in unison or two parts. There is a descant based on the basic theme, sung above longer sustained notes. Pote's music is easy and even though it is designed for youth choir, it will serve many small church choirs. This is an exciting, useful anthem that will be greatly appreciated by the congregation and choir.

**God Is Our Refuge and Strength, Richard Elfyn Jones. SATB and organ, Paraclete Press, PPM00320, \$3.00 (M).**

Psalm 46's setting features an organ part on three staves, with brief solo passages, often based on a busy motive. The choral music is not difficult, sometimes in unison or two parts, although in the last section the sopranos briefly move into two parts. The music has many contrasts of tempo and mood as it moves from bold, loud, homophonic chords on "The Lord of hosts is with us," to the quiet statements of "Be still and know that I am God," sung above an extended, sustained organ trill on "E." Interesting music.

**Out of the Depths (De Profundis), Robert Kyr. SATB unaccompanied, Ione Press of ECS Publishing, No. 5802, \$3.40 (M+).**

Only English is used in this very contrapuntal setting of Psalm 130. The dark harmony and low tessitura are in keeping with the mood of the text. The alto lines are quite low and strong voices will be needed in that section. Kyr uses constantly changing dynamics, and he has adapted the traditional text.

**Great Is the Glory, Jonathan Willcocks. SATB and large orchestra, Oxford University Press, ISBN 0-19-338733-6, rental only from <www.bankmusicpublishers.co.uk> (D).**

This 41-minute work has three large movements and is based on an amalgam of psalms: I, Psalms 102 and 105; II, Psalms 3, 22, 23; III, 130 and 138. The second movement has a challenging tenor solo sung with and without the choir joining him. The music is at times somewhat dissonant. Most of the choral parts are syllabic with occasional melismas, and there are some divisi passages. This will work best with a large choir, probably more for concert rather than liturgical situations. The vocal score has a keyboard reduction of the orchestral music. Very challenging.

THE DIAPASON'S 2008 Resource Directory was mailed with the January issue. Additional copies of the Directory are available for \$5 each. For information: 847/391-1045; <jbutera@sgemail.com>.

## Book Reviews

**Organ Building: Journal of the Institute of British Organ Building, Volume 7 (2007). 112 pp. ISSN 1472-9040. ISBN 978-954361-5-2. IBO Publications Group, 13 Ryefields, Thurston, Bury St. Edmunds, IP31 3TD, United Kingdom. Tel. & Fax 01359-233433 (from the USA 011-44-1359-233433).**

"Purchase is through the IBO website at <www.ibo.co.uk>, through the IBO office by post/phone or by order at any good bookshop. Payment (by check in Pounds Sterling or credit card), including post & packing is £16.50 in UK, £18.50 in Europe, £20.75 all other."

The Institute of British Organ Building is a trade group representing organ-building firms and their suppliers, and individual professional organ builders in the United Kingdom. *Organ Building* is an extremely well-produced color publication that could grace the coffee table of the most tasteful of homes. It contains numerous excellent photographs and diagrams, and is intended for the general public as well as for members.

This year's issue contains much of interest. It begins with an overview by Paul Hale of instruments built in 2006. This is especially interesting because it compares the state of things in 2006 with that of 1983. Since then, the total number of firms has increased from 51 to 54, but the average number of employees has decreased significantly and the majority of firms are now quite small. Even between 2005 and 2006 the total number of employees had dropped from 280 to 263, largely due to retirement and death. The total number of instruments built per year has decreased from 75 in 1983 to 13 in 2006, and the average size of instruments has also been dropping. Only two new three-manual instruments were constructed—a Mander organ at St. Peter's Church, St. Albans, and a Tickell instrument at Cheltenham Ladies' College (a famous girls' boarding school). The other instruments were all of one or two manuals.

Organ restorations in Britain, however, continue at a rather higher rate than might be expected, since funding is available for some historic instruments in the form of grants from the National Lottery, the Council for the Care of Churches, and other organizations. As if the picture in 2006 did not seem bleak enough, one wonders what the effect of the high exchange rate between the pound and the dollar will be in 2007 and 2008 on exports from the British Isles to North America. A number of electronic substitutes were

replaced by pipe organs, and the average age of the electronics ranged from 8 to 28 years, with an average of 16½ years.

Most of the rest of the journal is taken up with individual descriptions of new and restored pipe organs. Most of these are very thorough, containing technical information on scaling and voicing of individual ranks and detailed plans of the instruments. There is an article by John Mander on the new three-manual organ at St. Peter's, St. Albans, which will be important to the life of the St. Albans International Organ Festival as well as to that of the parish. At 39 stops this was the largest instrument built in England during 2006. There is also a second article about a new Mander organ, written by John Mander and Charles Woodward, chronicling the new two-manual, 24-stop Mander organ exported to St. Paul's Episcopal Church, Norfolk, Virginia. The year's other new three-manual organ, the 33-stop Tickell organ in Cheltenham Ladies' College, is described in an article by Kenneth Tickell and Ian Bell. All of the preceding are mechanical-action instruments, a style of mechanism that predominates for new organs in Britain and most of Europe, but there is also an article by Angus Tully on the new 28-stop, two-manual, electric-action A. F. Edmundstone organ at St. Columba's Church, Blackhall, Edinburgh. In an intermediate category, Duncan Matthews describes the new 18-stop, two-manual Harrison & Harrison tracker organ at Twyford Parish Church near Reading, which though a substantially new instrument contains pipework from a previous organ built by J. W. Walker & Sons in the nineteenth century.

On the historical front, there are several articles about important instruments that have recently been restored. Here the name of the fine old Victorian firm of Gray & Davison seems to predominate in 2006. The only Victorian cathedral organ that survives largely unaltered in Britain is the 1861 Gray & Davison organ in Usk Priory, originally built for Llandaff Cathedral, Cardiff. This is especially noteworthy for possessing a fine original *en chamade* Tuba, a rarity indeed in nineteenth-century Wales. Andrew Moyes and Ian Bell chronicle the meticulous restoration that Nicholson & Co. has carried out on this instrument. Another important Gray & Davison organ is the instrument the firm originally built for the Great Exhibition of 1851 in London's Crystal Palace, and now at St. Anne's Church, Limehouse, London. This has been restored by William Drake, and is chronicled by consultant Nicholas Thistlethwaite, together with the builder, William Drake, David Frostick and David Coram. A third major Victorian instrument restored in 2006 is the Hill & Son organ in Arundel Cathedral (Roman Catholic) near Brighton. While this organ does not retain all of its original mechanism, its pipework is outstanding, and it includes a number of enlightened features one would not normally find on an 1890s instrument, such as a Pedal Mixture. The article is by Nicholas Plumley and Ian Bell, the consultants, and David Wells, whose firm was responsible for the restoration. There are two contributions from Dominic Gwynne of the Goetze & Gwynne firm, who have restored a number of historic instruments. The first of these deals with the restoration of the early eighteenth-century three-manual Renatus Harris organ at St. Botolph's Church, Aldgate, London—a most remarkable survival—and the other with three small eighteenth-century Dutch chamber organs. Finally, on the player-organ front, John Mander and William McVicker describe the restoration of the large Welte organ at Salomons House near Tunbridge Wells in Kent.

The remaining articles deal with miscellaneous topics. An article by Andrew Moyes provides a useful scientific method for calculating the size of organ reservoirs. Another by Peter Collins deals with the restoration of historic pallets. Andrew Dolby of P & S Organ Supply (Pennells & Sharpe) describes his relationship as a supplier with North American organ-building companies, notably Petty-Madden, Inc. Paul Hale describes

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the life of Frank Bradbeer, a noteworthy English organ builder and architect, who is probably mostly remembered today for the Grant, Degens & Bradbeer organ in New College Chapel, Oxford. Finally, John Rowntree reviews a new book on organ cases, *The Box of Whistles* by John Norman, formerly of the Hill, Norman & Beard firm.

At the end of the journal are a number of appendices dealing with the membership of the Institute. These are especially useful for listing the particular specializations of individual firms, so that it is easy to tell which firms are good for various tasks. Some specialize in new instruments, others in rebuilding, others in historic restoration, others merely in tuning and maintenance, and some in all of the above. Generally speaking this is a very useful and instructive journal, and I only wish that something of comparable quality were available for North America.

—John L. Speller  
St. Louis, Missouri

## New Recordings

***Die größte Kirchenorgel der Welt und die Glocken im Hohen Dom zu Passau.* Played by Walther R. Schuster. Nerophon CD 70011. Available from the Organ Historical Society, \$15.98; <[www.ohscatalog.org](http://www.ohscatalog.org)>.**

After about 1½ minutes of the cathedral bells, the disc contains *Präludium und Fuge C-Dur*, BWV 547, Bach (played on the main organ); *Toccata XI*, Muffat (played on the choir organ); *Canzona secundi toni*, Frescobaldi (played on the Italian Seitenorgel); *Sonate d-Moll*, op. 60, Reger (played on all organs). Total length about 53 minutes.

The CD has come on the market in recent years and is copyrighted 1999; Schuster died in 1991. The recording must date from between 1980, when the enlargement and restoration of the organ was completed under Schuster's direction, and his death in 1991.

Let's get the bad news over first. The documentation is deplorable and in fact almost nonexistent, consisting of a skimpy squib about the organ, really nothing more than date and total size of the organ, and the size of the different component organs. There is slightly more information about both organ and organist in the German original than in the English translation. There is, of course, a large amount of published information about the Passau organ—at least two books. However, a little more help seems called for here.

The main case is a beauty from the 18th century. The organ of 208 stops, by Steinmeyer, was installed in 1924–1928. The Passau firm of Eisenbarth renovated the organ in 1980 in accordance with the wishes of the cathedral organist, enlarging it to 231 stops. The only division that was left untouched was the Echo. Surely one need hardly point out that most of Steinmeyer's pipework, modified where necessary, has been retained. The aim of the renovation was at least in part to lighten up and brighten the sound. There are five instruments, all controlled by one five-manual console or by other smaller consoles. Incidentally, despite the well-published size of a number of other organs, it is quite possible that Passau is still the world's largest church organ in at least one respect: there are 231 stops but a good many more ranks, and there are virtually no borrowings or extensions!

Walther M. Schuster was born in Cheb (German: Eger) in Czechoslovakia in 1930. He studied music in Regensburg and Munich, where he was a student of Karl Richter, and became Passau Cathedral organist while still a student. He remained in that position until his death, and became known throughout Europe as a composer, recitalist, and recording artist. I remember hearing him play (at Passau) in the 1950s! There were almost daily recitals during the tourist season.

Now to the good part of the review! This CD reproduces extremely well the sound of the Passau organ, and the pro-

gram offered here suits both player and instrument nicely. I have never heard a more impressive performance of the Reger sonata, which, despite the obviously thick texture, comes across with remarkable clarity thanks to the technique and the fine articulation that Schuster demonstrates. He shows a fine sense of style in the other works, and the Muffat is particularly charming on the Chororgel with its modest-scale principals. Too bad about the documentation, but after all, one will want the CD for organ sound, which is magnificent, and playing, which is of matching level!

—W. G. Marigold  
May 24, 1926–November 25, 2007  
(See *Nunc Dimittis*, Feb., p. 8.)

***In Bach's Neighborhood: Organ Music of Georg Friedrich Kauffmann.* Played by Delbert Disselhorst. All 101 works from Kauffmann's *Harmonische Seelenlust*. ProOrgano CD 7165; <[www.zarex.com](http://www.zarex.com)>.**

At first, one might not expect a recording packed with over 155 minutes of chorale preludes to be one of the most engaging and useful recordings of early music for the organ released within the past few years. Yet, the registrations, often suggested by Georg Friedrich Kauffmann (1679–1740) himself, yield a diverse and especially attractive program of colors and Baroque textures.

Furthermore, the musical collection is full of little gems one might use for a variety of occasions within the church year. Coupled with superb performances, this recording can be enjoyed and referenced for many years to come.

The highly regarded organist at the University of Iowa, Professor Delbert Disselhorst, conveys Kauffmann's ideas with great fidelity and musicality. And the Brombaugh organ at First Presbyterian Church in Springfield, Illinois, seems ideally suited for Kauffmann's music, especially since the present organ in Merseburg Cathedral hardly resembles what Kauffmann would have known there. In fact, Disselhorst's registrations display a wondrous variety that greatly exceeds many early-music recordings boasting "performance practice" approaches—Disselhorst observes Kauffmann's indications. Here, one often finds doubling of 8' stops, combining of different families of pipes, occasional use of gapped registrations, and reeds on accompaniments as well as cantus firmi. Most noteworthy is the preference for the gravity of 16' stops; Kauffmann, for instance, repeatedly calls for the 16' Fagott in the Hauptwerk as a fast sixteenth-note accompaniment! (The organ Kauffmann knew in Merseburg boasted four 16' stops in the Hauptwerk manual as well as four in the pedal, in addition to its 32' Bourdon.)

Underlying this variety of registrations, according to a dissertation cited

in the liner notes, are a few general approaches in Kauffmann's registrations. The most significant is the imitation of the voice and instruments of the day through tasteful combinations of the stops available on the Merseburg organ. In some cases, Kauffmann even explicitly requests the cantus firmus to be played by an oboist, suggesting that perhaps we should also consider performing central-German chorale preludes with instrumentalists from our own congregations today! (Incidentally, Kauffmann worked in Thuringia, an area in which J. S. Bach and J. Pachelbel both started their careers; so, one may conjecture how much more color might be used in works by these composers.) Although a few registrations on this recording involve 4' registers played down an octave to yield 8' pitch, no registrations involve works at 4' pitch, as many prefer today. Much of this can be seen in Kauffmann's scores, but one will truly learn more by hearing the registrations that are listed in the CD booklet.

The beaming and visual organization of music in the facsimile as well as the instrumental notes and associated texts and tunes give good opportunity for musicality. Disselhorst's performances present fluid pacing without strict observance of beat; he follows the natural phrasing, subphrasing, and motives. At the right places, the performer presents a fiery touch, such as in the interludes between

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stanzas of hymns. In other places, Disselhorst lingers exquisitely on suspensions in the quiet *Vater unser* (#89). Nearly all the ornaments are routinely fast, however, and could have benefited from a little more variety. In the *alio modo* setting of *Es ist das Heil* (#72), for instance, a series of mordents all in a row present a lost opportunity for variation in execution, resulting in a somewhat mundane effect (p. 73). The few expressive appoggiaturas in slower movements are quite nice. Without delving into each of the 101 tracks, I can summarize that Disselhorst's solid approach yields an attractive variety of approaches and felicitous responses to the musical score worth hearing.

The use of 16' stops is quite pleasant and refreshing. When the 16' reed moves quickly in sixteenth-notes motion, e.g., the *alio modo* of *Gelobet seist* (#12), the so-called "articulate legato" of current Baroque keyboard performance practice occasionally seems somewhat fussy—perhaps this imitates the effect of difficult bassoonists of the time. The reeds do not always speak quickly enough in the lower registers for the effect. Stronger distinction between "good" and "bad" notes, such as in #72 aforementioned, might help. (Disselhorst, of course, is well aware of and takes advantage of such metrical distinctions as demonstrated elsewhere in more expressive works such as the plaintive *Vater unser*.)

In order to avoid a tiresomely excessive three-CD set, the performer omits most repeats in the chorale preludes. Yet, I often longed to hear the complete statement of the melody with the repeated *Stollen* expected in bar-form melodies. A few necessary exceptions occur on the recording, such as in *Komm Heiliger Geist* (#20), where the *da capo al segno* forces one to repeat; in #25 because of the oboe soloist; and so forth. I would have also enjoyed hearing what the performer might have done differently on repeats. The verbatim repetitions heard, such as in *Mit Ernst ihr* (#96), suggest no variation. A catalogue of approaches to repetitions might have been useful to

younger performers studying the works with the CD in hand.

Wisely further abbreviating the recording to a two-CD set, Disselhorst selected a few of the numerous four-voice chorale settings in the *Harmonische Seelenlust* intended to accompany congregation singing. These hymns provide a welcome opportunity to hear the magnificent plenum of the Brombaugh instrument. Furthermore, Disselhorst takes full advantage of the good acoustics between phrases and presents Kauffmann's impressive and characteristic runs in between phrases. Occasionally the accelerations on runs and abbreviated rests result in arriving slightly early on subsequent phrases, but this is hardly noticed by the astonished listener or singer. A magnificent example is the prolonged chorale *Elias dem Prophet* (#88). (Incidentally, Kauffmann's death in 1735 prevented the completion of his project, leaving this tune without its chorale prelude.) Although the bass line seems more suitable for the left hand, the pedal bass line of the chorale setting *Ein feste Burg* magnifies the hymn's glorious effect.

The organ, in fact, sounds much larger and varied than its stoplist might initially suggest, for the engineer captured the attractive room acoustics as well as the clarity, blend, and grandiosity of the fine Brombaugh instrument. With good timbres throughout and an especially attractive plenum, this organ certainly deserves to be recorded more. And, the engineer nearly achieved the sense of being there. Furthermore, any digital editing is entirely transparent and stellar.

The handsome booklet presents a short essay by Rudolf Zuiderveld that is well worth reading. His observations are insightful and interesting. The booklet provides a list of nearly all Disselhorst's registrations. It would have been especially nice if Kauffmann's indications were listed alongside to yield a true study guide to playing the *Harmonische Seelenlust* on today's organs. The beautiful photographs of the Brombaugh and Merseburg organs side by side enhance the entire package.

The recording may rightly spark interest in playing Kauffmann's works. So, I should mention that the facsimile edition published by Fuzeau is quite readable, making a modern edition hardly necessary. Because Kauffmann intended the *Harmonische Seelenlust* for practical use, the score avoids awkward page turns. With a little practice, the old "German" clef (C-clef on the lowest line) becomes fairly easy to read. Full of common hymn tunes, the collection contains both chorale preludes and figured-bass harmonizations for congregational accompaniment. The facsimile edition also provides a lengthy, useful, and scholarly preface in three languages. (The liner notes of the recording incidentally reference a 1924 Bärenreiter edition.)

As previously mentioned, the *Harmonische Seelenlust* presents most of the common chorale-prelude textures: one-manual pieces, ones with pedal, some with the cantus firmus in pedal (#82), chorale fugue (#89), trio textures (#74), tenor cantus in the pedal (#92), and some with oboe (#84). Most are nearly sight-readable, while only a few trios, such as *O Gott du frommer Gott* (#80), are tricky. Not only are registrations and tempi often indicated, the works exhibit appropriate moods and aptly portray the words, such as with the change from duplets to cascading triplets on the word "Fall" of *Durch Adams Fall* (#116). Kauffmann's works certainly deserve respect and more attention from organists today, because of their musical value and usefulness to practical church musicians.

In sum, Delbert Disselhorst's recording is a highly recommended and worthy addition to any organ-music collection. It features a magnificent instrument, excellent playing, and lovely music—the more one hears, the more one wishes to hear.

—Leon W. Couch III  
Converse College

**The Organ Symphonies of Edward Shippen Barnes (1887–1958), St. Mary's Cathedral, Peoria, Illinois. Pro Organo CD 7131; <www.zarex.com>.**

*Symphonie pour orgue*, op. 18 (1918), *Solemn Prelude, Second Symphony for Organ*, op. 37 (1923).

Barnes, well known in his day, studied at Yale with Horatio Parker and Harry Jepson, then at the Paris Schola Cantorum with d'Indy and Louis Vierne. Subsequently, he held posts in various New York City, Philadelphia, and California churches, and was a member of the editorial staff of G. Schirmer.

The young British organist Simon Nieminski shows what splendid music we have here, which has been unjustly neglected of late. His playing is exactly right for the style of music, heavily reminiscent of Vierne. Movements could easily be extracted for recital or service use. Most of the organ, in unaltered state save for a new console, was voiced by Henry Vincent Willis during his time with Wicks, and is an instrument well worth hearing. The *Solemn Prelude*, about ten minutes in length, is a wonderful piece for showing off the soft stops and colors of the organ. Perhaps in this anniversary year of Barnes's death we will hear more of this laudable music. Thanks to Simon Nieminski for drawing this to our attention!

—Charles Huddleston Heaton  
Pittsburgh, Pennsylvania  
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## New Organ Music

**Mass for Dedication, Frank Ferko. ECS Publishing, No. 6244, \$12.60; <www.ecspublishing.com>.**

The organ music of Frank Ferko continues to find a place in the standard repertoire of organists around the globe. His recent composition, *Mass for Dedication*, will certainly join the ranks of works to be frequently performed in concert and church. Composed in 2002 for the dedication of the organ at Christ Church, Winnetka, Illinois, the piece is styled after the traditional five-movement organ mass; each movement is based upon a fragment of a chant by Hildegard von Bingen. (Anyone who knows the music of Ferko will be familiar with the choral motets and organ cycles also based upon the music of Hildegard.) The chant, *O orchis Ecclesia*, was composed by the abbess for a dedication service.

The opening movement of the Mass features three distinctive ideas: a phrase of the chant tune harmonized with perfect fifths, a "chromatic commentary" (to quote the composer), and a thickly-textured harmonic progression. The chant tune requires some deft finger substitutions to achieve a solid legato. The *Offertory* follows; its joyous opening fanfare is followed by another phrase of the chant tune, this time accompanied by rich, colorful parallel seventh, ninth, and eleventh chords. The middle section employs the Cornet stop (if available) for a brief solo accompanied by syn-copated chords. The third movement, *Consecration*, uses rich full-textured chords to support another fragment of the tune. The slow tempo and muted sounds of 8' and 4' reeds recall the mystical French quality one often finds in the music of Olivier Messiaen. The fantasia style of *Communion* introduces another, yet previously unheard, fragment of the chant in the pedal, accompanied by dense chords. A variation of the fragment appears later in the manuals. In the *Finale*, Ferko's contrapuntal skills and harmonic inventiveness are evident in a stately four-voice fugue, whose subject comes from the chant fragment heard in the previous section. The work builds to a brilliant close with the chant heard in augmentation supported by rich chords and a rapid pedal line. On every level, the *Mass for Dedication* satisfies both performer and audience.

—Steven Young  
Bridgewater State College  
Bridgewater, Massachusetts

**Peeter Cornet: Complete Keyboard Works. Edited by Pieter Dirksen & Jean Ferrard; Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis VNM XVII 2001; <www.kvnm.nl>.**

Originally published in 1910 in the series *Archives des Maîtres de l'orgue* edited by Alexandre Guilmant, and subsequently in 1969 as Vol. 26 in the American Institute of Musicology series *Corpus of Early Keyboard Music* edited by Willi Apel containing 11 items, Peeter Cornet's keyboard canon has recently been increased by several new works that have been added. This includes a *Fantasia on the 8th Tone*, which with its concertante bass full of roulades and leaps in the manner of an extended Basse de Trompette was almost certainly intended for performance on an organ with divided registers, and liturgical works including four verses of the *Regina Coeli* and fragments of a *Te Deum* (verses 7–10 only)—possibly intended for the performances in Brussels where Cornet was organist to the court. His music was not widely disseminated, being known from only four sources, and no piece is found

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in more than one source.

In this new edition, Dirksen and Ferrard have also included a setting of the *Aria del Granduca* that occurs in the middle of a series of Cornet's pieces in the Berlin MS 40316 that is used as the primary source, a fantasia that is untitled in the source (Christ Church Oxford CH89), but is clearly related to Cornet's *Fantasia on the 2nd Tone*, and a *Fantasia on the 6th Tone* that is ascribed to John Bull in its unique source (London, British Library MS 23623, "Messaus"); this now brings the number of pieces known to be by or putatively attributed to Cornet to 17.

The two early editions, although being extremely valuable in bringing Cornet's output to performers, contained many errors, and this new edition at last makes the works available in the standard expected from modern musicology. While the liturgical works (in addition to the new discoveries, these comprise five verses on the *Salve Regina* and a single setting of the *Tantum Ergo*) and fantasia may have been performed on the clavichord in its role as home practice instrument, the remaining works are sufficiently substantial to merit careful study by players of stringed keyboard instruments in addition to organists.

This edition opens with a *Toccata on the 9th Tone*, which, after opening slowly like an intonazione by the Gabriellis, will test the performer's skills with its virtuosic passagework and runs in thirds in either hand. This is followed by a group of six fantasias (including the one appropriate to divided registers), those on the 1st, 2nd and 9th tones being very long at 244, 245 and 254 bars respectively (numbers 2, 3, and 8 in this edition). These multithematic pieces are indeed worthy companions to Sweelinck's magisterial essays in the genre, and combine the austerity of the Italian *ricercar* with the English virginalists' figuration (it is probable that Cornet knew Peter Philips who lived in Brussels at the same time) that gives them a certain lightness and sense of forward movement.

The difficulties include passages in thirds in 16th notes in each hand as well as generally demanding figuration. They utilize traditional techniques of augmentation and diminution although not with Sweelinck's exactitude. The subject of no. 8 on the 9th tone, being taken from Palestrina's madrigals *Io son ferito* and the section "Così le chiome" of *Vestiva i colli*, is also used by Sweelinck, Scheidt, Erbach and Hassler. Fantasia no. 4 in this edition is a working of the hexachord, but unfortunately the manuscript breaks off after only 102 bars, a note in the manuscript telling us that two-thirds of the piece are missing. In bar 129 of Fantasia no. 2 the two lower parts have the notes beamed in a grouping of 3+2+3, found frequently in the contemporary Spanish composer Aguilera de Heredia; in bar 212 of Fantasia no. 3 the alto is grouped as four 16th notes + three 8ths + three 8ths, and in bar 213 there occurs a further variant of six 16ths + three 8ths + one quarter. Fantasias 5 and 6 are both on the 8th tone, and at 86 and 56 bars are very much shorter; both are based on the same subject, also used by Byrd and Philips; the treatment in no. 6 is rhythmically similar to a canzona with its half note followed by two quarters. Both finish with long scalar passages over or under held chords. The *Fantasia on the 8th Tone*, no. 7 in this edition, is, as mentioned above, almost certainly intended for divided registers or a halfstop (or, for the great majority of players, on two manuals), with two or three parts in the RH over a lively bass with scale passages and octave leaps (the fourth note in the bass should probably be an F, not D as printed). In all of the pieces in the tonal center of G the final cadence includes the leading note to the dominant (i.e., C-sharp).

Number 9 in this edition is the four-verse setting of *Regina Coeli* (one for each section of the antiphon), the first verse moving sedately until a flurry of 16th notes over a subdominant pedal, the second and fourth verses having 16th-note runs in each hand, the third, after a short imitative opening, having a florid

RH over half-note chords. This verse is well suited to being played on divided registers or two manuals. The five-verse setting of the *Salve Regina* that follows is given a more contrapuntal treatment at the start of each verse, but in the second to fifth verses there are several passages of 16th- and even 32nd-note runs, requiring great care from the performer. The single-verse setting of the *Tantum Ergo* similarly combines contrapuntal motivic treatment with figuration similar to the virginalist fantasias. The *Te Deum* fragment (verses 7-10 only) is included in appendix C. Again motivic imitation soon yields to rapid passagework, the 8th and 10th verses being suitable for divided registers. The LH from bar six of the first verse could be played on a solo stop, but since it ascends to treble D, historically two manuals would have been required. Without a composer's name in the manuscript, the editors' attribution to Cornet on stylistic grounds is quite sound.

There are two courantes, that in A minor having three variations following (the "theme," in the typical contemporary manner, is headed 1st Variation). Variation 2 contains RH eighth-note runs in thirds and plenty of 16th-note figuration; variation 3 has triadic arpeggios for the RH covering an octave and a half; and variation 4 has runs in sixths as well as plenty of 16th-note figuration for each hand, making this a demanding and substantial piece. The much

shorter Courante in G has written out varied repeats. Appendix A contains the fantasia from the Christ Church Oxford MS, but at 162 bars of movement in half notes and quarters only, this is far removed from the *Fantasia on the 2nd Tone* discussed earlier. It is, however, a useful model for the student to use to practice adding ornaments and diminutions as appropriate.

The attribution of the *Fantasia on the 6th Tone* to Cornet by the editors is discussed fully in the introduction; suffice it here to say that their arguments are compelling and that this 222-bar fantasia, full of virtuosic writing far exceeding that in the other fantasias by Cornet, is a most attractive piece, its subject bring similar to that used by Cornet in nos. 5 and 6 of this edition. Number 17 in this new edition is the *Aria del Granduca*, a popular tune set also by Sweelinck (or Scheidt) and found in Spanish and Portuguese manuscripts of c1700. At 56 bars the tune is treated twice only, and the bass in bar 15 seems suspect; however, the piece will provide good material for practicing runs.

The edition is very well printed on good quality paper, with a well-stitched binding to enable it to lie flat on the stand. The introduction provides a comprehensive discussion of Cornet's life, the sources, comments on the music itself, his relation with the organ, and some specifications of contemporary

Belgian instruments to help the performer choose how he will register these pieces today, and on the choice of instruments for interpretation. Cornet's fame as organ expert and organ builder is also documented here.

There are several pages of facsimiles and a reproduction of an engraving by van de Velde of the Brabant Court in Brussels, 1649. A second appendix gives versions with added editorial ties of the pieces from Ch89, and a third appendix gives a possible use of the pedals for the plainchant in the "O Clemens" of the *Salve*. A thorough critical commentary and bibliography complete this edition. Some pieces make use of the short octave, which will require transposition. One feature of this edition that will require close attention is the preservation of the original beaming, without editorial intervention marking groups into, for example, triplets or sextuplets or even 16th notes followed by 32nds to make up the beat correctly. Many requiring considerable study by the performer, Cornet's pieces, though few in quantity when compared to the preserved output of his Northern Netherlands counterpart Sweelinck, deserve to be far better known as masterpieces in their own right, and hopefully this excellent, albeit expensive, edition will go a long way to making this happen.

—John Collins  
Sussex, England

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# Mendelssohn's Sonata III: A Composer's View

Margaret Vardell Sandresky

In the summer of 1829, after an extended journey through the British Isles with his friend Klingemann, the twenty-year-old Felix Mendelssohn Bartholdy completed his trip with a visit in Wales, where he made sketches, now lost, of the piece he intended to present to his "dear little sister," Fanny, as a special gift for her wedding to William Hensel on October 3.<sup>1</sup>

Back in London, he met with an accident on September 17, seriously injuring his leg when he was hit by a light horse-drawn vehicle he called a "stupid little gig."<sup>2</sup> On September 25, he wrote his mother that he had "thought of a splendid idea" for Fanny's wedding piece, but now he wouldn't be able to present it until after the wedding.<sup>3</sup> By November 6, he wrote his father that he had been laid up in bed for five weeks, was just going out for his first drive, and could almost walk without crutches.<sup>4</sup>

It was during this time that he completed the proposed piece for Fanny's wedding. Since the final working manuscript is either lost or in private hands, the only available music is a sketch, now in the Bodleian Library. It is written on two staves, the bottom staff mostly blank, the top staff outlining the melody and briefly indicating the harmony.<sup>5</sup> This is unmistakably the same material that appears as the opening and closing sections of Mendelssohn's *Sonata III*. Many years later, when he was assembling material for the organ sonatas, he inserted between the sections two fugues with the chorale *Aus tiefer Noth schrei ich zu dir* ("In deep need I cry to thee") as a cantus firmus.

The outer sections form two strong A-major homophonic pillars surrounding the two inner fugues in A minor, which,

by means of their dark chromatics, jagged rhythms and tumbling 16th notes, seem contrastingly very dark and stormy. In each fugue, after the exposition for four voices in the manuals is completed, the chorale melody is introduced in the pedal as a fifth voice.

The second movement that closes the work is a simple song form. The two movements must have been conceived together, since they are dated August 9 and 17, 1844, probably while he was still vacationing in Bad Soden near Frankfurt, where his wife's family lived. The use of this particular chorale, its stark contrast to the A-major sections, and why it is spread over the two fully developed fugues are questions that are discussed in the following paragraphs.

Mendelssohn was only seven years old when his wealthy and cultivated Jewish parents had their children baptized at the Neue Kirche in Berlin. In these early years, the music and worship of the Lutheran Church must have had a profound influence on him, for his use of Lutheran chorales as well as his interest in the organ and his dazzling performances on that instrument testify to an enduring love for this music throughout his life. By the time he was twelve, he was studying Bach fugues and writing one of his own as shown in the following charming note to his teacher, August Wilhelm Bach.

Berlin, the third day of the lovely month of May, 1821.

What does the sexton say, my dear Herr Bach? Can we play this afternoon? Or is there a wedding? or a confirmation . . . Greetings to the Prelude and Fugue in G Minor. I am presently sweating over an organ fugue, which will come forth into the world within the next few days. My heart-

## Example 1

## Example 2

felt greetings to all the principal (sic) pipes, yours faithful (sic),

F. Mendelssohn<sup>6</sup>

## Aus tiefer Noth

Mendelssohn showed an early interest in "Aus tiefer Noth" by composing a cantata on the chorale in 1830, a year after his English journey. Then on his travels in 1831, he must have been particularly interested when he found a copy of the Sebastian Bach organ chorale prelude on the same melody.

He wrote the following to his sister, Fanny, on her birthday, November 14, 1831, from Frankfurt am Main:

Oh my dear little sister and musician . . . I want to give you one of the unbelievably [sic] moving Seb. Bach organ pieces which I just got to know here . . . Now play this chorale with Beckchen [another sister] . . . and think of me. . . NB. The chorale is with double pedal.

Bach composed only one chorale prelude with double pedal, so Mendelssohn must be referring to Bach's setting of "Aus tiefer Noth."<sup>7</sup>

The chorale itself, composed by Martin Luther in 1523–4, was the first one for which Luther wrote both words and music. (Example 1) The previous year he had composed his first melody, to the poem "Ein neues Lied wir heben an," after two young martyrs were immolated in Brussels, Belgium. "Aus tiefer Noth" stems from the same time.<sup>8</sup> Luther's poem is taken from Psalm 130, *De Profundis*, a psalm of redemption. Since metrical translations in English hymnals, by their very nature, cannot be specific, the following is my literal translation and, though awkward, may be helpful in grasping Luther's meaning.

### Verse I

Aus tiefer Noth schrei ich zu dir,  
Herr Gott, erhöhr mein Rufen.  
Dein gnädig Ohren kehr zu mir,  
und meiner Bitt sie offen;  
denn so du willst das sehen an  
was Sünd und Unrecht ist getan,  
wer kann, Herr, vor dir bleiben?

In deepest need I cry to thee,  
Lord give ear to my cry.  
Thy gracious ear incline to me,  
And to my plea be open;  
Then as you are sure to watch,  
What sin and lawlessness is done,  
Who can, Lord, stand before you?

### Verse V

Ob bei uns ist der Sünden viel,  
bei Gott ist viel mehr Gnade;  
sein Hand zu helfen hat kein Ziel,  
wie gross auch sei der Schade.  
Er ist allein der gute Hirt  
der Israel erlösen wird  
aus seinen Sünden allen.<sup>9</sup>

Though by us there be many sins,  
By God is much more grace.

His hand will help us without fail,  
However great the peril.  
He is alone the shepherd good,  
Who will release Israel  
From all her sins.

Bach's chorale prelude is found in his *Clavier Übung Part III* in the section of Catechism chorales, and represents the sacrament of confession and forgiveness, known in the Lutheran Church as the Office of the Keys. It is the form for the confession and absolution of sin and derives its name from Matthew 16:19 and John 20:21–23.<sup>10</sup>

Mendelssohn's early cantata on "Aus tiefer Noth," op. 23, no. 1, published in 1832, takes its pattern and style from the cantatas of J. S. Bach. It is in five movements, one movement for each verse of the five verses of text. The first and last verses are set in a simple chorale harmonization, the second and fourth are a fugue and a chorale prelude with introduction, and the middle movement is for three solo voices with chorus and organ. Although "Aus tiefer Noth" is in the Phrygian mode, the cantata is firmly in F minor, and the cadences avoid any trace of the Phrygian in their strong tonality. The contrapuntal writing is a perfect model of 18th-century counterpoint.

## The fugues of Sonata III

In the later *Sonata III*, the Phrygian character of the chorale is retained. (Example 2) Here Mendelssohn presents the chorale in the pedal transposed to A minor, inserting a B-flat before the A at the proper cadence points; and at the close of the second phrase (mm. 46–47), he uses a Phrygian cadence harmonizing the B-flat to A pedal as IV/6 to V in D minor. On the other hand, where this phrase is repeated in the second fugue, the B-flat to A is harmonized in the key of G minor as I/6 to VII/6 (mm. 69–70) and is not at a cadential point in the overall work. However, the final cadence (m. 92) is Phrygian, IV/6 to V/9, and introduces a long pedalpoint leading into the pedal cadenza.

The expositions of the two fugues illustrate two different aspects of Mendelssohn's fugal writing. (Example 3) In the first fugue, the exposition (m. 24) follows traditional fugal procedure. Scale steps 5–6 at the beginning of the subject are answered by scale steps 1–3 (m. 28). The order of entry is bass, tenor, alto, soprano. After the exposition, the chorale enters in the pedal, overlapping the last measure of the answer. The chorale is split between the two fugues. Phrase one, phrase two, and the repetition of phrase one are presented in the first fugue, and the fugue closes with a half cadence in A minor, composed of a Neapolitan sixth chord going to a dominant ninth followed by a five-measure pedalpoint.

It is worth noting that because Mendelssohn decided to make his two fugue

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WATJEN CONCERT ORGAN IN BENAROYA HALL: C.B. Fisk, 2000 PHOTO BY SEPH PARSHALL

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Example 3

Example 4

subjects compatible as invertible counterpoint and to bring them together near the end of the second fugue, he designed them both on the same vertical sonority, the V/vii7. (Example 4) Thus it was convenient to divide his cantus firmus between the fugues at a point where the dominant could function in both places, with the result that he did not follow the rhyme scheme of the text or the form of the chorale, which is abab-ccd, but split it after the repetition of the second phrase, ababcd. (See Example 2.)

In contrast to the scholarly correctness of the first fugue, Mendelssohn seems to have designed the second one with Romantic fervor, avoiding scholarly constraints and directing the performer to play with gradually more and more animation. The A-minor subject beginning on scale steps 5-6-5 (m. 58) and outlining a dominant/diminished area, tumbles down in 16th notes to C-sharp, throwing it into the subdominant key of D minor by means of this chromaticism. One remembers here that in the old modal system, D really would have been the dominant of the Phrygian on A. These events present two problems for the tonal system, solved traditionally by answering scale steps 5-6-5 with 1-3-2 and by returning the modulating subject to the proper key in the answer. Mendelssohn does neither.

Since the modulating pitch, C-sharp, is the very last note of the tenor subject, whose proper tonal answer, 1-3-2 in the alto, would force a cross relation between the C-sharp and a C-natural, the situation requires deft and imaginative treatment. (See Example 3.) Mendelssohn gives the alto a real answer (m. 60). However, in order to halt the continuous modulation of subject and answer and not stray too far from the main key, he ends his real answer by writing an F-natural instead of F-sharp, thus preparing for the third entry of the subject in the soprano and remaining in D minor. Here, one may be surprised to hear a tonal subject, scale steps 1-3-2 in D minor (m. 62); but the subject, placed now in the highest voice, sounds exciting, overarching, overreaching, and

not like a misplaced answer. The fourth entry in the bass (m. 64) is then a real answer to a tonal subject; and this upside down arrangement ending in D minor effectively prepares the two measures of chromatic secondary dominant-seventh chords leading from the exposition to the entrance in the pedal of the fourth phrase of the chorale, where he is heading temporarily for F minor.

The outer sections of Sonata III

Under analysis, the principal thematic material in the opening and closing sections of the sonata seems drawn from the opening phrase of the chorale, whose first interval of a descending perfect fifth from E to A appears, now in the key of A major and filled in stepwise, as the opening gesture of the main theme. (Example 5) This “filled in” fifth dominates Mendelssohn’s thinking here, for it occurs some twenty times during the course of this section. The same pitches also appear in measure two of the second movement. Again, in the first phrase of the chorale, the ascending leap of a fifth moving up a half step to the sixth degree of the scale may be interpreted as the interval of a sixth appearing in several places throughout the sonata. First, it occurs between measures one and two of the opening theme; second, it appears twice at the recapitulation in the pedal from low C-sharp to A and then up to F-sharp. Finally, it appears as the first two pitches of the second movement. The chorale provides one other motive. Compare the scale steps 5-6-5 in the first two measures of the chorale to the subjects of each fugue.

Such an analysis, then, shows that the entire movement, and in a broader sense the entire work, can be viewed as evolving from one theme, that of the chorale, and not from separate ideas. This coincidence presents a conundrum: did Mendelssohn either consciously or unconsciously have the “Aus tiefer Noth” chorale in his head during the closing weeks of his English journey, and turn it into a joyful bridal piece by filling in the melodic skeleton and changing the mode? Then years later, did he decide to expand Fanny’s piece into the *Sonata III*? This would explain the juxtaposition of seemingly disparate parts, the wedding piece, the chorale, and the fugues. But why put them together?

Why “Aus tiefer Noth”?

One answer may lie in the important significance the music of Mendelssohn’s faith had in his life. For example, in the top right-hand corner of many pieces he wrote “Hilf du mir” or “H.d.m.” (“Help thou me”) before he began work. According to my *Evangelisches Gesangbuch*, “Aus tiefer Noth” is the chorale for the week of the eleventh Sunday after Trinity.<sup>11</sup> Mendelssohn, in his letter of April 14, 1829 from Hamburg, where he made a visit before embarking on his first trip to England, wrote that he couldn’t comment on theatre and music in that city since everything was closed during Holy Week there.<sup>12</sup> That would place the eleventh Sunday after Trinity near August 25, just the time when he was in Wales, where he wrote a long letter to his father that day from Llangollen, in which said he had “done a little composing.”<sup>13</sup> These documents show how he could have de-

Example 5

ecided to use the chorale for that week as the basis for a triumphant expression of joy celebrating Fanny’s marriage. Years later, as he assembled the sonatas, remembering the relation of the chorale to Fanny’s piece, he added two fugues over the same chorale.

Why two fugues rather than just one? Could it be that Mendelssohn was thinking of the two fugues as a memory of the two young martyrs who influenced Martin Luther’s first complete chorale, “Aus tiefer Noth”?

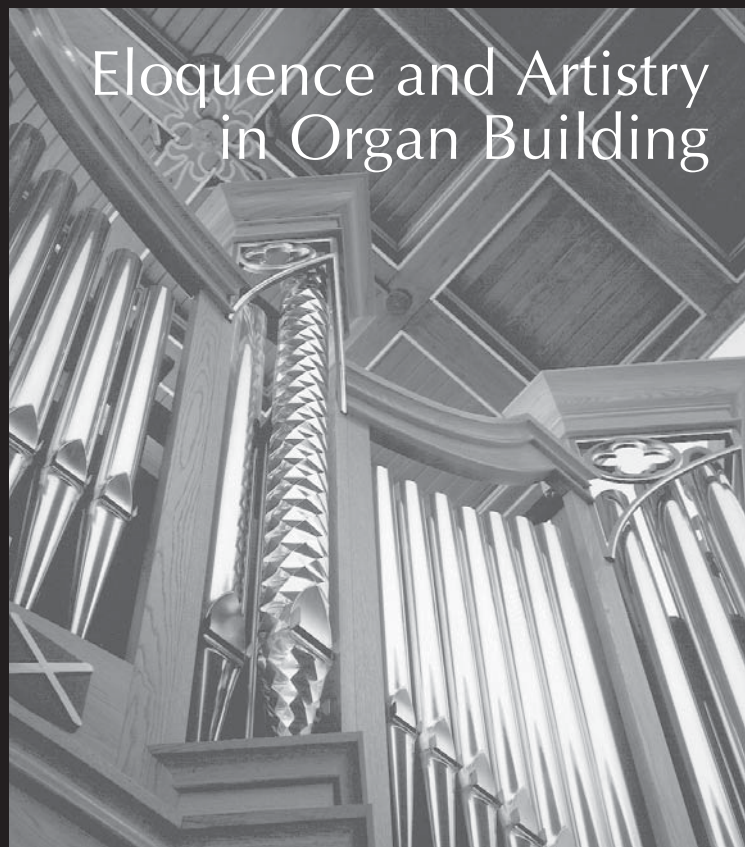
Margaret Sandresky is a graduate of Salem Academy and College with a major in organ performance. She earned a master’s degree in composition with a minor in organ at the Eastman School of Music, and later received a Fulbright Grant for the study of organ with Helmut Walcha at the Hochschule für Musik in Frankfurt am Main, Germany. She has held positions at the Oberlin Conservatory of Music, the University of Texas at Austin, the North Carolina School of the Arts, and at Salem College where she is Emeritus Professor of Music.

Her articles have been published in The Journal of Music Theory, Music Theory Spectrum, The American Liszt Society Journal, Ars Organi, and The American Organist. Her seven volumes of organ music are published by Wayne Leupold Editions, and her anthems

are published by Paraclete Press. In 2004, she received the Distinguished Composer award given at the AGO convention in Los Angeles, and in 2006 was honored by St. Andrews College with the Sam Ragan Award for distinguished service to the Arts in North Carolina.

Notes

1. Craig Tomlinson, trans., *Mendelssohn, a Life in Letters*, ed. Rudolf Elvers (Fromm International Publishing Corporation, 1984, New York, NY), p. 290.
2. *Ibid.*, p. 100.
3. *Ibid.*, p. 104.
4. *Ibid.*, pp. 108–09.
5. William A. Little, ed., *Felix Mendelssohn Bartholdy Complete Organ Works*, Vol. II, The Berlin-Krakow Manuscripts (Novello, London, England, 1989).
6. Tomlinson, p. 4.
7. *Ibid.*, pp. 169–170. *Wir glauben all’ an einen Gott, Vater* (BWV 740) also has a double pedal, but is of doubtful attribution.
8. *Evangelisches Gesangbuch: Ausgabe für die Evangelische Kirche in Hessen und Nassau* (Verlag der Evangelische Kirche in Hessen und Nassau, Darmstadt, Germany, 1950), p. 616.
9. *Ibid.*, pp. 195–196.
10. *The Holy Bible*, King James Version.
11. *Evangelisches Gesangbuch*, p. 195.
12. Tomlinson, p. 57.
13. *Ibid.*, p. 90.



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# The Origins of Seewen's Welte-Philharmonie

David Rumsey and Christoph E. Hänggi

## Background

The Welte Company was a German firm, first established in 1832 at Vöhrenbach (in the Black Forest) by *automata* manufacturer Michael Welte (1807–1880). About 1865 he moved to Freiburg im Breisgau and registered there as *M. Welte & Söhne*. During the remainder of the 19th century, the firm expanded considerably and became particularly noted for its orchestrions. In 1904 Edwin Welte (1876–1958, grandson of the founder) invented the *Vorsetzer*, and from that the famous Welte-Mignon player-piano was developed, appearing on the market in 1905. This rather arcane piano technology was adapted to the “Welte-Philharmonie-Orgel” (known as the “Philharmonie” in the USA). By 1909 a recording organ had been built for Welte’s studios in Freiburg. The Philharmonie was displayed in November 1911 at the Turin Exhibition in Italy. Welte successfully went on to market player organs, cinema organs, cinema player organs and, later, when that market contracted during the 1930s, church organs. They issued punched paper roll recordings dated between 1912 and 1930 of performances by the great organists of the day, and sold them with considerable commercial success. From 1865–1917 they also ran a branch in New York (*M. Welte & Sons*) under Emil Welte (1841–1923, eldest son of the founder), but it was closed during World War I as an “alien enterprise.” Edwin Welte’s sister, Frieda, married Karl Bockisch (1874–1952), who was active in the firm from 1893 onwards. He later assumed a leading role and became a partner.

Player organs became status symbols of the rich. They were the epitome of home entertainment in their day and, along with orchestrions, were manufactured in both Europe and the USA by a number of specialist firms. Welte instruments were installed in homes, palaces, schools, department stores and one was apparently even in a luxurious “house of pleasure” (the Atlantic Garden orchestra). Apart from Europe and the USA, Welte’s market is known to have extended to Turkey, Russia, China and Sumatra. The Sumatran instrument was broken up and lost in 1985.

Around 1926 Welte began to be threatened by a rapidly growing radio and recording industry. Business declined so much that in 1932 the firm only narrowly escaped bankruptcy. At this time they were also engaged in a collaboration with the Telefunken Company involving the development of electronic organs, using analog sampling, glass plates and photocells. It was a prophetic development for that time. The collaboration had to be terminated because Edwin Welte’s first wife, Betty Dreyfuss, was Jewish. Had Welte been successful, they might well have eliminated the Hammond organ from the pages of history.

World War II finally precipitated the total demise of the firm. Apart from being blacklisted by the Nazis, the Freiburg premises—all but a few scraps of stock, instruments and historical documents—were annihilated by Allied bombing in November 1944. The ruined Welte factory was something of a landmark next to the Freiburg railway station until the mid-1950s. No trace of it remains today—a housing estate replaced it.

## Time lines

### 1902–3

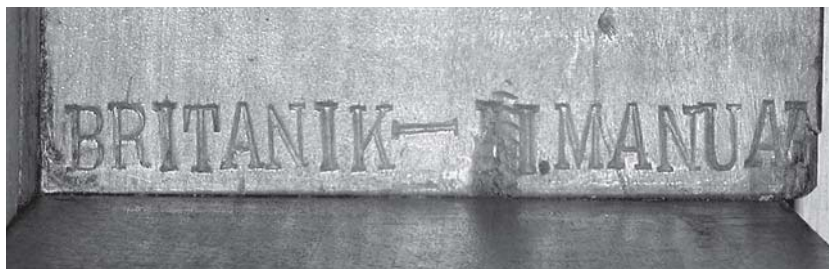
*Olympic* and *Titanic* were first planned. Orchestrions and other mechanical musical instruments had long been available.

### 1908

December 16: *Olympic*’s keel was laid.



Michael Welte



One of the “Britanik” inscriptions found in the Seewen organ

### 1909

Welte’s first Philharmonie recording organ was built in their Freiburg studios.

March 31: *Titanic*’s keel was laid.

### 1910

October 20: *Olympic* was launched.

### 1911

May 31: *Titanic* was launched; *Olympic* was delivered to the White Star Line.

November: the Philharmonie was publicly demonstrated at the Turin exhibition and the company’s order book opened.

November 30: *Britannic*’s keel was laid.

### 1912

April 1: *Titanic*’s trials first were scheduled.

April 15: *Titanic*’s sinking.

Work ceased on *Britannic* pending the *Titanic* inquiry, after which some changes to design were made, mainly safety items.

Welte first made their Philharmonie available in a range of specific models.

### 1913

Welte consolidated their organ designs, including modifications to their 1909 Freiburg recording organ, possibly on advice from Edwin Lemare (Kurt Binniger, 1987). Variant models became available in the same year, including the largest, as represented by the Seewen instrument, whose specification well matches the Freiburg re-

just come out of their development stages in 1912, and the Seewen instrument was definitely known to have existed by 1920. Internal evidence such as specification, roll formats, pipe construction, comparison with similar instruments and known availability led us to moot a dating of about 1913 as most likely.

It is a variant of Welte’s “Grundmodell V–VI,” having a two-manual and pedal console with stop tabs and a roll-mechanism for automatic playing. From 1920 it is well documented. However, signposts to its pre-1920 history turned up in the course of restoration work during March 2007. In cleaning some normally unseen wooden beams around the original windchests, the word “Britanik” was found inscribed in four places. By late May 2007, more inscriptions were found, bringing the total to six.

The console is not, or not completely, original. An earlier console would naturally have been modified or even replaced in 1920 or 1937 when the organ was slightly enlarged. The present console, however, gives the impression of having re-utilized at least some of the earlier components.

## Organs aboard ships

During the mid-19th century, beginning with calliopes, keyboard musical instruments increasingly came to be featured on the river boats, yachts and ocean liners of Europe and North America. Jules Verne’s 1869–70 novel *Twenty Thousand Leagues under the Sea* contains a reference to Captain Nemo playing a pipe organ installed on his ship *Nautilus*. From fiction to fact took a little time. Harmoniums and grand pianos were featured in such vessels as the Cunard line’s *Campania* and *Lucania* (both 1893). *Campania* even had false pipes arranged, as was sometimes the custom with harmoniums, to make it look like a pipe organ. The race for luxurious on-board musical entertainment was gradually intensified. It became a serious pursuit in the greatest luxury liners of the early 20th century. In their catalogue of c1913–14, Welte identified and illustrated a number of piano and organ installations, including player pianos such as the Welte-Mignon, aboard yachts and ships. Their New York branch installed at least one orchestrion, “operated by electric motor,” aboard the *Pocahontas*, an American river boat.

But the largest of ships’ organs was destined to be the *Britannic*’s organ. Others, mainly on vessels of the White Star Line or Lloyds, but including some private yachts such as Howard Gould’s steam yacht, “Niagara,” which also featured a Philharmonie, are well chronicled in these catalogues. The Aeolian company was also involved in ships’ organs. Documents exist showing that the *Britannic* was originally intended to have a player organ from Aeolian.

Of the White Star Line’s three great “Olympic” class ships—*Olympic*, *Titanic* and *Britannic*—there is neither evidence nor suggestion that *Olympic* ever had an organ. With the later ships, however, there are different stories to be told.

## Titanic

On-board entertainment was an important item in the inventory of luxuries aboard these ocean liners. *Titanic* had no less than four uprights and one grand piano. In the light of this, oft-repeated suggestions that “an organ” was planned, built, or even installed aboard *Titanic*, cannot be ignored. There are said to be survivors’ reports of an organ that “played” (Internet Site 1—see below). The detail is vague and the report is seriously questioned. If it has any credibility at all, then we might extract from it that “played” might suggest an orchestrion aboard. It does not discredit

ording organ of 1909. Manufacture began in earnest. This gave ample time to build *Britannic*’s organ. Since work on the ship was delayed, even more time became available.

### 1914

February 26: *Britannic* was launched and her fitting-out begun.

July 28: beginning of World War I.

August: the ship became subject to requisitioning by the Admiralty; work was again “slowed.”

### 1915

May: mooring trials were undertaken; *Britannic* was on standby for military service.

November 13: *Britannic* was officially requisitioned as a hospital ship and fitted out accordingly.

December 11: *Britannic* sailed to England and entered service on the 23rd.

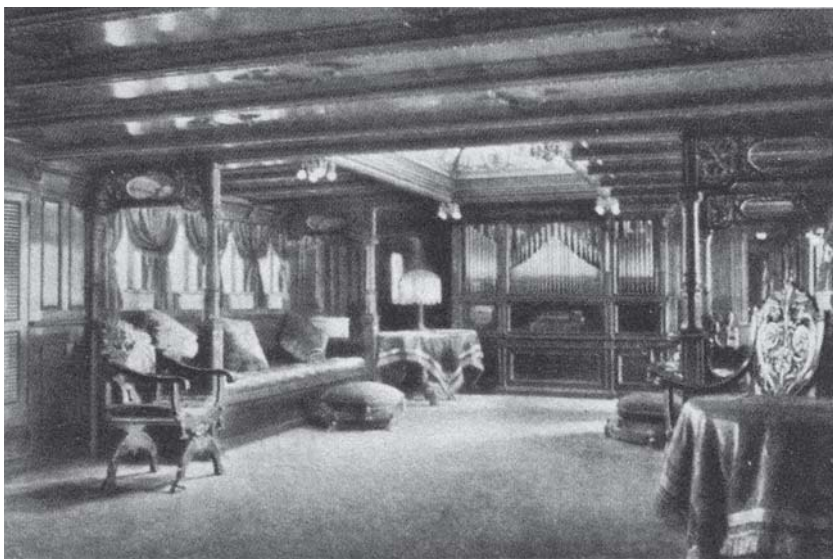
### 1916

November 21: *Britannic* hit a German mine and sank off the Greek island of Kea (Tzia) in the Aegean Sea.

## The Seewen Britannic organ

Until recently it was unclear exactly when the organ now preserved at the *Museum für Musikautomaten* was originally built. The museum contains a major collection dedicated to mechanical musical instruments and musical automata, and is located at Seewen, Switzerland (<http://www.landesmuseen.ch/e/seewen/index.php>). 1912–1920 were the considered limits since such instruments had only





Welte-Philharmonie aboard the "Niagara," a luxury yacht belonging to Howard Gould

other reports, although a second instrument aboard is highly unlikely and has never been suggested. If an organ was installed, then it now lies with the wreck and all claims of a surviving instrument "built too late" are completely errant.

There is an interesting consistency in perpetuation of a belief that the *Titanic's* organ was not completed in time for the voyage. A number of collections in North America and Europe possess orchestrions claimed to be "built too late to share the ship's fate." Certainly, if there is any element of truth in this, then it was probably an orchestrion. These were available for decades before *Titanic* was conceived. The *Deutsches Musikautomatenmuseum* at Bruchsal in Germany has one. It is sometimes claimed that an undated letter from Ilse Bockisch (widow of Karl, his second wife, married in 1932) associates it with *Titanic*. The letter leaves many unanswered questions.

Suggestions have been made (Internet Site 1) that a Philharmonie was originally intended for *Titanic*. Welte's Philharmonie was not offered for sale until some eight months after *Titanic's* launching. A specific model was further out of the question until immediately prior to *Titanic's* sea trials. The idea that Welte catalogue illustrations (see later) were of a Philharmonie organ aboard *Titanic* is thus ruled out by the time lines. The earliest known illustration is from 1913-14, well after *Titanic's* sinking. If there is any credibility at all here, then the only possibility was an installation after the maiden voyage.

Most evidence points against an organ or orchestrion ever belonging to *Titanic*. Expert researchers, such as Günter Bähler and Mark Chirside, have looked into this matter exhaustively. Both are emphatically of that opinion.

#### Britannic

By contrast, evidence for an organ intended for *Britannic* is overwhelming. There is an interesting existing reference to an Aeolian organ with two chests for music rolls in the *Britannic's* specification book. There is no evidence that these plans ever proceeded. Illustrations in Welte's catalogues are renderings that are so accurate that they appear to be or have been made from photographs. The firm variously identifies them as "Welte-Philharmonie aboard a large English steam ship" and "Welte-Philharmonie aboard S. S. Britannic." Surviving architects' sketches, now preserved in the Ulster Folk and Transport Museum, show exactly the same organ case in the stairwell area of *Britannic*. The ship's plans allocate this space as "ORGAN." Seewen's organ has "Britanik" inscribed in at least six places.

The dimensions of the original Seewen organ have been carefully checked against the ship's plans. It fits exactly into the space allocated.

#### Time and space considerations

What was possible? Plans survive for all three ships showing their main stairwell areas. These are virtually identical, except that on *Britannic* a rectangular space identified with the word "ORGAN"

was added, jutting out into the stair area. Any of these three ships could easily have had this modification, but only plans for *Britannic* include it. A Philharmonie Grundmodell V-VI could have fitted into this space on any of them.

Orchestrions generally take little more ground space than an upright piano. They typically had about 260 pipes, whereas a Philharmonie V-VI could have over 2,000 pipes. Orchestrions and salon organs the size of Bruchsal's (and the other *Titanic* claimants seem to be of commensurate size) could have been placed almost anywhere aboard these ships. These would not have required identification in architects' plans; detailed accommodation plans show nothing of this kind.

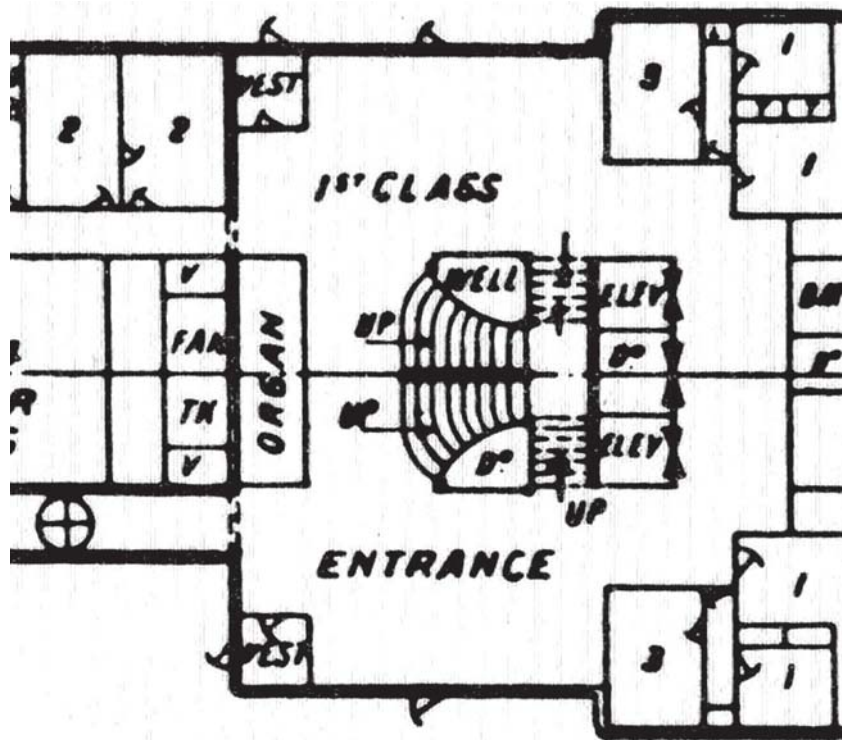
Even assuming for a moment that the reports of a Welte *Titanic* organ were true, which organ was too late? Certainly not one of their mass-produced instruments. Orchestrions, having been in production for years, should either have been in stock or available on very short notice. This meant that delivery of such a salon organ should have been easily achievable. It could not be entirely ruled out that delays in development of the Philharmonie might be the issue here. For what it is worth, Ilse Bockisch's letter describes a failed attempt to deliver "an organ" to *Titanic* at Southampton. Her letter leaves open too many questions to be trusted as a basis for firm conclusions in this context.

We must conclude that Jules Verne's idea was best going to be realized with *Britannic*.

#### Discussion points

A Welte catalogue of around 1914 has an illustration captioned "Welte-Philharmonie-Orgel an Bord eines grossen engl.[ischen] Dampfers" ("Welte-Philharmonie aboard a large English steamer"). The vessel is not identified by name. The illustration is very lifelike, although some background detail differs from the known architecture of the ship. Another Welte catalogue from about this time reproduces this but now unequivocally identifies it as "WELTE-PHILHARMONIE-ORGEL auf S. S. Britannic der White Star Line" ("Welte-Philharmonie on the White Star Line's steam ship Britannic"). (See page 26.) The architect's sketch in the Ulster Folk and Transport Museum and the Welte illustrations show identical organ casework. These all clearly identify ship, organ, size and placement. They show the casework fully in place. Both captions expressly state that the organ was "aboard." This suggests its presence behind the case. Since a responsible and proud firm repeated this in at least two catalogues, it can leave no doubt that the organ was a Philharmonie and that it probably was installed. No final proof either way is yet to hand.

Time lines easily allow this. By February 1914 there was ample time to build and transport the organ. By the end of July there was also time to install and remove it. The illustrations appear to have been the property of Welte themselves, so all evidence points to the instrument being at least in preparation for, or process of, installation by summer 1914.



Britannic's plan with organ shown (provided by Simon Mills)

The two-story space near the stairs offered ideal dimensions for an organ the original size of Seewen's. *Britannic's* Philharmonie could easily have been finished in Freiburg by late 1913 and moved to Belfast, arriving sometime between March and July 1914. We do not know whether the main staircase was installed before then. The portrayed roll player hints at a console and possibly the wind apparatus being located underneath, with windchests and pipes on top. The apparent width of the roll in the illustration lines up well with the dimensions of Welte's Philharmonie V-VI rolls: the paper was 390mm wide and there were flanges on either side.

Welte may well have used a hybrid pneumatic-electric action. The company is reported (Binninger 1987) to have

used electric actions in "larger organs" and "where consoles were detached." Welte had developed electro-pneumatic actions as early as 1885, one of the first firms ever to master this technology. Arguments in favor of a fully pneumatic original action also exist. The two main manuals of the almost contemporary three-manual organ at Tunbridge Wells (see Appendix) are pneumatic. Although it is unclear until 1937, the Seewen organ does appear to have always had a hybrid action. Experts such as Peter Hagmann fully acknowledge this possibility and, having searched, can find nothing to disprove it.

Another photograph, from 1916, shows *Britannic* fitted out for wartime service. Explanations accompanying this photograph refer to a very basic state of

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From a Welte catalog about 1914 (provided by the Augustinermuseum, Freiburg)

furnishing—just white-painted metallic walls. Woodwork from the stairwell later appeared as collectors' items. Stored items from the ship were publicly auctioned in Belfast in 1919, and many are still preserved in private ownership. This indicates that the internal outfitting of the ship was probably advancing at the time that possible requisitioning became an issue during August 1914.

Although the Welte catalogues show the roll-playing mechanism, no keyboard is apparent. This might lead to a belief that this instrument was a large orchestrion. However, Welte calls it a Philharmonie. This

specifically meant that it had a keyboard. The ship's plans unequivocally identify its space as "organ." It is instructive to compare the design with the Welte-Philharmonie at the Salomons Centre, Tunbridge Wells, England. This has pipes above and console below, flanked by pillars. The console is on the inside, screened off from the auditor. It is exactly the arrangement with Welte's organ for *Britannic*, only decorative details differ and the specifications are very similar.

#### Installation aboard *Britannic* 1914

The overall period during which the



Wolfgang Rehn (Orgelbau Kuhn), Heinrich Weiss, Christoph E. Hänggi, and David Rumsey

organ could logically have been installed was February 26 to late summer 1914. This is far more time than an installation would have required. *Britannic*'s final requisitioning theoretically allowed until November 1915 for de-installation, although Welte staff could hardly have remained or returned then. We do not yet know if anybody from Welte was in Belfast, so we simply cannot say if installation was proceeding or completed before late July 1914. Welte's illustrations and captions *prima facie* support the notion that it was.

If Karl Bockisch was in Ireland for the installation, then he may have had to return quickly to Germany with the imminent outbreak of war. Edwin Welte was pursuing an extremely busy traveling schedule, especially across the Atlantic, although he was known to be "in England" (which could include Northern Ireland) at about this time. In 2005 some missing documentation that might clarify the firm's travel arrangements came into the possession of Gerhard Dangel of the Augustiner Museum, Freiburg, but it has so far proven inconclusive. There is evidence that the Welte family traveled on the German steamer, the *Kronprinzessin Cecilie*, in September 1912 (this ship also had a Welte-Mignon piano aboard), but no records have yet been found clarifying the movements of Welte employees. Since they were quite itinerant, we must assume these records are now missing. Further clarification as to whether Bockisch or his team were ever in Ireland seems now dependent on finding something of this kind or from dives to the wreck planned for 2008.

Welte staff would rapidly have found themselves behind enemy lines by July 28, 1914. The inscriptions "Britannik" and "Salomoons" in the Salomons Centre organ at Tunbridge Wells make it clear that Welte identified their clients and organs in this way, a practice already established for their pianos and pneumatic roll player devices.

#### 1917–19

There is a lack of surviving documentation that might indicate the fate of the organ between 1914 and 1919. Since *Britannic* sank in 1916, the organ could not be returned to her. After the war, in the natural course of events, ownership and other details had to be sorted out. White Star Line—no doubt in some disarray with the loss of two of its three most prestigious ships—had no further use for it. So the instrument (with or without casework) would have been available for sale, presumably around 1919, allowing for decisions, communications and paperwork (and possibly transportation back from Belfast).

There were negotiations between shipping company, state and insurance brokers that lasted until 1919 when final damages were paid and an auction of remaining items took place. The organ, being a part of this, would not have been available for sale until all was finalized. It probably elucidates the timing of its sale in 1920. As far as we can currently ascertain the organ was not mentioned in the inventory of items for auction in Belfast

mid-1919. A Steinway piano thought to have been lost with the ship, was found after government compensation for the ship's loss had been agreed in 1917. It was then offered for sale "as Admiralty property," after which all traces of it disappear. An organ would have been even more obvious. We can only assume that the organ was not part of the compensation negotiations and therefore was either still or once again in Welte's possession in Freiburg in 1919.

#### From 1920 onwards

Around 1920, an organ was sold by Welte to Dr. August Nagel (1882–1943) for his residence. Nagel began a highly successful camera manufacturing business in 1908 that later became the "Contessa" brand. He was a great music lover and lived in a magnificent villa in Stuttgart. In 1926 his business went to the Zeiss-Ikon concern. In 1928, he founded another camera manufacturing company that flourished in spite of hard times. This was taken over by Kodak in 1932. No photographs have yet been located of the instrument in Nagel's possession. Indeed, the apparent absence of even one photograph of this organ is curious for a camera manufacturer: one reason could be that the organ simply was not visible and had no casework to photograph (see later). It seems that the new owner had two small supplementary windchests built to accommodate some additional stops.

Nagel returned the organ to Welte in 1935 for reasons that are now unclear. In 1937, after work on it in their Freiburg workshop, Welte sold it on to Dr. Eugen Kersting (1888–1958), owner of "Radium GmbH," an electrical manufacturer. Werner Bosch (1916–92), German organ builder, worked on it as a young employee of Welte's at the time. It was installed in the Radium Company's Concert and Meeting Hall in Wipperfurth, Germany. Changes were made at Kersting's request—mainly two reed ranks added and some interesting but small concessions made to organ reform movement principles. Once again modifications to suit a client were a normal part of Welte's operation. The original Wienerflöte was replaced by a Harmonieflöte (also by Welte), and somewhat miraculously all pipes of both stops have survived. The Wienerflöte can now be returned to its proper (and original "*Britannic*") configuration. There was again no sign of earlier original casework: a simple but elegant wooden grille appeared in Wipperfurth.

Towards the end of World War II, in 1945, water damage occurred as a result of bombing. The instrument survived this quite well and was offered for sale through Werner Bosch during the 1960s. No buyers were forthcoming. In 1961 it was used to make an important LP recording, issued in English-speaking circles as *Reger plays Reger*. The organ was selected as the best available for this purpose, having a specification capable of closely reproducing organists' registrations on the original Freiburg recording organ.

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The restored organ in its new environment at Seewen

By 1969, after the meeting room had been turned into a storeroom and the organ had become an encumbrance, it was to be sold for scrap. Heinrich Weiss-Stauffacher (\*1920), who owned a collection of automatic musical instruments that later formed the basis of the Seewen collection, was informed. He acquired the organ at the last minute and, in somewhat dramatic circumstances, packed and moved it carefully to its present home. There, after renovation, its re-inauguration was celebrated on May 30, 1970.

During its removal to Switzerland, Bosch's experience was critical in ensuring its preservation and proper functioning. He and Basel organ builder Bernhard Fleig helped Weiss with the re-installation and subsequently also its maintenance. Apart from normal wear and tear, the organ has remained in good original condition, with few losses or changes.

#### The restoration

Years of investigation into these instruments (and submissions from experts and organ builders) began in 1998 with the Seewen organ's removal and storage while the museum prepared for extensions. These created much needed additional space, partly to properly accommodate and display the organ.

The restoration contract was awarded to Orgelbau Kuhn, Männedorf, in 2006. In early 2007, in the course of restoration, the "Britannik" inscriptions began to show up around the original windchests. The beams were carefully checked to see if they might have belonged to another organ. However, all experts—two highly experienced organ builders, the museum director, its conservator and the organ consultant—independently concluded that the beams and the organ were part of the same original instrument.

Very few relevant Harland and Wolff (shipbuilders of Belfast, Ireland) and essentially no Welte records have survived. However, all evidence overwhelmingly points to the *Britannic* and Seewen organs being one and the same instrument, little changed in its 90 years of existence. The *Britannic's* pipework, windchests, console and possibly the action are all either fully original or have been only slightly modified, overwhelmingly by Welte themselves. The organ's 1920 and 1937 forms are fully valid Welte configurations, developed out of their Grundmodell V-VI. In the few cases of missing or damaged pipework, replacement has been arranged with surviving original Welte pipework or pipes carefully reconstructed to the firm's manufacturing methods and standards.

The Seewen/Britannic organ is today probably the most typical, intact and best preserved of its size and kind. So far as is currently known, there is only one other Philharmonie of comparable size, Freiburg manufacture and with tonal resources capable of doing justice to the full-sized rolls (Tunbridge Wells, see Appendix below). The collection of rolls at Seewen—nearly 1,300 of them—is well in excess of any other existing collection currently known.

#### The fate of the organ's original casework

Welte's case designs are not noted for standardization, although stylistically they are mostly consistent with their epoch. Cases and organs are sometimes sold separately. No surviving organs or photos show other Welte instruments with casework in the style of *Britannic's*.

Welte also specialized in installations in basements, attics and "adjacent rooms," the organs speaking through holes in walls or floors. This may well have been the reality with Nagel's residence and might explain a lot in this connection—e.g., the suitability of an organ on offer without a case and the absence of case photographs. Since the Philharmonie was totally enclosed in a swell-box, façade pipes, where they existed, were always "dummies."

Was the casework removed with the refit to a hospital ship? The photo of the bare-walled area can but indirectly suggest that it was not there. Simon Mills's *Britannic* Foundation, now owners of the wreck, believe that whatever was installed—probably not much—was simply covered up and left in place. Reports of Jacques Cousteau's divers who went down there in 1976 could point to the organ case still being present. They identified "an organ" and reported "metal organ pipes." The value of these reports has been questioned—indeed the rendering published by Welte in their catalogues hints at wooden pipes or just simple slats of wood, "pipe look-alikes." If the Cousteau report turns out to be true, then that could hint that the organ was at least partially installed when hostilities began.

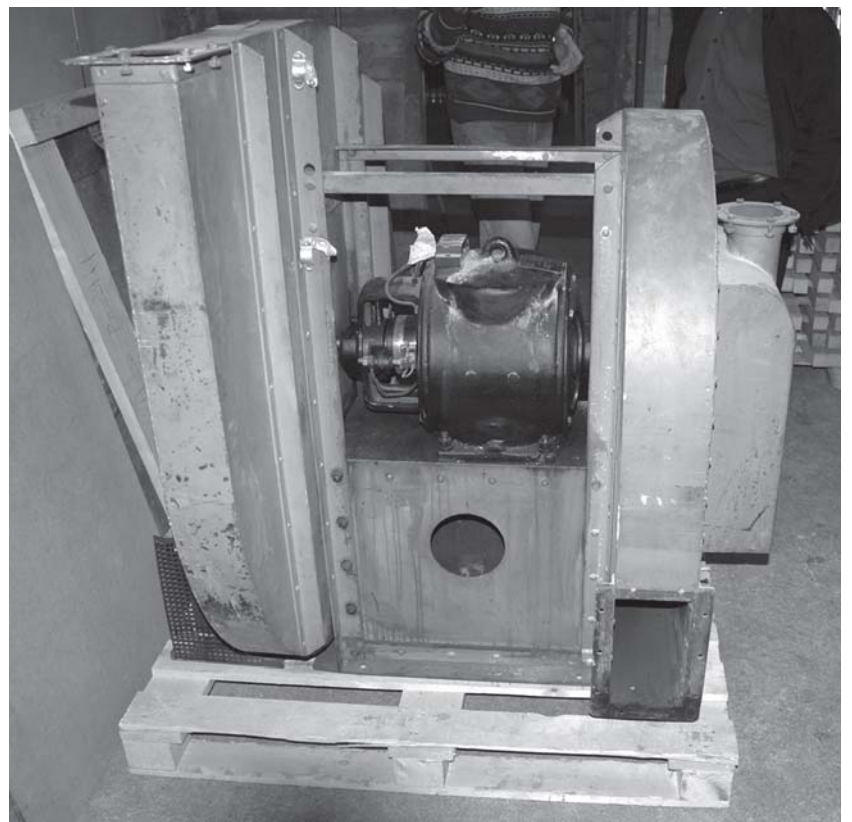
An exhibition in Kiel, Germany in mid-2007 reconstructed the *Titanic's* stairwell. Given that the three ships' designs were essentially identical here, it was clear that the organ could be installed or removed with its façade in place. Being a totally enclosed instrument, the façade was purely decorative. The *Britannic* Foundation has undertaken more recent dives to the *Britannic* wreck and is currently planning another for about mid-2008 when currents are favorable. The area where the organ was to be placed will then be very closely investigated.

Effectively, *Britannic's* casework has now completely disappeared. It is either, as per the Cousteau hint, barnacle-encrusted some fathoms under the Aegean Sea, or it was destroyed, saved in an unknown location, or broken up for use in other organ façades.

#### The motor and blower

Speculation of wind-raising using *Britannic's* steam power sometimes arises (Internet Site 3). The availability of electric power, and potential evidence of a possibly original blower and electric action argue very strongly against steam. In fact, steam was rarely used as motive power for organ blowing. Even then it was associated more within the period of 1812–85 than the early 20th century.

An old motor and blower has survived with the organ. No dates are evident. The motor is rated at 220 volts DC and was made by Meidinger of Basel. The firm was established in the late 19th



Motor and blower awaiting restoration

century and located not far from Welte in Freiburg. Their records only date back to about the 1960s. From its serial number, we only know that it was certainly made before then. Both motor and blower are being restored as part of the historically conscious approach to the project. It is interesting to observe that it is rated at 220 volts DC and the ship's electric supply came from four 400 kW steam generators, each providing 100 volts DC. Expert opinion informs us that the voltage difference from running two generators in parallel—sensible electrical engineering with two in parallel and two in series—to provide 200 volts is not critical to the operation of this motor.

The organ's wind supply is designed as a regulated system and virtually never needs the full amount of wind (over-) supplied by the blower. Two experts also independently estimated that the motor itself is "probably early 20th century." Thus, it is just possible that this motor and/or blower could have come down from the original *Britannic* installation.

From about 1885, a growing preference for power reticulation using alternating current was beginning to overtake that of direct current. By 1913–1914, AC might normally have been the prime choice for such a motor, but the fact that the ship's supply was DC must have determined a DC motor. This further

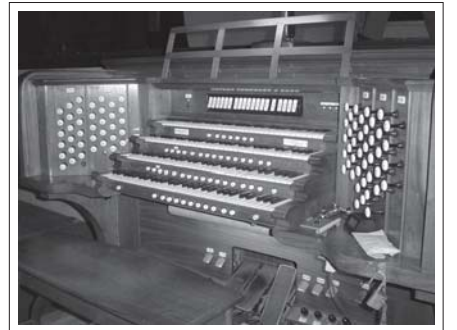
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supports the possibility that the surviving blowing installation at Seewen could have been that of *Britannic*. ■

## Appendix

### Seewen and similar known surviving Welte-Philharmonie player organs

Full 150-note functioning Welte player mechanisms appear to survive in no more than ten organs worldwide. Details are scarce, so only tentative information can be offered as set out below. In the September 2006 issue of *Mechanical Music*, Durward R. Center published an article entitled "Welte Orchestrions / The Age of Opulence." In it he reports that only two "fully pneumatic" organs (of an equivalent type to Seewen) still exist. Some of Welte's organs originally had hybrid pneumatic-electric actions, so the field might be extended slightly in this direction without conflict to the general notion of a "Welte-Philharmonie." (The term "pneumatic organ" is sometimes used to indicate that a player mechanism was attached; cf. "pneumatic" when used to differentiate action types, e.g., electric, electro-pneumatic, mechanical.) Welte's Grundmodell V-VI had a basic specification of about 23/II+P (23 stops, two keyboards and pedals). The Freiburg recording organ after 1912-13 was about 28/II+P. A degree of discreet borrowing and extension was normal practice in all of these instruments (and less "discreet" in smaller organs and orchestrions). As far as we are aware, however, of Welte's full-sized (with 150-note tracker bars) roll-playing organs left in the world today, only about eight seem to be of original Freiburg manufacture.

### Seewen

The Seewen basic specification after 1937 is 37/II+P. (With retention of both Harmonieflöte and Wienerflöte, the 2007 specification became 38/II+P.) This includes extended and borrowed ranks normal to Welte practice. Stop nomenclature is German; the stop-tabs are uniform and fit comfortably across the top of the keys, although some of the new stops added have been placed out of sequence to the right of the earlier stop-tabs. This suggests that the basic console dates from earlier and was only modified in 1937. A collection of about 1,300 rolls is associated with this organ. Organists include Harry Goss-Custard (150 rolls), Edwin Lemare (87), J. J. Nater (84), Paul Mania (76), Kurt Grosse (58), Alfred Hollins (47), Joseph Bonnet (44), William Wolstenholme (39), Walter Fischer (37), Eugène Gigout (35), Thadäus Hofmiller (31), Herbert Walton (30), William Faulkes (29), Samuel A. Baldwin (26), Clarence Eddy (20), Karl Matthaei (17), Franz Joseph Breitenbach (16), Alfred Sittard (15), Paul Hindermann (13), Marco Enrico Bossi (12), Max Reger (11), Marie-Joseph Erb (11), Günter Ramin (8), Karl Straube (7), and Marcel Dupré (7), among others.

### Tunbridge Wells

Residence of David Salomons, Salomons Centre, Tunbridge Wells, England. This organ also dates from c1913-14 and is virtually a twin to that at Seewen. The basic specification is 27/II+P, pneumatic player, pneumatic action. It has, however, a third manual, an Echo division of five stops (remotely placed with electric action), bringing it to 32/III+P. Extended and borrowed ranks normal to Welte practice also exist here. A most valuable

survivor, its basic specification includes the full Philharmonie Grundmodell V-VI stops, with resources that sometimes differ slightly from Seewen's. Apart from the Echo-division, the percussion accessories in particular show some variance, e.g., "tubular bells" in place of Seewen's "Harfe" and "Glocke" registers. The console was required, as per the contract, to be modeled on English systems—pistons rather than fixed combinations, manual compasses reaching to 61 notes instead of 58, stop-knobs rather than rocker-tabs, and the stop nomenclature is entirely English. There is no crescendo pedal. Even so, the general size and layout is remarkably similar to Seewen's. It plays rolls of two sizes, accepting also the Welte #10 orchestrion rolls, the largest orchestrion rolls Welte ever made, and is apparently the only player for them still functioning. A collection of about 150 full-sized Philharmonie rolls is associated with this organ. See website: <<http://www.maestro.com/US/welteinstruments.html>>.

### Other instruments

- a 25/II+P Welte-Philharmonie, from a collection that belonged to Jens Carlson, is now in the Mechanical Musical Instrument Museum at Elm, Germany (Stiftung Museum mechanischer Musikinstrumente Königslutter am Elm).

- formerly at Linz am Rhein, Germany. Also a smaller Philharmonie organ than Seewen, 21/II+P, recently moved to the USA. This organ was used for an EMI CD recording set issued as 7243 5 74866 2 0. It was built in 1925 for the Villa of Lady Burton of England in Cap de Antibes, southern France. Horst King und Sohn restored it for the Linz Museum in 1984/85. Laukhuff of Weikersheim delivered a purely decorative case for it.

- *Siegfrieds Mechanisches Musik-kabinett*, Rüdesheim, Deutschland. The console has the Freiburg firm's nameplate attached. Two of Wendel's publications give "around 1922" as its date of construction. 21/II+P with "Harfe und Glocken." Currently "partially restored."
- *Deutsches Musikautomatenmuseum* at Bruchsal (in the "Welte-Saal.") As well as the so-called *Titanic* organ, there is a 20/II+P Welte-Philharmonie dating from 1924 in this collection. See their website: <<http://www.landesmuseum.de/website/>>.

- The Schloss Meggenhorn instrument near Luzern in Switzerland. 19/II+P (with borrowing and extension) probably built 1915-20. An associated roll collection of 104 items features Max Reger, Karl Matthaei, Eugène Gigout, Marcel Dupré and others. The instrument was restored by Orgelbau Kuhn.

<[http://www.orgelbau.ch/site/index.cfm?fuseaction=orgelbau.orgelporrait&laufnummer=800780&id\\_art=1193&actMenuItemID=10441&vsprache=DE](http://www.orgelbau.ch/site/index.cfm?fuseaction=orgelbau.orgelporrait&laufnummer=800780&id_art=1193&actMenuItemID=10441&vsprache=DE)>

- Tuxedo Park, New York (also made in the USA), at the Spedden residence. Members of the Spedden family were survivors of the *Titanic*. The organ is still in its original location. It was recently restored by the Kegg Organ Company. 15/II+P of Freiburg manufacture. Year of manufacture is not known at this stage.

### Other, related installations (excluding cinema organs):

- An interesting player organ exists at the former Krupp Residence in Essen, Germany at Villa Hügel (now a museum and concert venue). It began as an American Aeolian organ with 9/II+P. In 1914 an Aeolian player mechanism was added.

1921 and 1928 saw the instrument enlarged to 14 stops by Welte, with one of their player mechanisms substituted for that of Aeolian. It was restored in 2003 by Orgelbau Klais of Bonn. Associated with it is a collection of about 110 usable rolls recorded by Ramin, Straube, Sittard, Mania, Lemare and Reger—a repertoire surveying Bach, Beethoven, Brahms, Chopin, Gluck, Händel, Haydn, Liszt, Mozart, Mendelssohn, Reger, Schubert and Wagner. Five rolls are of popular music. These appear to duplicate many rolls in the Seewen collection, as would be expected, bearing in mind the Welte catalogue marketing system. The Orgelbau Klais website has details: <<http://www.orgelbau-klais.com/m.php?tx=52>>.

- A Welte player mechanism—also a 150-note tracker bar—was added in 1931 to the Willis organ at Blenheim, England. There appears to be an associated collection of some 80 remaining rolls, said to be by English organists.

- *Technik Museum*, Speyer, Germany. 36/III+P manufactured in the USA. Dating from 1916, it must have been one of the last instruments, and the largest, built there before Welte's New York branch in Poughkeepsie was closed down. Renovated in 2001. A collection of over 600 rolls is associated with it. See <<http://www.museumspeyer.de/>>.

- An organ under restoration (2006) for the Swiss dealer Hanspeter Kyburz by organ-builder Remi Steis of Germany. It is also of U.S. manufacture. It additionally bears a "W. W. Kimball" company reference underneath Welte's on its nameplate. It is a II+P organ with much extension and borrowing somewhat reminiscent of cinema organ practice.

- A Welte-Philharmonie of nine ranks built pre-1926 in the studio of Barker Bros.' department store in Los Angeles, then variously in the possession of Anita Baldwin, South Pasadena Masonic Lodge (1930) and Kyle B. Irwin (1999). Apparently of U.S. manufacture with much extension and borrowing. Barker Bros. eventually owned a total of four Weltes.

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# Thomas Ekundayo Phillips: Pioneer in Nigerian Church Hymn Composition

Godwin Sadoh

The arrival of the Christian faith in Nigeria around the mid-19th century introduced not only the Gospel of Jesus Christ, but also church music to one of the most populous African countries. At the turn of the 20th century, indigenous church musicians began to develop a repertoire of music for worship. The music included church hymns, chants for singing Psalms, versicles and responses, and choral anthems, as well as organ pieces. The pioneers of church music composition endeavored to write music that would be close to the cultural roots of the congregations through the incorporation of traditional music resources. Foremost among the first generation of composers was Thomas King Ekundayo Phillips (1884–1969), popularly referred to among Nigerian musicologists as the “father of Nigerian church music,” for his immense contributions to the development, growth, and stabilization of Christian music.

## Short biography

Thomas King Ekundayo Phillips was born in 1884 and he attended the Church Missionary Society Grammar School (CMS), Lagos. Phillips received his first organ lesson from his uncle, Johnson, who was an Anglican priest. At the age of eighteen he was appointed organist of St. Paul's Anglican Church, Breadfruit, Lagos, and served in this capacity for nine years. In 1911 he proceeded to the Trinity College of Music, London, to study piano, organ, and violin, becoming the second Nigerian to receive professional training in music abroad and the first Nigerian to formally study organ in a school of music (Robert Coker was the first Nigerian to study European music abroad in Germany in 1871).<sup>1</sup>

Upon his return to Nigeria in 1914, Phillips was appointed to the position of organist and master of the music at the Cathedral Church of Christ, Lagos.<sup>2</sup> Phillips' tenure marked a great transition and a period unparalleled in the history of Nigerian church music. His accomplishments far outshone those of all his predecessors at the church. He led the Cathedral Choir to great heights within a short period of time, since the choir was established to be a model for other churches. The choir sets the musical standard for choral performance in the country. In this way, Phillips succeeded in revolutionizing church music in Lagos and in Nigeria as a whole.

Phillips embarked on a massive campaign to educate Nigerian congregations in the latest repertoire. First, he concentrated on an intensive training of his choir on sight reading, vocal production and blend, and modern techniques of chanting the Psalms. Second, Phillips established a musical journal of which he was the editor-in-chief. He used the journal to disseminate cogent information about sacred music to the Yoruba congregations in southwest Nigeria, including its role in worship and its relationship to the culture of the people. Third, Phillips wrote a treatise on the compositional devices of early Nigerian church music entitled *Yoruba Music*.<sup>3</sup> In this monumental book, Phillips described methods that composers could use to create new forms of music that employ Nigerian indigenous music resources—such as melodies, scale, and rhythms—to which congregations could relate. Nigerian congregations tend to embrace and appreciate hymns, anthems, and instrumental works based on indigenous popular melodies and rhythms. According to Bode Omojola, Phillips' views in his *Yoruba Music* are summed up in three salient points: 1) Yoruba music is often based on the pentatonic scale; 2) harmony rarely exists in Yoruba music; and 3) Yoruba music, like all other musical traditions, is undergoing an evolutionary process.<sup>4</sup> Phillips'



Thomas Ekundayo Phillips at the 1932 organ at the Cathedral Church, Lagos

book represents the first musicological research and documentation of African traditional music by a professionally trained native. His postulations and research findings were circulated among church musicians through public presentations such as lectures, conferences, and symposia. His *Passacaglia on an African Folk Song for Organ* and *Variations on an African Folk Song for Organ* are representative works based on the ideas from his *Yoruba Music*. Fourth, Phillips founded the Conference of Church Organists and other musical organizations such as the Association of Diocesan Organists, which was a forum for church musicians to interact and exchange ideas on various aspects of sacred music from congregational singing to choral training to organ playing.

Phillips frequently gave lectures, addresses, and demonstrations for the improvement of musical taste and development in the church. He wrote numerous articles on harmonium and organ playing as well as on the maintenance of these instruments. At his instigation, some of the sermons at the Cathedral Church of Christ during this period were directed towards enlightening the congregation on devotional and reverential singing. The historical background of some of the hymns was also incorporated into the sermons. All these efforts led to a tremendous growth in the musical standard of the choir and the congregation in Lagos State and other parts of the country. The Cathedral Choir rendered settings of canticles, responses, anthems, hymns, and diverse choral works by famous European and indigenous Nigerian composers.

When the church was to be elevated to cathedral status in 1923,<sup>5</sup> the congregation decided to buy a bigger pipe organ. Phillips embarked on several

concert tours at home as well as in London to seek funds for the instrument, and he was able to raise over half of the budgeted amount. Works performed by the choir during these tours included Felix Mendelssohn's *Elijah*, John Stainer's *Daughter of Jairus*, and the Yoruba songs composed by Phillips. The money was used to purchase a three-manual pipe organ built by Abbot & Smith Co. in 1932.<sup>6</sup> In 1964 Phillips was awarded an honorary Doctor of Music degree by the University of Nigeria, Nsukka, for his contributions to the development of church music in Nigeria. Phillips also trained most of the prominent and internationally famous Nigerian musicians, such as Fela Sowande (organist-composer, 1905–1987), Ayo Bankole (organist-composer, 1935–1976), his son, Charles Oluwale Obayomi Phillips (organist and choir director, 1919–2007), and Christopher Oyesiku (singer, choral conductor, and broadcaster, 1925–).<sup>7</sup> Thomas Ekundayo Phillips directed the music ministry at the Cathedral Church of Christ for 48 years (Trinity Sunday 1914 to Trinity Sunday 1962). He was succeeded by his son, Charles Oluwale Obayomi Phillips, who served as organist and master of the music from Trinity Sunday 1962 to Trinity Sunday 1992.<sup>8</sup>

## Issues in Nigerian hymn composition

The art of hymn composition in Nigeria is confronted with several related problems. The first issue to be tackled by a hymn writer is that of ethnic diversity—who is your audience or which of the ethnic groups is your primary target? Nigeria as a nation is made up of three major ethnic groups: Yoruba in the southwest, Igbo in the southeast, and Hausa to the north. In addition to this powerful tripartite caucus, there is

a large body of minority groups including the Edo, Urhobo, Isoko, Ishekiri, Kwale, Efik, Tiv, Ijaw, Ibibio, and Fulani. All these groups speak different languages and hundreds of dialects. When you move from one small town to another, you might neither be able to understand nor speak the language there, even though you are a Nigerian.

For illustration, I am a Nigerian born to a Yoruba mother, but my father is from Edo State in the midwest region of the country.<sup>9</sup> As a result of being raised in Lagos, I am very fluent in the Yoruba language; however, I can neither speak nor understand the local dialect of my father's ethnicity. Each time I go to Edo State, I communicate in English, a language common to all or most Nigerians.

It follows, then, that a hymn composer in Nigeria must always have a targeted congregation in mind when writing a new song for worship. If the composer wants his/her songs to be sung in the southwest region, the hymn must be in Yoruba. And if the primary congregation is situated in the southeast, the hymn must be in Igbo. Alternately, a wise composer who wishes to reach a larger body of Christ that cuts across ethnic barriers, would write the hymns in English. With this approach, all the ethnic groups within the nation may be able to understand the message of the hymns.

Ironically, this procedure may even create a greater problem because there are some churches that have adamantly adhered to conducting services in their indigenous language and would not accommodate songs in any other language. Among these churches, there are some educated people who could communicate well in English, and there are also those who cannot read nor write the English language.

For instance, there are several Igbo Anglican (Episcopal) churches in Lagos, a Yoruba community. The Igbo Anglican churches were founded by Igbo priests who were confronted with fierce oppositions in convincing ministers in Yoruba churches to create English services to accommodate non-Yoruba speaking natives. The Igbo priests made this move to prevent further loss of Igbo Anglicans to other denominations.<sup>10</sup>

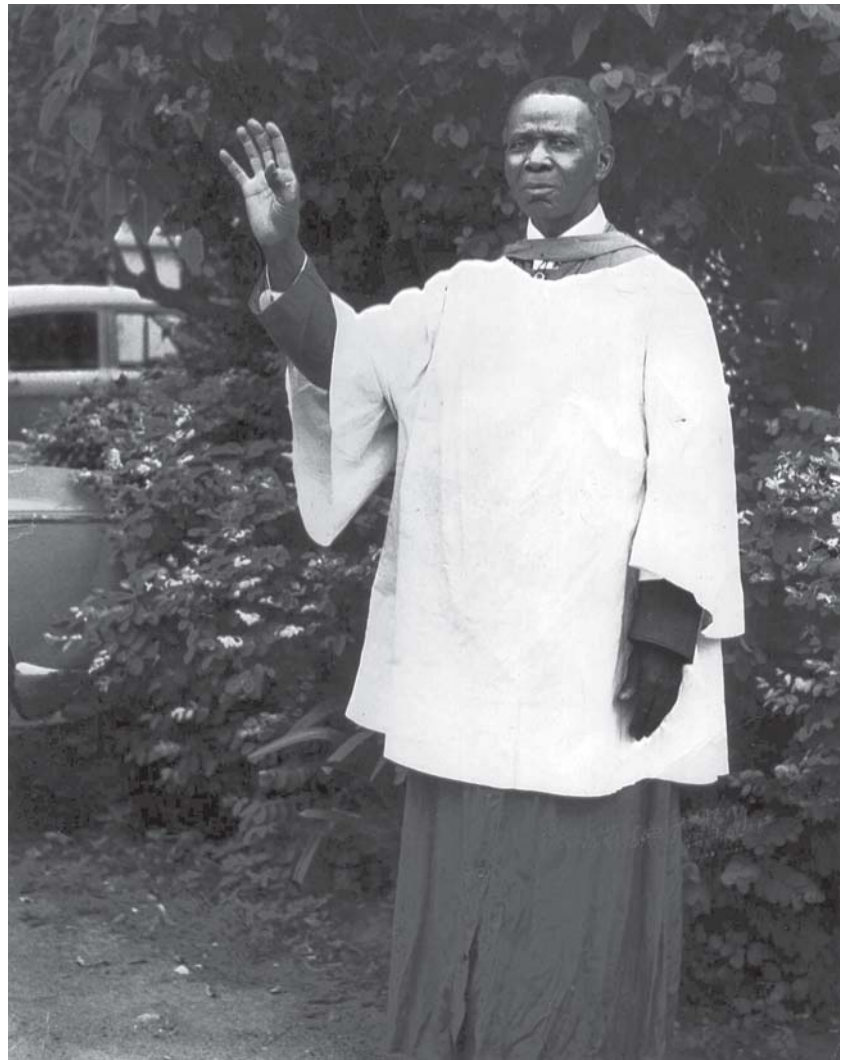
The only places where English hymns thrive are the newly founded evangelical churches, chapels on college and university campuses, and a few denominational churches such as the Cathedral Church of Christ, Lagos, where services are conducted mainly in English. These congregations have a larger population compared to small parish churches because they are pan-ethnic and globally intercultural in their modes of worship. In most of the evangelical churches, you will find Igbo and Yoruba as well as other minority ethnic groups worshipping together. On college and university campuses, English is the official language of instruction; accordingly, services are conducted in English at all worship centers including student fellowship meetings.

The second problem a hymn writer may have to grapple with is the translation of hymn texts. This may be in the form of translating English hymns to any of the indigenous languages or the translation of a particular local dialect to another within the country. In the first situation, the composer may find it difficult to translate certain English words that do not exist in Nigerian culture. For instance, we do not have snow, winter, hail, or ginger bread in the Nigerian cultural experience. Therefore, the hymn composer will experience difficulty in translating these words into an indigenous language and choosing descriptive words that can best convey the exact meaning to Nigerian congregations. In another instance, when words are translated from one language to the other, there may be





Thomas King Ekundayo Phillips with Kenneth Jones (organ builder) and Derek Cantrell (organist of Manchester Cathedral, UK), June 1966



Thomas King Ekundayo Phillips at his retirement, 1962

too many syllables to be inserted into a single note, or there may be too many words within a phrase that would not fit into the melodic phrase.

The hymn writer is then confronted with the problem of choice: which words are more important to retain and which are less important, to be deleted. A Yoruba Christian song, *Kokoro Ayo lowo Mi*, when literally translated into English becomes "The Key of Joy in My Hands." There are several problems with this translation. The Yoruba text has eight syllables and melodic notes to go with it, while the English translation has only seven syllables. The composer will have to create an additional English word to complete the sentence or she/he may try to force two notes into a single syllable of the text. The other problem with this translation is that of positioning the im-

portant English words under the strong accents such as the first or third beats of each measure. In other instances, after creating a literal translation of the hymn text, the composer still has to rearrange the words.

The third obstacle to be addressed in composing hymns in Nigeria is the issue of melodic choice. The composer will need to choose between pre-existing tunes such as folk songs, traditional songs that belong to specific cults, popular dance tunes, or original melodies. Folk songs are generally acceptable because their texts deal with simple social life experiences, whereas traditional songs that are devoted to specific deities or divinities may be difficult to persuade Nigerian congregations to sing. The church members were taught by the early foreign missionaries to believe

that such cultic songs belong to the devil, and, because of this, they should refrain from incorporating them into Christian worship. These songs are well known to the people; engaging in the singing of those songs may bring back to their consciousness the images of traditional gods and goddesses that they have disowned for the true God of the Christian faith.

Popular band songs on the other hand are perceived to be too "worldly" and mundane for true worship in the church. The argument here is that juxtaposing such melodies with sacred texts may bring back memories of "worldly" experiences that do not bring glory to God and Jesus Christ. In Nigeria, there has been a long controversy and debate on the issue of employing popular band tunes played at night clubs to accompany sacred texts. The Christian community has vehemently opposed this practice at every seminar,

symposium, and conference. An alternative available to the composer is to write original melodies that align with new text or pre-existing words.

The fourth major problem confronting a hymn composer in Nigeria is melodic construction. After overcoming the issues of ethnic and language diversity, translation barrier as well as choice of melody, the hymn writer will still have to contend with the issue of tonal aspects of indigenous languages. Because all languages and regional dialects have tonal inflections, the composer must be mindful of the melodic shape of each note assigned to every syllable. Any discrepancies between the melodic contours and indigenous language can adversely dislocate the intended meaning to be conveyed to the congregation.

Most Nigerian dialects normally have three to four tonal inflections. Yoruba language has three main tone patterns on its words: the low, middle, and high tones. Consequently, if the tonal inflection of a word is high, the melodic contour must correspond to it by rising; if the inflection is low or middle on the word, the melodic contour has to move in that direction. In other words, the melodic shape of words in Nigeria has to run parallel with the rising and falling pitches of the local dialects.

Among the Yoruba, the word *Ade* means crown, and its tonal inflections are middle and high. Hence, the appropriate notes for the two syllables can be re-mi, mi-so, la-do, or so-la. If the hymn writer chooses a melody in the opposite direction, the meaning of the text will change and it will not make sense to the Yoruba congregation. By choosing different tonal pitches, this word can mean *ade* (crown), *ade* (to cover), *ade* (to tighten), or *Ade* (the name of a person from a royal lineage). The composer of indigenous Nigerian church hymns will have to take into account this problem in order to write meaningful and logical songs for Nigerian congregations.

The fifth problem a Nigerian hymn writer faces is that of harmonic organization. Nigerian traditional music has a concept of polyphony. Indigenous harmonic usages can be observed in both traditional vocal songs and instrumental music. While there is a predilection for thirds, fourths, fifths, and parallel harmonies in the musical repertoire of tradi-

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March 2008

#### Program

#### 26. March

19.30 – Catholic Cathedral  
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Prof. Wolfgang Seifen (Germany)

#### 27. March

10.00 -18.00 – Gnessins' Academy  
of Music, Organ Hall

International organ conference

19.00 – Lecture / Recital by  
Simon Lindley (UK)

#### 28. March

10.00 -18.00 – Gnessins' Academy  
of Music, Organ Hall

International organ conference

19.00 – Vocal- and Organ music  
Performed by students  
of the Academy

Direction: Prof. Eva Mårtson  
(Germany)

#### 29. March

15.00 – Gnessins' Academy  
of Music, Main Hall

Organ concert by students  
of the Academy

Direction: Prof. Alexander Fiseisky  
(Russia)

18.00 – State M. Glinka Museum  
of Music Culture

Lecture / Recital by  
Prof. Harald Vogel (Germany)

#### 30. March

17.00 – Concert Hall in Dubna  
Organ recital by

Jean-Paul Imbert (France)

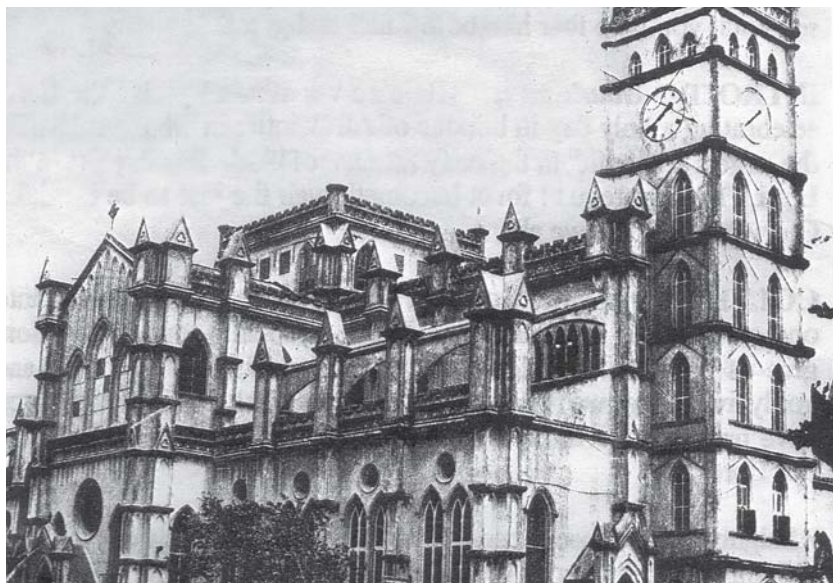
19.30 – Catholic Cathedral  
Organ recital by

Jürgen Sonnentheil (Germany)



Russian Gnessins' Academy of Music, Organ Hall, Henry Jones organ (London, 1871, II/P/10)





Cathedral Church, Lagos

tional music, one can also hear the clashing of seconds in tone clusters among the Ijesha and Ekiti from southwest Nigeria. Interestingly, the concept of harmony is more pronounced in the southern regions of Nigeria, such as the Yoruba, Igbo, Edo, Ijaw, Efik, etc. The northern Hausa-Fulani sings mostly in unison or what Kwabena Nketia calls "polarity,"<sup>11</sup> which is a very strong influence from the Arabic culture. The reason for this might be twofold: 1) the southerners have a long history of harmonic singing in their traditional culture, in particular, the Igbo and Midwestern regions; and 2) the church music introduced by the early missionaries from America and England was restricted mainly to the south. Consequently, the foreign hymns in four-part harmony simply reinforced the concept of polyphony among the southern peoples. As one may recall, the colonial policy encouraged the northern Muslims to continue in their Islamic faith, while the southerners fully embraced the newly found Christian faith.<sup>12</sup>

The final problem confronting hymn

composition and congregational singing in Nigeria is that of instrumental accompaniment. During the early stages of Christian worship in Nigeria, especially in the 19th century, congregational hymns were accompanied mainly with organ, harmonium, or piano in most churches. Unfortunately, native worshipers could not easily relate to nor embrace singing songs without movement. They were used to dancing, hand clapping, and all manner of bodily movements in their traditional culture. The singing of European or indigenous hymns with the exclusion of the dance experience created a major hindrance and stumbling block to congregational singing. This impasse created schisms and eventually led to the fragmentation of the early church in Nigeria into various factions and denominations. From this fragmentation evolved indigenous independent churches such as the *Aladura* (Prayer) Church in early 20th century, where traditional musical instruments were fully utilized to accompany congregational singing of hymns.

In Nigeria today, traditional musical instruments are employed in accompanying congregational singing at various indigenous churches and established traditional churches such as Anglican, Baptist, Catholic, Lutheran, Presbyterian, and Methodist. Even European or American hymns are accompanied with indigenous drums, iron bells, *sekere* (shaking idiophone), and hand clapping. The only exception to this practice is to be found at the Cathedral Church of Christ, Lagos, where hymns are still accompanied only with the pipe organ and piano. The Cathedral Church is the only church in the country that strictly kept intact the European worship traditions in post-colonial Nigeria. The worship experience in the church is comparable to any of the British cathedrals such as St. Paul's or Westminster Abbey. In addition to instrumental accompaniment, services have been conducted exclusively in English, from the inception of the Cathedral Church of Christ in 1867 to the present. The only occasions when other types of musical instruments and indigenous language is tolerated are during special services dedicated to the youth of the church or during diocesan events. Even in these specialized services, Western musical instruments such as trap drum set, electric guitar, and electric keyboard are mostly used in accompanying contemporary praise choruses from America and Nigeria. These instruments are used to play music that the youth of the church would like to hear and sing. The Standing Committee of the Cathedral Church approved the use of foreign instruments in order to keep their youth in the church and perhaps attract more young men and women to their congregation. Prior to this era, which began in late 1990s, the Cathedral Church was losing a lot of their young people to the newly founded contemporary churches where those instruments were being used to accompany modern praise choruses.

Therefore, a hymn writer in Nigeria needs to recognize the important issue of movement in worship. The composer is compelled to write songs that can align

with percussion instruments and inevitably move the congregation to dance. In Nigeria, dance is visualized as an act of worship to God. We may ask at this juncture: how did Thomas Ekundayo Phillips solve the aforementioned problems in the hymns he wrote, and how did the congregations react to his compositions?

#### Selected indigenous hymns

Thomas Ekundayo Phillips wrote several songs of worship for the Cathedral Church of Christ, Lagos, and other smaller parish congregations. His hymns are in both English and Yoruba languages. Although services were conducted mainly in English at the Cathedral Church, Phillips' compositions in Yoruba language were permitted for rendition during special occasions such as choir concerts, synod services, diocesan events, and ordination of a bishop or archbishop in the church. Such events attracted people from various backgrounds, both the well-educated and the less-educated. As the church was located in a Yoruba state, the majority of the guests from other parishes were Yoruba; therefore, they felt more at home singing songs in their own language. Phillips' music represents the first generation of Nigerian composers. Works in this era are quite simple, short, and tonal.

Phillips' *Versicles and Responses* (*Awon Adura Kukuru ati Idahun Won*)<sup>13</sup> was specifically written for worship in the smaller Yoruba parish churches in southwest Nigeria. It is a canticle of prayer sung in morning and evening worship. The performance technique of the song is the African "call and response," with simple organ accompaniment. The priest (*Ahufa*) sings the solo while the congregation (*Ijo*) responds in unison. The organist plays the first note of the opening solo and the priest sings his line *a cappella*, but the organ accompanies the congregational response. Since the *Versicles and Responses* is in Yoruba language, it cannot be sung at worship in other regions of the country. The melody is original and in five-note pentatonic scale (do-re-mi-so-la),



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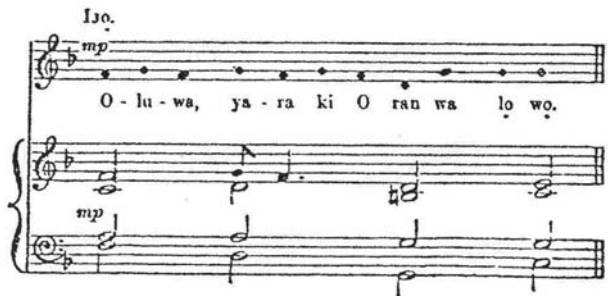
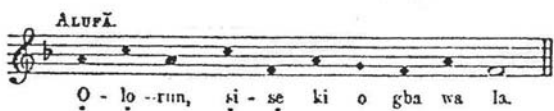
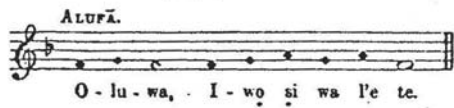


Example 1. Versicles and Responses

**Awon adura kukuru ati idahun won.**

(Versicles and Responses.)

AKIVESI:—Orin yi ko fe fifa rara. Ko ye ki o fa pupo ju gege bi a ti ma nka awon oro na.



which is commonly found in Yoruba folk songs. The vocal compass of the song is nearly an octave, making it easy for the members of the congregation to sing without straining their voices. While the melodic line employs a pentatonic scale, the organ accompaniment uses a free diatonic harmony with occasional tonicization of the dominant. The melodic contour mirrors the tonal patterns of the Yoruba text throughout the music. The translation of the first page of the Responses is as follows:

Priest: *Oluwa, Iwo si wa l'e te* (Lord open our lips)

Congregation: *Enu wa yio si ma fi iyin Re han* (Our mouths shall sing forth Thy praise)

Priest: *Olorun, sise ki o gba wa la* (Lord make haste to save us).

Example 1 shows the first page of Phillips' *Versicles and Responses*.

Phillips wrote a very short Yoruba Vesper hymn for the closing of evening service, entitled *Baba a fara Wa* (Father, we surrender ourselves). This hymn is usually sung at the end of evening wor-

ship before the recessional hymn is sung. The organist plays the first chord as written in the score, then the congregation sings the entire song as quietly as possible. Apart from one sub-dominant note, the melody is in five-note pentatonic scale (do-re-mi-so-la), and its range is a seventh. The melodic shape of the hymn strictly mirrors the tonal inflections of the Yoruba text, and it is an original hymn. Consequently, by observing the compositional rules, Phillips was able to retain the intended meaning of the Yoruba words. The congregation sings in unison, but the organ accompanies with conventional four-part harmony and closes with a plagal cadence. The song is a prayer for God's protection at night. Below is a translation of the Yoruba text:

*Baba a fara wa  
Si iso re l'ale yi  
Dabobo wa ko pawo ma  
Titi 'le o fi mo, Amin.*

Father we surrender ourselves  
Under your care tonight  
Protect and keep us safe  
Until tomorrow morning, Amen.

See Example 2 for Phillips' *Vesper Hymn*.

*Yoruba Magnificat in C* (The Song of Mary) is another evening hymn composed by Ekundayo Phillips. The text of this hymn is derived from Luke 1:46-55 in the King James Bible. It is a Yoruba hymn-anthem for four-part choir, congregation, and organ accompaniment. The hymn is commonly sung during a synodical or any other diocesan service that involves the Cathedral Church of Christ and other parishes in the community. Compositional technique combines monophony, polyphony, and contrapuntal devices. Structurally, the hymn-anthem is in three-parts: A) the congregation sings with organ accompaniment in C major; B) alternation of solo passages with full chorus in the key of G major; and A) full chorus with organ. Phillips maintains strict observance of parallel motion between the melodic shape and the Yoruba text. The original melody

Example 2. Vesper Hymn

**VESPER HYMN**

T. K. E. Phillips



Example 3. Yoruba Magnificat in C

**MAGNIFICAT IN C (YORUBA)**

T.K.E. PHILLIPS



mirrors the contours of the inflection of the words. As regards tonality, Phillips uses the conventional diatonic scale for the melody, while the organ has more notes. Harmonically, there is a preponderance of thirds, fourths, fifths, sixths, and unison in the vocal lines. In addition, he uses all types of dynamics—*mf*, *f*, *ff*, *cresc.*, *dim.*, as well as *rallentando*, *allargando*, etc. Example 3 shows an excerpt from the *Yoruba Magnificat in C*.

Phillips wrote several *Antiphons to Psalms* with organ accompaniment. These short songs are all in Yoruba language and they are meant to be sung in unison before, during, and at the end of the Psalms. The melodies use tetratonic and pentatonic scales, and they are generally within the range of an octave. The melodic contours strictly imitate the inflections of the Yoruba words. The organ accompaniment is simple and of-

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Example 4. Antiphons to Psalms

(Psalm 19)  
After verses 9 & 12 and at the end.

O - fin Re pe o nfun ni n'i mo E ri O - lu - wa nyo kan pa - da

1 - la - na Re n - mu o - kan yo A - se O - lu - wa pe on - tan 'mo le

At Opening, after verse 6 and verse 10  
PSALM 46 O - lu - wa awen o - mo o - gun wa pe lu wa O - lo - run Ja - ko - bu li a - bo wa.

\*Gloria O - go ni fun Baba a ti fun o mo a ti fun E mi Mi - mo Bi o - ti wa la tete ko se Om -

Melody in Unison

be - ni si si - yi be ni yio si ma ri ni gba gbo gbo, a iye aini pe - kun A - min.

\*This Gloria may also be used for other Psalms.

ten closes with either a plagal or perfect authentic cadence. The composer gives clear instructions on performance technique and at which points the antiphons are to be sung in the Psalms. Example 4 shows the opening page of the *Antiphons to Psalms*.

*From Glory to Glory* is a four-verse English hymn by Ekundayo Phillips, written in four-part harmony with short organ interludes inserted between all the verses except the final. This hymn is frequently sung at evening services and festive occasions at the Cathedral Church of Christ. In this hymn, Phillips keeps the melodic construction simple and the harmonization diatonic. He is not compelled to observe the Nigerian indigenous creative principles because of the English text. In fact, the harmony briefly tonicizes C in the third and fourth measures. However, the singing alternates between monophonic and polyphonic phrases. Phillips' Yoruba hymns were well received and are still popular today in most Anglican churches in southwest Nigeria, especially Lagos. In fact, the current Cathedral Church of Christ Choir recorded some of Phillips' hymns and anthems in 2006 to celebrate his musical legacy. *From Glory to Glory* is shown in Example 5.

Conclusion

Thomas Ekundayo Phillips indeed is the father of Nigerian church hymn composition. He laid a solid foundation for the composition of indigenous hymns through his numerous compositions and his book, *Yoruba Music*. He continually strove to encapsulate the theoretical framework of Yoruba traditional music in his compositions for the Christian church in Nigeria. In the area of tonality, he uses the popular five-note pentatonic scale, occasionally deviating from this method in songs such as *From Glory to Glory*, which is in English. Therefore, it would not be wrong to admit that Phillips adheres strictly to pentatonality in his Yoruba hymns, but uses the diatonic scale freely in composing English hymns. Phillips solved some of the problems in composing indigenous hymns by writing original texts and melodies. This procedure enabled him to successfully juxtapose the two entities in which the melodic contours consistently mirror the

tonal patterns of Yoruba text in order to convey the intended meaning to his Yoruba congregations.

A large number of Phillips' compositions are in Yoruba language, meaning that his targeted audience was the Yoruba congregations in southwest Nigeria. This corroborates the prevalent ethnic diversity among the Christian congregations in post-colonial Nigeria. Subsequent generations of composers rely on his research from well-documented field work on Yoruba music found in his book and his compositions. However, some modern Nigerian composers are making efforts to alleviate the issue of ethnic conflicts by writing songs in diverse indigenous languages as well as borrowing folk and popular songs from various ethnic groups in the country in their works. My new hymn book, *E Korin S'Oluwa*,<sup>14</sup> is a major contribution towards uniting the vast ethnic groups in Nigeria. The indigenous texts are in Yoruba, Igbo, as well as English language, and pre-existing songs are borrowed from all the major ethnic groups in the country. I am but one of a growing number of Nigerians who have been touched by Thomas King Ekundayo Phillips, and so his efforts to build the musical life of the Nigerian church continue after his death. ■

Notes

1. Godwin Sadoh, "A Profile of Nigerian Organist-Composers," *THE DIAPASON*, August 2003, p. 20.
2. The Cathedral Church of Christ, Lagos, is the headquarters and seat of the Archbishop of the Anglican Communion in Nigeria.
3. Thomas Ekundayo Phillips, *Yoruba Music* (Johannesburg: African Music Society, 1953).
4. Bode Omojola, *Nigerian Art Music* (Ibadan: Institute for Research in Africa, 1995), p. 30.
5. It was simply called Christ Church up to the 1920s.
6. Godwin Sadoh, "A Centenary Epitome of the Organs at the Cathedral Church of Christ, Lagos, Nigeria," *The Organ*, no. 320 (May-June 2002), pp. 28-29.
7. Christopher Oyesiku was a chorister and private pupil of Ekundayo Phillips at the Cathedral Church of Christ, Lagos, in the 1930s. He received his first lessons in voice and theory of music from Phillips. He later studied music at the Guildhall School of Music and Drama, London, from 1955 to 1960. Oyesiku returned to Nigeria in 1960 and in 1962 was appointed to the position of assistant direc-

Example 5. From Glory to Glory.

1. From glo - ry to glo - ry ad - van - cing we praise thee O

2. From strength un - to strength we go for - ward on Si - on's high

3. Thanks - gi - ving and glo - ry and wor - ship and bless - ing and

1. Lord Thy name with the Fa - ther and Spi - rit be

2. way To ap - pear be - fore God in the ci - ty of

3. love One heart and one song have the Saints upon

1. ev - er or a - dored See opposite page for Interludes

2. in - fi - nite day

3. earth and a - bove

4. Ever - more O Lord to thy servants thy pre - sence be

4. nigh ever fit us by ser - vice on earth for thy ser - vice on

4. high

tor of programs at the Nigerian Broadcasting Corporation, Lagos. He served in this capacity until 1981. He also taught and directed choirs at the Oyo State College of Education, Ilesha (1981-1987), and the Department of Theater Arts, University of Ibadan (1987-1994). Oyesiku was well known in Nigeria, all over Africa, and Great Britain as an extraordinary bass singer. He performed bass solos in several cantatas, oratorios, operas, and variety concerts. He is an outstanding choral conductor as well as music educator. Oyesiku is presently retired from an active music career and now lives with his wife in London, England.

8. Obayomi Phillips occupied the position of organist and master of the music at the Cathedral Church of Christ, Lagos, for over 30 years. He was succeeded by one of his private organ students, Tolu Obajimi, in the early 1990s. Obajimi was a graduate of the Guildhall School of Music and Drama, London, where she majored in piano performance and music education in the 1960s. Obayomi Phillips gave Godwin Sadoh his first lessons in organ.

9. Sunday Michael, "Thank God, We Were Pushed out of the Anglican Church of

Nigeria," *Sunday Independent*, November 13, 2005.

10. Ibid.
11. Kwabena Nketia, *The Music of Africa* (New York: W. W. Norton & Company, 1974), p. 161.
12. Godwin Sadoh, "An Historical Survey of Congregational Singing and Hymnody in Nigeria," *The Hymn* 56, no. 3 (Summer 2005), p. 31.
13. Thomas Ekundayo Phillips, *Awon Adura Kukuru: Versicles and Responses* (London: Novello & Co. Ltd., 1926).
14. Godwin Sadoh, *E Korin S'Oluwa: Fifty Indigenous Christian Hymns from Nigeria* (N.C.: Wayne Leupold Editions, 2005).

Godwin Sadoh is a Nigerian organist-composer, church musician, pianist, choral conductor, and ethnomusicologist. He is the author of several books, including *The Organ Works of Fela Sowande: Cultural Perspectives* (2007), *Intercultural Dimensions in Ayo Bankole's Music* (2007), and *Joshua Uzoigwe: Memoirs of a Nigerian Composer-Ethnomusicologist* (2007). Sadoh is presently Professor of Music at Talladega College, Alabama.

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## Cover feature

**J.H. & C.S. Odell, East Hampton, Connecticut, Opus 647  
St. Ann's Roman Catholic Church, Nyack, New York**

The picturesque village of Nyack is situated on the western bank of the Hudson, less than 20 miles north of Manhattan. Home to 19th-century realist painter Edward Hopper, the village was perhaps better known for its sandstone quarry and as a locus of shipbuilding. These industries declined after 1900, though there was renewed shipbuilding activity during the world wars, with submarine chasers being built there as late as 1948. In the postwar years, the completion of the Tappan Zee Bridge contributed to significant growth in population and commerce. The village underwent a major urban revitalization project to commercialize the downtown area and to expand its economy in the 1980s; today the village center is home to many new business establishments.

I took note of this downtown revitalization when I first visited St. Ann's Church on a warm spring day in 2006. I had been contacted by Jennifer Pascual in her capacity as chair of the organ committee for the New York Archdiocesan Music Commission. Several weeks prior, Dr. Pascual had asked that I meet with the staff of St. Ann's, survey the organ, and make recommendations.

On entering the building, to my delight I discovered a well-appointed church sanctuary with terrazzo floors, high ceiling, and best of all, an organ located in the gallery on the central axis. Finally a room that we could work with instead of against! I quickly set about my work, dutifully examining the pipe organ.

Little is known about the life and work of Francis John Newton Tallman, a builder who, according to David A. Fox's *A Guide to North American Organbuilders*, based his operations in Nyack from 1894 to 1903, during which time the organ for St. Ann's was built. In addition to his organ factory, Tallman also maintained a music store in Nyack village. Prior to life in Nyack, Tallman was employed by the Roosevelt firm, and when he left Nyack in 1904 he reportedly relocated to Brooklyn to work with Reuben Midmer.

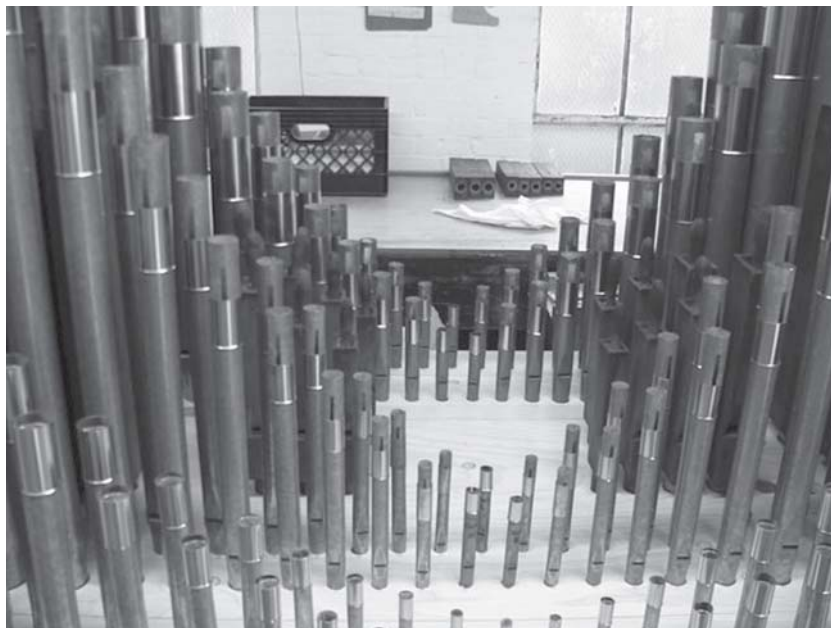
The organ Tallman built for St. Ann's was originally a two-manual instrument with mechanical action, and of his surviving instruments, St. Ann's was purportedly among the largest. There was evidence that the original keydesk was situated *en fenêtre*; the panel that replaced the keydesk's entry point into the case was without the lancet molding treatment found in the rest of the case, as well as being from an entirely different species of wood. The interior layout of the organ suggested a backfall action had been employed for the Great, with squares and trackers for the Swell. The Pedal was divided, on vented chests.

In the 1930s, the organ's action and winding system were removed by local service people as part of the process of introducing the organ to the benefits of electricity. Pneumatic pulldown systems were connected to the slider chests, with a similar arrangement for the Pedal, though the vented system was retained. The organ continued this way until the 1960s, when a supply house console was installed by well-known New York organ man Louis Mohr (also a former Roosevelt employee). Thereafter some minor changes were made to the specification, but otherwise the original pipework survived intact. Apart from decay and neglect, most damage to the metal flues was from "aggressive" cone tuning. Even with the mechanical alterations, tuning access was difficult. When I inspected the organ, most of it, save for a portion of the Great, was inoperable.

As we often restore 19th-century pipe-work, there were few surprises. Scaling and voicing of flue pipes were very much in line with our own 19th-century practices. While restoration and remedial voicing work were certainly required, in



Odell Opus 647, St. Ann's Roman Catholic Church, Nyack, New York



Looking over pipes in new Great windchest

general workmanship we saw little to improve upon. From a modern tonal standpoint, the only serious deficits were in the Swell, which lacked an Oboe and an undulating rank of any variety. Certain ranks—such as the Swell Diapason 8', Salicional 8', and Bourdon 16'—omitted bottom octaves as was often the custom with smaller instruments of this vintage. The Pedal division was spare, but the basics were in evidence, with a suitably scaled Open Wood and Bourdon.

Mechanically, things were far less clear cut. The collection of cone-valve style regulators that replaced the original winding system were arranged in a way that frustrated access to the mechanism. They were also not terribly well built. The slider chests and the pulldown systems installed were all in very bad shape. Both manual chests had runs and frozen sliders. With so many changes of questionable provenance, we felt it was best

to save the case and pipes and start over.

With this as a departure point, the members of the Archdiocesan Organ Committee requested we consider some additions. The possibility of the use of digital voices was discussed, though we made clear our preference for a pipe-only design, concentrating instead on filling out a more conservative two-manual specification rather than stretching the limits for a three. Our proposal was accepted, and design work commenced in the fall of 2006.

The mechanical design of the organ is entirely new from the ground up: new conventional wind reservoirs and windchests, all of our own design and construction. We designed and built a new Swell enclosure to accommodate our additions to the division. We also constructed a new two-manual console using our popular terrace-jamb design in quarter-sawn white oak, incorporating a solid-



New Pedal Trumpet 16'



New and old: Swell Bourdon BBB and CC



Wood pipes prior to voicing

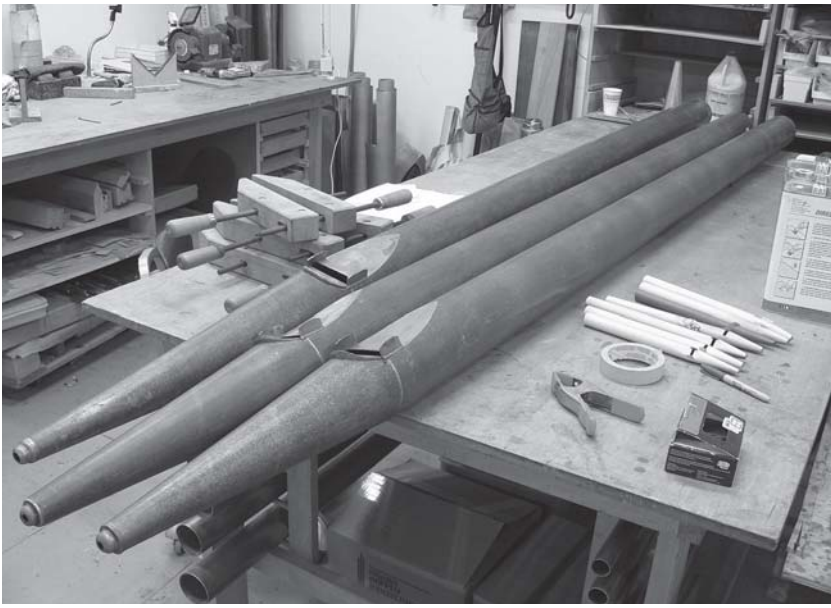
state capture and control system with our standard complement of accessories and relief carving for the music desk.

The Great division of the organ is unchanged but for the addition of a principal-scaled Seventeenth to fill out the chorus. In the Swell, the Bourdon 16' has been made full compass with a bottom octave built and scaled in our shop to precisely match its 8' octave. The Diapason 8', which originally shared a stopped bass, now has its own bottom octave. Other additions to the Swell include an entirely new Oboe (available at 16' and 8'), a GG-compass Celeste, a new 2' Flute and Mixture III based on 2' pitch. Additions to the Pedal include extending the Great Trumpet with a new 16' octave and a fully independent Principal 8'.

Members of our staff who contributed to this project include: Edward Odell (mechanical design, console), Holly Odell (flue voicing), shop foreman John Williams (windchests, reservoirs, pipe-setting, electrical), Curt Goettlich (finishing, wooden pipe fabrication, cabinet work, expression enclosure), Stewart Skates (metal pipemaking and repair), and Tristan Bowen, with assistance from Richard Hamar and William Harper. Reeds were voiced by Sam Hughes.

We are grateful to the Archdiocesan





Façade pipes being stripped and repaired



Console carcass



Curt Goettlich sanding the new console carcass



Holly Odell shaping upper lip of Swell Bourdon 16'



Shop foreman John Williams brushing toe holes in one of four new manual windchests

**J.H. & C.S. Odell  
Opus 647  
St. Ann's Roman Catholic Church, Nyack, New York**

**GREAT**

8' Open Diapason	existing, restored, common metal from 4' C	61 pipes
8' Viola di Gamba	existing, restored	61 pipes
8' Doppel Flute	existing, restored, wood	61 pipes
4' Principal	existing, restored, common metal	61 pipes
4' Chimney Flute	existing, restored, common metal	61 pipes
2 1/2' Twelfth	existing, restored, common metal	61 pipes
2' Fifteenth	existing, restored, common metal	61 pipes
1 1/2' Seventeenth	new, matching scale, common metal	61 pipes
8' Trumpet	existing, restored and revoiced	61 pipes
Chimes	new	21 tubes

**SWELL Expressive—in reconfigured expression chamber**

16' Bourdon	new, extension 8', custom matching scale	61 pipes
8' Open Diapason	existing, restored with new bottom octave	61 pipes
8' Stopped Diapason	existing, restored	61 pipes
8' Salicional	existing, restored with new bottom octave	61 pipes
8' Voix Céleste	new, GG compass, 55% tin to 4' C	54 pipes
4' Violina	existing, restored	61 pipes
4' Harmonic Flute	existing, restored, harmonic at middle C	61 pipes
2' Harmonic Piccolo	new, matching scale to 4', harm. at middle C, 55% tin	61 pipes
III Mixture	new, 15-19-22	183 pipes
16' Bassoon	new, dual taper resonators, tapered shallots	12 pipes
8' Oboe	new, dual taper resonators, tapered shallots, 49 reeds	61 pipes
8' Trumpet	from Great	—
Tremulant		—

**PEDAL**

16' Open Wood	existing, restored	32 pipes
16' Bourdon	existing, restored	32 pipes
8' Octave	new, zinc to 4' G, remainder 55% tin	32 pipes
8' Gedeckt	new, extension Bourdon 16'	12 pipes
4' Choralbass	new, extension Octave 8'	12 pipes
16' Trumpet	new, matching scale to 8', tapered shallots	12 pipes
16' Bassoon	from Swell	—
8' Trumpet	from Great	—
4' Clarion	from Great	—

**Mixture composition**

1 to 25:	15-19-22
26 to 44:	12-15-19
45 to 61:	8-12-15

12 general pistons, 6 per division  
12 toe studs with black porcelain heads in raised, curved, wooden bolsters  
32 levels of capture memory  
12-step transposer  
MIDI interface, record and playback  
Programmable sforzando and crescendo

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Great to Pedal 4  
Swell to Pedal 8 (reversible)  
Swell to Pedal 4  
Great to Great 16  
Great Unison Off  
Great to Great 4  
Swell to Great 16  
Swell to Great 8 (reversible)  
Swell to Great 4  
Swell to Swell 16  
Swell Unison Off  
Swell to Swell 4

Music and Building Commission, as well as the staff of St. Ann's Church, especially Father Robert Henry and George Bryant, for the opportunity to create something of lasting musical beauty for this parish.

—Edward Odell  
J.H. & C.S. Odell

During this bicentennial year of the Archdiocese of New York, St. Ann's Church in Nyack, New York is blessed to have a newly renovated pipe organ. I had the privilege of playing this organ prior to its renovation, as the winner of the George Bryant Scholarship, which was used towards continuing organ education. Mr. Bryant is the current director of music and organist of St. Ann's Church, and this parish is lucky to have such a dedicated and talented musician leading its liturgical music program.

Prior to its renovation, the organ at St. Ann's had many problems; there were many dead notes, missing pipes, and the overall tone was in need of serious remedial work. The console, installed in the 1960s, was also problematic: many pistons were non-functional and there were dead contacts everywhere. Even if the organ itself were in better condition, the console limited the ability to control it effectively.

Director of music, George Bryant, and the pastor, Fr. Robert Henry, saw the obvious need to renovate this instrument, which has served the parish for over 100 years, but had never had a comprehensive rebuild of any kind. After contacting the Archdiocesan Building Commission and Music Commission and taking the necessary steps to proceed with such an endeavor, St. Ann's Church awarded the contract to renovate the organ to J.H. & C.S. Odell.

After making his survey, Edward Odell listened to the needs of St. Ann's parish and submitted his proposal. Working with the pastor and organist of St. Ann's, members of the organ committee for the New York Archdiocesan Music Commission reviewed the proposal as well as vet-

ting proposals from other builders.

The ongoing mission of the New York Archdiocesan Organ Committee is to ensure that the pipe organs of the archdiocese are properly cared for. In our work, we use our combined knowledge and experience to advise pastoral staff who are in need of guidance with regards to their instruments. This committee consists of Meredith Baker, director of music at Holy Trinity West Point, New York; Christopher Berry, director of music at the North American College in Rome, Italy; Daniel Brondel, director of music at St. Malachy's Church/The Actor's Chapel, New York City; Jared Lamenzo, director of music at Old St. Patrick's Cathedral, New York City; and Lawrence Strohm, organist at St. Phillip the Apostle, Pasadena, California, with myself as chair.

Throughout the organ renovation project for St. Ann's Church, Edward Odell has been in touch with everyone every step of the way, giving detailed updates, sending pictures, and giving honest suggestions when unexpected discoveries came up. It has been my observation that attention to detail and highest quality outcome is of the utmost importance to everyone of the Odell organ firm. Edward and his staff are meticulous craftspeople; it is clear they bring dedication, concern and skill to their work and desire to deliver only the best results.

It should be noted that over the last 150 years, J.H. & C.S. Odell has built many of the organs housed in churches in the Archdiocese of New York, a good number of which still serve their parishes today. Their reputation as builders of fine instruments has existed for five generations, and their work today continues to support liturgical and concert music in the archdiocese. It pleases me to say St. Ann's Church is now fortunate to be among the fraternity of churches that house the fine work of J.H. & C.S. Odell.

—Jennifer Pascual  
Chair, New York Archdiocesan Organ Committee



## New Organs



**Wahl Organbuilders,  
Appleton, Wisconsin  
Private residence, New York City**

This practice organ was built with two contrasting foundation stops for the practice of the majority of the organ literature. The lower manual has a tapered, open wood flute to balance the stopped hammered metal set on the upper manual. Both stops share a common bass octave of stopped wood. The wind is regulated by a large, double-rise wedge reservoir. The entire instrument is contained in a casework of quartersawn black ash hardwood. The piano-scale keyboards relate

to each other and the pedalboard in a standard modern arrangement.

The instrument was built as the third in a series of four similar practice organs. Sister instruments are installed in residences in Neenah and Baileys Harbor, Wisconsin and Richardson, Texas.

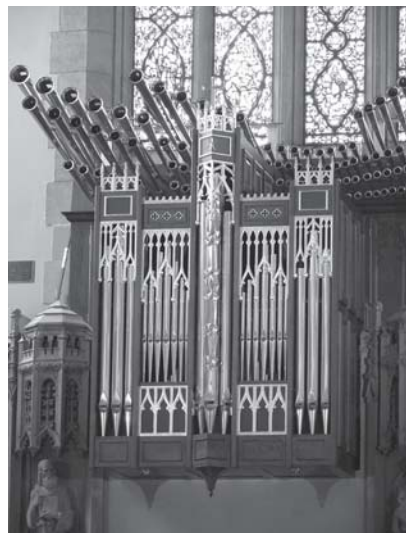
- MANUAL I**  
8' Open (wood)
- MANUAL II**  
8' Gedact
- PEDAL**  
Coupled from Manual I



**J. Zamberlan & Co., Wintersville,  
Ohio, and Rosales Organ Builders,  
Los Angeles, California  
St. James' Episcopal Church, Los  
Angeles, California**

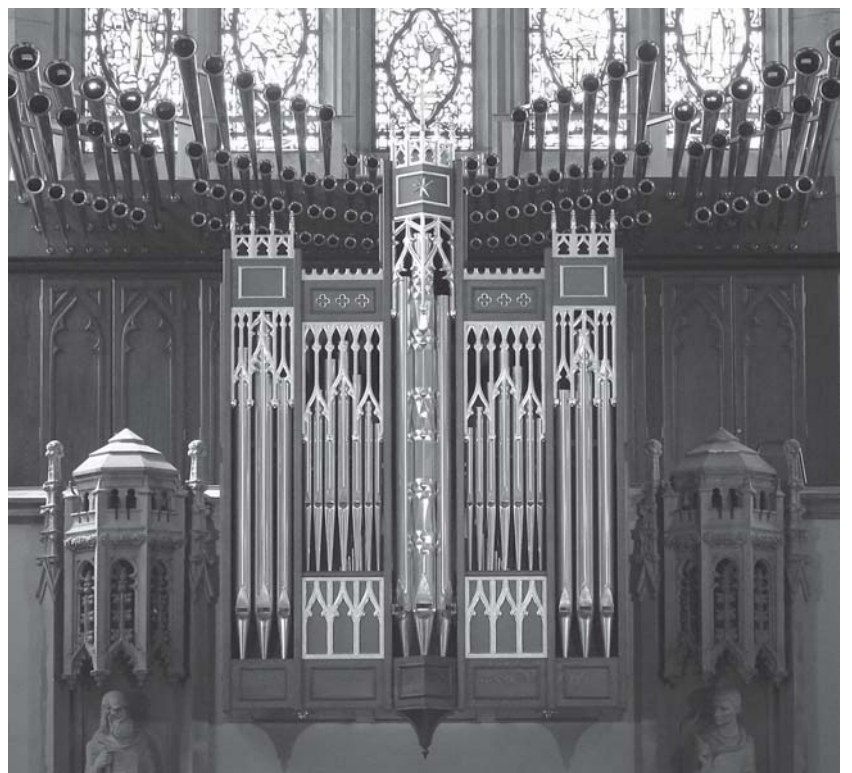
J. Zamberlan & Co. was chosen to build this antiphonal positive division, conceived to provide gentle support for congregational singing as well as to fulfill the functions of a small positive division for the literature. The gothic-style case of quarter-sawn white oak now forms the focal point on the rear gallery railing, with the west-end stained glass as its background. Important considerations were that the case be as beautiful as possible, in keeping with the church's neo-gothic architecture, while also taking as little space as possible, without compromising ease of maintenance.

Totally self-contained, the casework houses all pipework, wind chests, air reservoir and blower. The 8' Principal is of polished tin, with its four largest wood pipes of cypress mitered inside the case; all components and pipes are easily accessible for maintenance and tuning. The division comprises three ranks and 207 pipes and forms the newest part of the David John Falconer Memorial Organ, originally built by Murray M. Harris and



located in the chancel; it presently contains 90 ranks and over 5,000 pipes.

The project was conceived by organist and choirmaster James Buonemani. The organ was constructed by Joseph G. Zamberlan, Dave Young, and Walt Stromack. Carvings were executed by Fred



Wilbur and gilded by Sandy Jensen. Manuel Rosales and Kevin Gilchrist provided consultation, voicing and tonal finishing of the pipework. Thomas Trotter played for Solemn Evensong, blessing and the inaugural recital on November 13, 2005.

- ANTIPHONAL POSITIVE**
- 8' Principal
  - 8' Gedeckt
  - 4' Octave (ext)
  - 4' Spitzflute
  - 2' Spitzflute (ext)
  - Cymbalstar
  - Tremolo



# Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. \* = AGO chapter event, • = RCCO centre event, + = new organ dedication, ++ = OHS event.

Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

## UNITED STATES East of the Mississippi

15 MARCH  
**Patrick Allen**, Dupré, *Symphonie-Passion*; Grace Church, New York, NY 4 pm  
Choral concert, with orchestra; Bryn Mawr Presbyterian, Bryn Mawr, PA 7:30 pm  
Northwest Choral Society; Edison Park Lutheran, Chicago, IL 7:30 pm

16 MARCH  
CONCORA; St. John's Episcopal, West Hartford, CT 4 pm  
St. Andrew Chamber Choir, Arvo Pärt: *Passio*; Madison Avenue Presbyterian, New York, NY 3 pm  
Choral Evensong; Grace Church, New York, NY 4 pm

Bach, Cantata 182; Holy Trinity Lutheran, New York, NY 5 pm  
Palm Sunday Vespers; Christ Church, New Brunswick, NJ 6:30 pm

Singing Boys of Pennsylvania; St. Joseph Catholic Church, Ashland, PA 3 pm

**Ken Cowan**; Emmanuel Episcopal, Chestertown, MD 4 pm  
Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm

**Aaron David Miller**, *A Mass for Passion Sunday*; Monroe Street United Methodist, Toledo, OH 7 pm

North Shore Choral Society, with orchestra, Poulenc, *Gloria*; Pick-Staiger Concert Hall, Evanston, IL 2:30 pm

**Chris Urban**, with piano; First Presbyterian, Arlington Heights, IL 4 pm

**Sue Walby**; First Presbyterian, La Crosse, WI 3 pm

17 MARCH  
Bach, *Jesu, meine Freude*, BWV 227; Grace Church, New York, NY 7 pm

18 MARCH  
Bach, *Ich ruf zu dir, Herr Jesu Christ*, BWV 177; Grace Church, New York, NY 7 pm

19 MARCH  
Office of Tenebrae; Cathedral of the Incarnation, Garden City, NY 8 pm  
Couperin, *Leçons de Ténèbres*; Grace Church, New York, NY 9 pm

Office of Tenebrae; St. Peter in Chains Cathedral, Cincinnati, OH 7:30 pm

**Ed Bruenjes, James Guyer, David Lamb, Lisa Lohmeyer, John Matthews, & John Simpson**; First Christian Church, Columbus, IN 12 noon

**Michael Gagne**; First Presbyterian, Arlington Heights, IL 12:10 pm

20 MARCH  
**Joan Lippincott**; Peristyle Theater, Toledo, OH 8 pm  
Stainer, *The Crucifixion*; First United Methodist, Columbus, IN 7 pm

21 MARCH  
Lessons & Carols for Good Friday; All Saints, Worcester, MA 7:30 pm  
Rutter, *Requiem*; First Church of Christ, Wethersfield, CT 7 pm  
Fauré, *Requiem*; Church of the Holy Trinity (Episcopal), New York, NY 12 noon  
Erickson, *St. John Passion*; Holy Trinity Lutheran, New York, NY 12 noon

Keiser, *Passions Oratorium*; Grace Church, New York, NY 7 pm

Bryn Mawr Chamber Singers, with strings; Bryn Mawr Presbyterian, Bryn Mawr, PA 8 pm

**Robert Parris**; Christ Church Episcopal, Macon, GA 12 noon

Bach, *St. John Passion*; First Presbyterian, Birmingham, MI 7:30 pm

**Thomas Weisflog**; Rockefeller Chapel, Chicago, IL 8 pm

23 MARCH  
**Frederick Teardo**; St. Thomas Fifth Avenue, New York, NY 2:30 pm

**Patrick Allen**; Grace Church, New York, NY 4 pm

Bach, *Easter Oratorio*; Holy Trinity Lutheran, New York, NY 5 pm

24 MARCH  
**Stephen Alltop**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

25 MARCH  
**C. Justin Smith**; Wait Chapel, Wake Forest University, Winston-Salem, NC 8 pm  
**Jean Krinke**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

26 MARCH  
**Stephen Powers**; Cathedral Basilica of the Sacred Heart, Newark, NJ 12 noon  
**Christopher Urban**; First Presbyterian, Arlington Heights, IL 12:10 pm

28 MARCH  
**Cj Sambach**, school Informances; Wesley United Methodist, Worcester, MA 10:30 am, 1 pm  
**Edward Broms & Peter Krasinski**, *Organ Symphony*; Holy Name Parish, West Roxbury, MA 7:30 pm

University of Montevallo Concert Choir; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

29 MARCH  
**Edward Broms & Peter Krasinski**, *Organ Symphony*; Holy Name Parish, West Roxbury, MA 7:30 pm

Calmus Ensemble Leipzig; Marquand Chapel, Yale University, New Haven, CT 8 pm

**John Weaver**; Proclamation Presbyterian, Bryn Mawr, PA 7 pm

**Ken Cowan**; Cabell Hall Auditorium, University of Virginia, Charlottesville, VA 8 pm

**Gillian Weir**, masterclass; First Presbyterian, Gainesville, FL 10 am

30 MARCH  
**Cj Sambach**; Wesley United Methodist, Worcester, MA 2 pm

**Paul Jacobs**; St. John's Episcopal, Waterbury, CT 4 pm

**Alan Morrison**; St. Paul's on the Green, Norwalk, CT 4 pm

**Anthony & Beard**; First United Methodist, Schenectady, NY 3 pm

Choral Evensong; Grace Church, New York, NY 4 pm

Bach, Cantata 67; Holy Trinity Lutheran, New York, NY 5 pm

**Oliver Brett**; St. Thomas Fifth Avenue, New York, NY 5:15 pm

The American Boychoir and Alumni Chorus; Richardson Auditorium, Princeton, NJ 3 pm

Choral concert; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers

**Tom Trenney**; Allegheny College, Meadville, PA 3 pm

**Mary Preston**; Christ Lutheran, York, PA 4 pm

Bells in Motion Handbell Ensemble; Shadyside Presbyterian, Pittsburgh, PA 4 pm

**Thierry Escaich**; St. Paul's Episcopal, Doylestown, PA 4 pm

**Karl Moyer**; Grace Lutheran, Lancaster, PA 4 pm

**Jeremy Filsell**; National Shrine of the Immaculate Conception, Washington, DC 7 pm

**Wayne Wold**; Coffman Chapel, Hood College, Frederick, MD 3 pm

**Robert Parkins**; Duke University Chapel, Durham, NC 5 pm

**Gillian Weir**; First Presbyterian, Gainesville, FL 4 pm

**Marek Kudlicki**, with baritone; University of North Florida, Jacksonville, FL 8 pm

Atlanta Baroque Orchestra; Peachtree Road United Methodist, Atlanta, GA 3 pm

Clayton State Chorale; Cathedral of St. Philip, Atlanta, GA 3:15 pm

Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm

**Clive Driskill-Smith**; First Congregational, Columbus, OH 4 pm

**Richard Steinbach & Howard Helvey**, piano; Church of the Holy Spirit, Lake Forest, IL 4 pm

Bach, *St. Matthew Passion*; First United Methodist, Evanston, IL 7:30 pm

31 MARCH  
The American Boychoir; First Church of Christ, Congregational, Farmington, CT 7 pm

Bach, *St. Matthew Passion*; Harris Theater, Chicago, IL 7:30 pm

1 APRIL  
**Jon Gillock**, Messiaen seminar; Old West Church, Boston, MA 7 pm

The American Boychoir; First Parish Westwood United Church, Westwood, MA 7 pm

Oratorio arias; St. Luke's Chapel, Medical University, Charleston, SC 12:15 pm

**Clive Driskill-Smith**; All Saints Episcopal, Atlanta, GA 7:30 pm

**Lily Ardan**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

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2 APRIL

The American Boychoir; St. John's Episcopal, Portsmouth, NH 7 pm  
**Woo-sug Kang**; Cathedral Basilica of the Sacred Heart, Newark, NJ 12 noon  
**Gillian Weir**; St. Mary's Episcopal, Richmond, VA 7:30 pm  
**Anita Werling**, OrganPlus; First Presbyterian, Macomb, IL 7:30 pm

3 APRIL

The American Boychoir; First Parish Church of Stow & Acton, Stow, MA 7 pm

4 APRIL

The American Boychoir; Grace Episcopal Church, New Bedford, MA 7 pm  
**Jon Gillock**, Messiaen, *La Nativité du Seigneur*; Old West Church, Boston, MA 8 pm  
**Scott Montgomery**; St. Mark's Episcopal, Columbus, OH 8 pm  
**Thierry Escaich**; Cathedral of the Assumption, Louisville, KY 7:30 pm

5 APRIL

**Cherry Rhodes**, masterclass; South Church, New Britain, CT 10 am  
Seraphic Fire; Battell Chapel, Yale University, New Haven, CT 8 pm  
Solemn Evensong; St. Paul's, Doylestown, PA 5 pm  
Singing Boys of Pennsylvania; Zion Lutheran, Old Zionsville, PA 7 pm  
**Janette Fishell**, masterclass; Covenant Presbyterian, Charlotte, NC 10 am  
**Hatsumi Miura**; First Presbyterian, Evansville, IN 7:30 pm  
**Ken Cowan**; St. Norbert Abbey, DePere, WI 2 pm

6 APRIL

The American Boychoir; Christ Church Cathedral, Springfield, MA 4 pm  
**Joseph Olefirowicz**; Wesley United Methodist, Worcester, MA 12:15 pm  
Choral Evensong; All Saints, Worcester, MA 5 pm  
**Cherry Rhodes**; South Church, New Britain, CT 4 pm  
Choral Evensong for Easter; Cathedral of the Incarnation, Garden City, NY 4 pm  
Choral Evensong; Grace Church, New York NY 4 pm  
Cantata 146; Holy Trinity Lutheran, New York, NY 5 pm, pre-concert lecture 4 pm  
**Robert Costin**; St. Thomas Fifth Avenue, New York, NY 5:15 pm  
**Gavin Black**; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers  
**Gillian Weir**; Washington National Cathedral, Washington, DC 5 pm  
**Janette Fishell**; Covenant Presbyterian, Charlotte, NC 3 pm  
**Anthony & Beard**; Brevard College, Brevard, NC 3 pm  
**John Linker**; Cathedral of St. Philip, Atlanta, GA 3:15 pm  
Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm  
**Thierry Escaich**; Hyde Park Community United Methodist, Cincinnati, OH 4 pm  
**David Higgs**; DeBartolo Center for the Performing Arts-Reyes Hall, Notre Dame, IN 4 pm and 7:30 pm  
**Marilyn Keiser**; Cathedral Church of the Advent, Birmingham, AL 4 pm  
**Clive Driskill-Smith**; East Congregational, Grand Rapids, MI 4 pm  
**Christine Kraemer**; Glenview Community Church, Glenview, IL 4 pm  
VocalEssence; Fitzgerald Theater, St. Paul, MN 4 pm

7 APRIL

**Martin Jean**, masterclass; The Interchurch Center, New York, NY 7:30 pm  
Choir of King's College; St. Peter in Chains Cathedral, Cincinnati, OH 7:30 pm  
**Douglas Cleveland**; St. Henry Catholic Church, Nashville, TN 7:30 pm

8 APRIL

The American Boychoir; Emmanuel Episcopal Church, New Bedford, MA 7 pm  
**David Lamb**; Church of St. Louis, King of France, St. Paul, MN 12 noon  
The King's College Choir; Cathedral of St. Paul, St. Paul, MN 7:15 pm

9 APRIL

**Nancianne Parrella**, with violin and cello; Church of St. Ignatius Loyola, New York, NY 7:30 pm  
**Frank Fano**; Cathedral Basilica of the Sacred Heart, Newark, NJ 12 noon  
The American Boychoir; Church of St. Ann, Lawrenceville, NJ 7:30 pm  
Alamire; Case Western Reserve University, Cleveland, OH 7:30 pm  
Choir of King's College, Cambridge; Fourth Presbyterian, Chicago, IL 8 pm

10 APRIL

Works of Palestrina, Allegri and Anerio; Church of St. Luke in the Fields, New York, NY 8 pm  
**Wesley Roberts**; Loretto Motherhouse, Nernix (Loretto), KY 7 pm

11 APRIL

**Brian Jones**; Wickenden Chapel, Tabor Academy, Marion, MA 8 pm  
Mendelssohn, *Elijah*; Woolsey Hall, Yale University, New Haven, CT 8 pm  
**Stephen Tharp**; East Liberty Presbyterian, Pittsburgh, PA 7:30 pm  
**Janette Fishell**; St. Paul's Episcopal, Richmond, VA 7:30 pm  
**Jack Mitchener**, with instruments; North Carolina School of the Arts, Winston-Salem, NC 7 pm  
**Cj Sambach**; Purity Presbyterian, Chester, SC 9 am, 10:30 am, 1 pm Informances  
**Monte Maxwell**; Holy Trinity Lutheran, Akron, OH 8 pm  
**David Lamb**, with soprano; St. Stephen's Lutheran, Monona, WI 8 pm

12 APRIL

**Gillian Weir**; Verizon Hall, Philadelphia, PA 3 pm  
**John Schwandt**; Forrest Burdette United Methodist, Hurricane, WV 7 pm

13 APRIL

**Timothy Smith**; St. Anthony's, New Bedford, MA 3 pm  
**Ross Wood**, with choir and instruments; King's Chapel, Boston, MA 5 pm  
**Paul Jacobs**; Union Church of Pocantico Hills, Tarrytown, NY 3 pm  
Choral Evensong; St. Peter's-by-the-Sea, Bay Shore, NY 5 pm  
**Mark Bani**, hymn festival; Church of St. Vincent Ferrer, New York, NY 3 pm  
Cantata 175; Holy Trinity Lutheran, New York, NY 5 pm  
**David Goodenough**; St. Thomas Fifth Avenue, New York, NY 5:15 pm  
**Anthony Leach & Christyan Seay**; Camp Hill Presbyterian, Camp Hill, PA 4 pm  
Alleluia concert; St. John the Evangelist, Severna Park, MD 7 pm  
**Cj Sambach**; Purity Presbyterian, Chester, SC 10:30 am Informance, 4 pm recital  
**Peter Richard Conte**; Robert E. Jacoby Symphony Hall, Jacksonville, FL 3 pm  
**Michael Boney**; Cathedral of St. Philip, Atlanta, GA 3:15 pm  
An Easter Sequence; Cathedral of St. Philip, Atlanta, GA 4 pm  
**John Gouwens**; The Culver Academies, Culver, IN 7:30 pm  
Mendelssohn, *Elijah* selections, *Symphony No. 5*; First Presbyterian, Arlington Heights, IL 4 pm  
**Marsha Foxgrover**; Trinity Christian College, Ozinga Chapel, Palos Heights, IL 3 pm  
**+++Kipp Cortez, Adam Gruber, Micah Raebel, Ben Woolsey**; Cathedral of the Holy Angels, Gary, IN 3 pm

14 APRIL

**Gerre Hancock**, with chorus; Cincinnati Museum Center, Cincinnati, OH 7:30 pm  
**John Scott**; University of St. Thomas, St. Paul, MN 8:15 pm

15 APRIL

Hermann Kottzschmar tribute; Portland City Hall, Portland, ME 7:30 pm  
**Heinrich Christensen**; King's Chapel, Boston, MA 12:15 pm  
**Tony Robertson**; St. Paul's Episcopal, Winston-Salem, NC 7 pm  
**Gillian Weir**; First Presbyterian, Newton, NC 7:30 pm  
**Robert Gant**; St. Luke's Chapel, Medical University, Charleston, SC 12:15 pm  
**Clive Driskill-Smith**; St. Luke's Cathedral, Orlando, FL 7:30 pm  
**Christopher Stroh**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

16 APRIL

**Ken Cowan**; Church of St. Ignatius Loyola, New York, NY 7 pm  
**Claudia Dumschat**, with choir; Church of the Transfiguration, New York, NY 7:30 pm  
**Nancianne Parrella**, with choir and orchestra; Church of St. Ignatius Loyola, New York, NY 8 pm  
**Jessica French**; Cathedral Basilica of the Sacred Heart, Newark, NJ 12 noon  
**Jose Gascho**, harpsichord; St. Luke Catholic Church, McLean, VA 1 pm  
**Ingrid Pierson**; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

17 APRIL

**Charles Boyd Tompkins**; Furman University, Greenville, SC 8 pm  
Choral Evensong; Cathedral of St. Philip, Atlanta, GA 5:45 pm  
**Clive Driskill-Smith**; Piedmont College, Demorest, GA 7:30 pm

18 APRIL

**Huw Lewis**; Westminster Presbyterian, Albany, NY 7:30 pm  
**Barbara Harbach**, with AGO members; Slee Hall, SUNY, Buffalo, NY 8 pm  
**Alison Luedecke**, with Millennia Consort; St. John's Lutheran, Allentown, PA 7:30 pm  
**Maxine Thevenot**; Emmanuel Church, Chestertown, MD 8 pm  
**Janette Fishell**; Christ United Methodist, Greensboro, NC 7:30 pm



**Daniel Sullivan;** St. Petersburg College, St. Petersburg, FL 7:30 pm  
 Dvorák, *Stabat Mater*; First Presbyterian, Birmingham, MI 7:15 pm  
**Paul Jacobs;** St. Paul's Episcopal, Indianapolis, IN 7:30 pm  
**Bradley Hunter Welch;** First Baptist, Chattanooga, TN 7:30 pm

19 APRIL  
**Paul Bisaccia,** piano; Trinity Episcopal, Torrington, CT 7:30 pm  
**James David Christie,** masterclass; First Presbyterian, Rocky Mount, NC 10 am  
 Bach cantatas, with New Trinity Baroque; Cathedral of St. Philip, Atlanta, GA 7:30 pm  
**Todd Wilson,** workshops; First Presbyterian, Birmingham, MI 9 am, 11 am, and 2 pm  
 Festival Bell Choir; Lutheran Church of the Redeemer, Birmingham, MI 4 pm

20 APRIL  
**David Spicer;** First Church of Christ, Wethersfield, CT 7 pm  
**Gail Archer,** works of Messiaen; Church of St. Vincent Ferrer, New York, NY 3 pm  
 Cantata 229; Holy Trinity Lutheran, New York, NY 5 pm  
**Andrew Scanlon;** St. Thomas Fifth Avenue, New York, NY 5:15 pm  
**Alison Luedecke,** with Millennia Consort; Sacred Heart Cathedral, Newark, NJ 4 pm  
**Vincent Carr;** Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers  
**David Hurd;** Washington National Cathedral, Washington, DC 5 pm  
**James David Christie;** St. Paul's Episcopal, Greenville, NC 5 pm  
**Andrew Kotylo;** Cathedral of St. Philip, Atlanta, GA 3:15 pm  
 Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm  
 Lessons & Carols for Easter tide; Peachtree Road United Methodist, Atlanta, GA 7:30 pm  
**Paul Jacobs;** Trinity Episcopal Cathedral, Cleveland, OH 2 pm  
**Karel Paukert,** with viola and cello; St. Paul's Episcopal, Cleveland Heights, OH 3:30 pm  
**Joan Lippincott,** Bach, *Art of Fugue*; United Methodist Church, Berea, OH 2:30 pm  
**Michael Brittenback,** with oboe; St. George's Episcopal, Dayton, OH 4 pm  
**John Weaver;** Mayflower Congregational, Grand Rapids, MI 4 pm  
 Gospel Choir concert; Augustana Chapel, Lutheran School of Theology, Chicago, IL 4 pm

21 APRIL  
**Stephen Cleobury,** with chorus; Calvary Episcopal, Cincinnati, OH 7 pm  
**John Weaver,** workshop; Mayflower Congregational, Grand Rapids, MI 8 pm

22 APRIL  
**Lee Ridgway;** King's Chapel, Boston, MA 12:15 pm  
**Domenico Severin;** Church of St. Louis, King of France, St. Paul, MN 12:35 pm

23 APRIL  
**Donald Meineke;** Cathedral Basilica of the Sacred Heart, Newark, NJ 12 noon

25 APRIL  
 Monteverdi, *Vespers of the Blessed Virgin*; Woolsey Hall, Yale University, New Haven, CT 8 pm

**Craig Cramer;** Pine Street Presbyterian, Harrisburg, PA 7:30 pm  
 Alleluia! Ringers; St. Lorenz Lutheran, Frankenmuth, MI 7 pm  
**David Schrader;** Christ Church Cathedral, Indianapolis, IN 4:30 pm  
 Fauré, *Requiem*; St. John United Presbyterian, New Albany, IN 8 pm  
 Choir of St. Thomas Church, New York City; St. John's Episcopal, Memphis, TN 7:30 pm  
 Mozart, *Grand Mass in c*, K. 427; Cathedral of St. John the Evangelist, Milwaukee, WI 8 pm

26 APRIL  
**David Briggs,** silent film accompaniment; Ascension Memorial Episcopal, Ipswich, MA 4:30 pm  
**John Schwandt,** with Saginaw Bay Symphony; Temple Theater, Saginaw, MI 8 pm  
**John Gouwens,** carillon; The Culver Academies, Culver, IN 4 pm  
**Paul Jacobs;** Weidner Center for the Performing Arts, Green Bay, WI 7:30 pm

27 APRIL  
 Three Choirs Festival, works of Vaughan Williams; South Church, New Britain, CT 4 pm  
**Gerre Hancock;** St. Peter's-by-the-Sea Episcopal, Bay Shore, NY 6 pm  
**Andrew Pester & Enrico Contenti;** Cathedral of the Incarnation, Garden City, NY 4 pm  
**Renée Anne Louprette;** Church of St. Ignatius Loyola, New York, NY 4 pm  
**Frank Crosio;** Cathedral of St. Patrick, New York, NY 4:45 pm  
 Cantata 108; Holy Trinity Lutheran, New York, NY 5 pm  
**Joanna Elliott;** St. Thomas Fifth Avenue, New York, NY 5:15 pm  
**Vernon Williams;** Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers  
**Rachel Laurin;** Shadyside Presbyterian, Pittsburgh, PA 4 pm  
 Children's Chorus of Washington; Old Presbyterian Meeting House, Alexandria, VA 3 pm  
**Bruce Neswick,** hymn festival; St. James Episcopal, Greenville, SC 7 pm  
**Domenico Severin;** Cathedral of St. Philip, Atlanta, GA 3:15 pm  
 Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm  
 Bach, *Mass in b*; Christ Church Cathedral, Indianapolis, IN 4:30 pm  
**Janette Fishell;** Christ Church Cathedral, Nashville, TN 4 pm  
 Choir of St. Thomas Church, New York City; St. Paul's Episcopal, Mobile, AL 4 pm  
**Douglas Cleveland;** Winnetka Congregational, Winnetka, IL 5 pm  
 University of Chicago Motet Choir and Alei Gefen Chorus of Tel Aviv; Rockefeller Chapel, Chicago, IL 7:30 pm

28 APRIL  
 Choir of St. Thomas Church, New York City; Cathedral Church of the Advent, Birmingham, AL 7:30 pm  
**Margaret Kemper;** Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

29 APRIL  
**Ben van Oosten;** Portland City Hall, Portland, ME 7:30 pm  
 Choir of St. Thomas Church, New York City; Christ Episcopal, Charlotte, NC 7:30 pm

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**Carolyn Diamond;** Church of St. Louis, King of France, St. Paul, MN 12:35 pm

30 APRIL

**Aaron Goen;** Cathedral Basilica of the Sacred Heart, Newark, NJ 12 noon

**Paul Kosower;** Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

#### UNITED STATES

##### West of the Mississippi

15 MARCH

**Paul Woodring;** Cal Poly Foundation for the Performing Arts Center, San Luis Obispo, CA 8 pm

16 MARCH

Bach, *St. Matthew Passion*; Christ the King Lutheran, Houston, TX 5 pm

**Christopher Marks;** Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm

17 MARCH

**J. Melvin Butler,** Dupré, *Stations of the Cross*; St. Mark's Cathedral, Seattle, WA 7:30 pm

**Alan Jones & Jeffrey Smith;** Grace Cathedral, San Francisco, CA 6 pm

18 MARCH

Bach, *St. Matthew Passion*; Christ the King Lutheran, Houston, TX 7 pm

19 MARCH

**Robert Bates;** Palmer Memorial Episcopal, Houston, TX 12:10 pm

21 MARCH

Bach, *St. Matthew Passion*; Christ the King Lutheran, Houston, TX 3 pm

**Maxine Thevenot,** Messiaen, *Les Corps glorieux*; Cathedral Church of St. John, Albuquerque, NM 8:45 pm

23 MARCH

**David Hatt;** St. Mary's Cathedral, San Francisco, CA 3:30 pm

27 MARCH

**Jeremy Bruns;** First Presbyterian, Midland, TX 7:30 pm

30 MARCH

**Pavel Cerny;** Christ the King Lutheran, Houston, TX 5 pm

**Scott Montgomery;** Holsclaw Recital Hall, University of Arizona, Tucson, AZ 7 pm

**Roger Sherman,** with viola; St. Mark's Cathedral, Seattle, WA 2 pm

**Leonard Danek;** First Baptist, Seattle, WA 3 pm

**Kraig Scott,** with baroque flute; Christ Episcopal, Tacoma, WA 8 pm

**Christopher Tietze;** St. Mary's Cathedral, San Francisco, CA 3:30 pm

**Ian Tracey;** Grace Cathedral, San Francisco, CA 4 pm, following 3 pm Evensong

Hymn Sing; Trinity Episcopal, Santa Barbara, CA 3:30 pm

31 MARCH

**The Chenaults;** Hendrix College, Conway, AR 7:30 pm

1 APRIL

**Christopher Young;** Recital Hall, Texas A&M International University, Laredo, TX 7:30 pm

**John Scott;** St. Margaret's Episcopal, Palm Desert, CA 7:30 pm

3 APRIL

Choral concert; St. Francis Xavier Cathedral, Alexandria, LA 7 pm

4 APRIL

Choir of King's College, Cambridge; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm

**K. Joyce Mynster;** St. Paul United Methodist, Lincoln, NE 12 noon

Choral Evensong; All Saints' Church, Beverly Hills, CA 7:30 pm

5 APRIL

**Gerre Hancock,** class; Second Baptist, Lubbock, TX 10 am

6 APRIL

Choral Evensong; Cathedral Church of St. John, Albuquerque, NM 4 pm

**Huw Lewis;** St. Luke's Episcopal, Dallas, TX 4 pm

**Gerre Hancock;** Second Baptist, Lubbock, TX 10 am worship service, 6 pm recital

**Craig Williams;** Grace Lutheran, Tacoma, WA 3 pm

**Paul Jacobs;** St. Paul's Episcopal, Salem, OR 4 pm

**David Goodenough;** St. Mary's Cathedral, San Francisco, CA 3:30 pm

**William Peterson;** Cal Poly Foundation for the Performing Arts Center, San Luis Obispo, CA 3 pm

7 APRIL

**Joseph Adam;** Benaroya Hall, Seattle, WA 12:30 pm

8 APRIL

**Clive Driskill-Smith;** Central Presbyterian, Des Moines, IA 7:30 pm

**Gillian Weir;** Wiedemann Hall, Wichita State University, Wichita, KS 7:30 pm

**Cherie Wescott;** Trinity Episcopal, Tulsa, OK 12:05 pm

9 APRIL

**Gillian Weir,** Messiaen masterclass; Wiedemann Hall, Wichita State University, Wichita, KS 10 am

10 APRIL

**Clive Driskill-Smith;** Trinity Episcopal, Tulsa, OK 7:30 pm

11 APRIL

**Daniel Sullivan;** St. John's Cathedral, Denver, CO 7:30 pm

12 APRIL

**Scott Montgomery;** Church of St. John the Evangelist, Rochester, MN 7:30 pm

13 APRIL

**Mary Preston;** St. Paul United Methodist, Lincoln, NE 3 pm

**Stephen Hamilton;** St. John's Lutheran, Topeka, KS 3 pm

**Sebastian Knebel,** with instruments; Christ the King Lutheran, Houston, TX 5 pm

**George Baker;** St. Vincent's Cathedral, Bedford, TX 6 pm

Cathedral Choir of Men and Boys; Grace Cathedral, San Francisco, CA 3 pm

**Benjamin Bachmann;** St. Mark's Episcopal, Berkeley, CA 6:10 pm

Choral Evensong; All Saints, Pasadena, CA 5 pm

**Frederick Swann;** First Congregational, Los Angeles, CA 4 pm

**Clive Driskill-Smith;** St. James Episcopal, Los Angeles, CA 6 pm

18 APRIL

**Susan Landale;** Bales Organ Recital Hall, University of Kansas, Lawrence, KS 7:30 pm

19 APRIL

Choral Evensong; St. Paul's Episcopal, Burlingame, CA 5 pm

20 APRIL

**Robert Huw Morgan;** Cathedral Church of St. John, Albuquerque, NM 4 pm

**Clive Driskill-Smith;** Grace Cathedral, San Francisco, CA 4 pm

**Cj Sambach;** First United Methodist, Lompoc, CA 3 pm Informance

21 APRIL

**The Chenaults;** Central United Methodist, Kansas City, MO 7:30 pm

22 APRIL

Choir of St. Thomas Church, New York City; St. Olaf College, Northfield, MN 7:30 pm

23 APRIL

**Lynne Davis,** children's concert; Wiedemann Hall, Wichita State University, Wichita, KS 10:30 am

25 APRIL

**Frederick Swann;** All Saints Episcopal, Fort Worth, TX 8 pm

**Maxine Thevenot;** St. John's Cathedral, Denver, CO 7:30 pm

**John Ferguson,** hymn festival; Bethany Lutheran, Englewood, CO 7:30 pm

27 APRIL

**Peter Richard Conte;** First Presbyterian, Tyler, TX 4 pm

Choral concert; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

**Thomas Foster,** with soprano; St. Mark's Cathedral, Seattle, WA 2 pm

**Carole Terry;** Grace Lutheran, Tacoma, WA 3 pm

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

**Frederick Swann;** First Presbyterian, Fort Smith, AK 4 pm

28 APRIL

**Joseph Adam;** Benaroya Hall, Seattle, WA 7:30 pm

#### INTERNATIONAL

16 MARCH

**Nigel Ogden;** Alexandra Palace, London, UK 2:30 pm

19 MARCH

**Yuko Sakiyama;** Minato Mirai Concert Hall, Yokohama, Japan 12:10 pm

**James Vivian;** Temple Church, London, UK 1:15 pm

**Steven Grahl;** St. Marybone Parish Church, London, UK 7 pm

21 MARCH

**Alexander Baboschkin,** with soprano; Kirche "Zur frohen Botschaft," Berlin Karlshorst, Germany 5 pm

Telemann, *Lukas-Passion*; Stadthalle, Bad Hersfelder, Germany 7 pm

22 MARCH

**Christoph Bergner,** harpsichord; J. S. Bach-Haus, Bad Hersfelder, Germany 4:30 pm, 7 pm

23 MARCH

Bach, *Osterkantaten*; J. S. Bach-Haus, Bad Hersfelder, Germany 7 pm

26 MARCH

**Wolfgang Seifen;** Catholic Cathedral, Moscow, Russia 7:30 pm

**Rolf-Henry Kunz;** Kathedrale, Dresden, Germany 8 pm

27 MARCH

**Simon Lindley,** lecture/recital; Organ Hall, Gnnessins' Academy of Music, Moscow, Russia 7 pm

28 MARCH

**Rupert Lang,** with brass; Christ Church Cathedral, Vancouver, BC, Canada 7:30 pm

29 MARCH

**Harald Vogel,** lecture/recital; M. Glinka Museum of Music Culture, Moscow, Russia 6 pm

**Anne Page;** St. Saviour's Church, St. Albans, UK 5:30 pm

30 MARCH

**Jean-Paul Imbert;** Concert Hall, Dubna, Moscow, Russia 5 pm

**Jürgen Sonnentheil;** Catholic Cathedral, Moscow, Russia 7:30 pm

2 APRIL

**Guy Bovet;** Kreuzkirche, Dresden, Germany 8 pm

4 APRIL

**Gillian Lloyd;** Parish Church of SS. Peter and Paul, Godalming, UK 1 pm

**Clive Driskill-Smith;** Cathedral Church of the Redeemer, Calgary, AB, Canada 8 pm

6 APRIL

**Irene & Roland Götz;** Pfarrkirche St. Michael, Mühlthal, Germany 5 pm

**Duo Majoya;** Westminster United Church, Winnipeg, MB, Canada 8 pm

**Arthur LaMirande;** Holy Rosary Cathedral, Vancouver, BC, Canada 7 pm


9 APRIL


**Wolfgang Seifen;** Frauenkirche, Dresden, Germany 8 pm


**Joan DeVee Dixon;** Temple Church, London, UK 1:15 pm

10 APRIL

**Nigel Allcoat;** Reading Town Hall, Reading, UK 7:30 pm

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- 11 APRIL  
Choral concert, with orchestra; Lessing-Gymnasium, Frankfurt, Germany 5 pm  
**Sophie-Veronique Cauchefier-Choplin**; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm
- 13 APRIL  
**Ruben Sturm**, with violin; Pfarrkirche St. Josef, Neu-Isenburg, Germany 5 pm
- 16 APRIL  
**Hansjürgen Scholze**; Kathedrale, Dresden, Germany 8 pm  
**Andrew Reid**; Temple Church, London, UK 1:15 pm
- 17 APRIL  
**David Coram**; St. Matthew's Westminster, London, UK 1:05 pm
- 20 APRIL  
**Anthony & Beard**; Moscow International Performing Arts Center, Moscow, Russia 7 pm  
**Beate Kruppke**; Kirche "Zur frohen Botschaft," Berlin Karlshorst, Germany 5 pm
- 23 APRIL  
**Franz Danksagmüller**; Kreuzkirche, Dresden, Germany 8 pm  
**John Kitchen**; Temple Church, London, UK 1:15 pm  
**Arnfinn Tobiassen**; St. Marylebone Parish Church, London, UK 7 pm
- 26 APRIL  
Works of Bach; J. S. Bach-Haus, Bad Hersfeld, Germany 4 pm  
**David Goode**; St. Peter's Church, St. Albans, UK 5:30 pm  
**Ashley Grote**, works of Messiaen; King's College Chapel, Cambridge, UK 6:30 pm
- 30 APRIL  
**Matthias Grünert**; Frauenkirche, Dresden, Germany 8 pm  
**Christopher Robinson**; Temple Church, London, UK 1:15 pm

## Organ Recitals

DAVID BRIGGS, Church of St. Ignatius Loyola, New York, NY, November 4: *The Sorcerer's Apprentice*, Dukas, transcr. Briggs; *Symphony No. 6*, Mahler, transcr. Briggs; improvisation.

CHRISTOPH BULL, University of California, Los Angeles, CA, November 29: "Little" *Prelude in e*, Bruhns; *Prelude in G*, Bach; *Prelude and Fugue in c*, Mendelssohn; *Trio*, Rheinberger; *Schmücke dich, o liebe Seele*, Brahms; *German Folk Song Arrangement*, Bull; *Toccata Schlafes Bruder*, Schneider; organ and film: *Berlin—Die Sinfonie einer Großstadt*.

JAMES DAVID CHRISTIE, The Church of the Holy Trinity (Episcopal), New York, NY, November 19: *Batalla Famosa*, Anon. 17th-century Spanish; *Tiento de 1º tono de mano derecha y al medio a dos tiple*, Bruna; *La Béatitude*, Péroze; *Cromhorne en taille (Lerton)*, Jullien; *Passacaglia in d*, BuxWV 161, *Canzona in d*, BuxWV 168, *Praeludium in g*, BuxWV 148, Buxtehude; *Acclamations (Suite Médiévale)*, Langlais; *Élégie*, Christie; *Incantation pour un jour saint*, Langlais; *Compline (The Book of Hours)*, Pinkham; *Six variations sur un psaume huguenot*, op. 1, Isoir.

PHILIP CROZIER, Dom St. Marien, Wurzen, Germany, July 14: *A Trumpet Minuet*, Hollins; *Six Interludes*, Bédard; *Passacaglia in d*, BuxWV 161, *Fugue in G*, BuxWV 175, *Praeludium in E*, BuxWV 141, Buxtehude; *Ach bleib bei uns, Herr Jesu Christ*, Walcha; *Remembrance (Hommage à Jean-Philippe Rameau)*, Chant de Paix (*Neuf Pièces*), Langlais; *Partite diverse sopra De Lofzang von Maria*, Post.

AUDREY JACOBSEN, with choir, Rich Chasins and Kurt Curtis, trumpet, Lisa Cherry, French horn, Brent Anderson, trombone, Jeff Stupin, trombone/tuba, and Damien Frigillana, timpani, San Francisco

Solano Parish, Rancho Santa Margarita, CA, November 3: *Concertato on O God Beyond All Praising*, Proulx; *Entrata Festiva*, op. 93, Peeters; *Fugue in E-flat*, BWV 552/2, Bach; *Nun bitten wir den heiligen Geist*, BuxWV 208, Buxtehude; *Prélude, Fugue, et Variation*, op. 18, Franck; *Hymne d'Actions de Grâces Te Deum*, op. 5, no. 3, Langlais; *Rhosymedre*, Vaughan Williams; *Canzon Duodecimi Toni*, Gabrieli; *Litanies*, Alain; *Prelude on Gift of Finest Wheat*, Callahan; *Choral, Var. I, Var. III, Var. VI (Partite on "Sei gegrusset, Jesu gutig")*, BWV 768, Bach; *As Newborn Stars Were Stirred to Song*, Hirten; *Toccata (Symphony V, op. 42)*, Widor.

MASSIMO NOSETTI, Münster, Herford Germany, September 9: *Suite Evocatrice*, op. 74, Tournemire; *Suite Médiévale*, Langlais; *Suite*, op. 5, Duruflé.

CHRISTA RAKICH, The First Church of Deerfield, Deerfield, MA, November 11: *Prelude, Fugue and Ciacona in C*, BuxWV 137, *Nun komm, der Heiden Heiland*, BuxWV 211, *In dulci júbilo*, BuxWV 197, *Puer natus in Bethlehem*, BuxWV 217, *Gelobet seist du, Jesu Christ*, BuxWV 189, Buxtehude; *Trio Sonata No. 4 in e*, BWV 528, Two settings of *Nun komm, der Heiden Heiland*, BWV 659, BWV 661, Bach; *Praeludium in F*, Fanny Mendelssohn; *Three versets on Sine nomine*, Woodman; *Nun danket*, Rakich/improvisation; *Nun danket (Cantata 79)*, Bach, arr. Grace; *Sonata in Sea: Cape Cod*, Woodman.

RUDY SHACKELFORD, Bethany United Methodist Church, Gloucester Point, VA, November 4: *Trumpet Voluntary*, Shackelford; *Nimrod (Enigma Variations)*, Elgar, arr. Gower; *Prelude and Fugue in e*, BuxWV 142, Buxtehude; *Buxtehude Redux: Fantasy on a Hymntune by Percy Whitlock, Prelude on St. Anne*, Shackelford; *Fugue in E-flat*, BWV 552, Bach; *Concerto on Amsterdam*, Variations on Aberystwyth, Fuguing Tune on Lenox (*Charles Wesley Organbook*), Shackelford; *Canzonetta*, op. 71, no. 4, Foote; *Preludes for Piano*, Gersh-

win, transcr. Shackelford; *The Star Spangled Banner: Concert Variations*, op. 23, Buck.

BRIAN SWAGER, California Palace of the Legion of Honor, San Francisco, CA, November 17 & 18: *Paraphrase on a Chorus from Handel's Judas Maccabaeus*, Guilman; *Prelude in G*, BWV 541, *Fugue in g*, BWV 578, Bach; *Prelude in B*, Dupré; *Andantino in D-flat ("Moonlight and Roses")*, Lemare; *Sketch in D-flat*, op. 58, Schumann; *Elegy*, Thalben-Ball; *Scherzo, Allegro (Symphony II)*, Vierne.

J. RICHARD SZEREMANY, with orchestra, Robert Frankberry, conductor, East Liberty Presbyterian Church, Pittsburgh, PA, October 28: *Grand Choeur Dialogué*, Gigue; *Suite of Dances*, Campra; *Poème Héroïque*, Dupré; *Concerto for Organ, Strings and Harp*, Hanson; *Concerto for Organ, Strings and Timpani*, Lafford; *Concerto in g for Organ, Strings and Timpani*, Poulenc.

STEPHEN THARP, First Presbyterian Church, Arlington Heights, IL, November 11: *Music for the Royal Fireworks*, Handel, transcr. Tharp; *Ave Maria von Arcadelt*, S. 659, Liszt; *Prière*, op. 37, no. 3, Jongen; *Toccata (Deuxième Symphonie)*, op. 26, Dupré; *Improvisation on Bolero Rhythm*, CocherEAU; *Ave Maria, Ave Maris Stella (Trois Paraphrases Grégoriennes)*, op. 5, no. 2, Langlais; *Toccata and Fugue on BACH*, Newman.

MAXINE THÉVENOT, Salisbury Cathedral, Salisbury, UK, August 15: *Cortège et Litanie*, op. 19, no. 2, Dupré; *Five Liturgical Inventions*, Togni; *Allelujas*, Preston; *Chant de paix, Nazard*, Langlais; *Symphonie III*, op. 28, Vierne.

CHERIE WESCOTT, St. Paul's Episcopal Cathedral, Oklahoma City, OK, October 28: *Praeludium in f-sharp*, BuxWV 146, *Ciacona in e*, BuxWV 160, *Praeludium in F*, BuxWV 145, *Nun freut euch*, BuxWV 210, *Canzona in C*, BuxWV 166, *Magnificat on the 1st Tone*, BuxWV 203, *Toccata in F*, BuxWV 156, Buxtehude.

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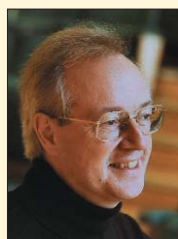
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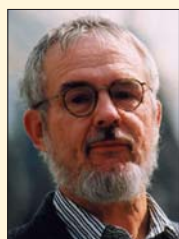
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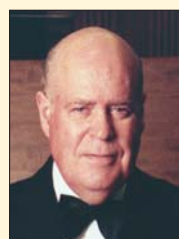
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