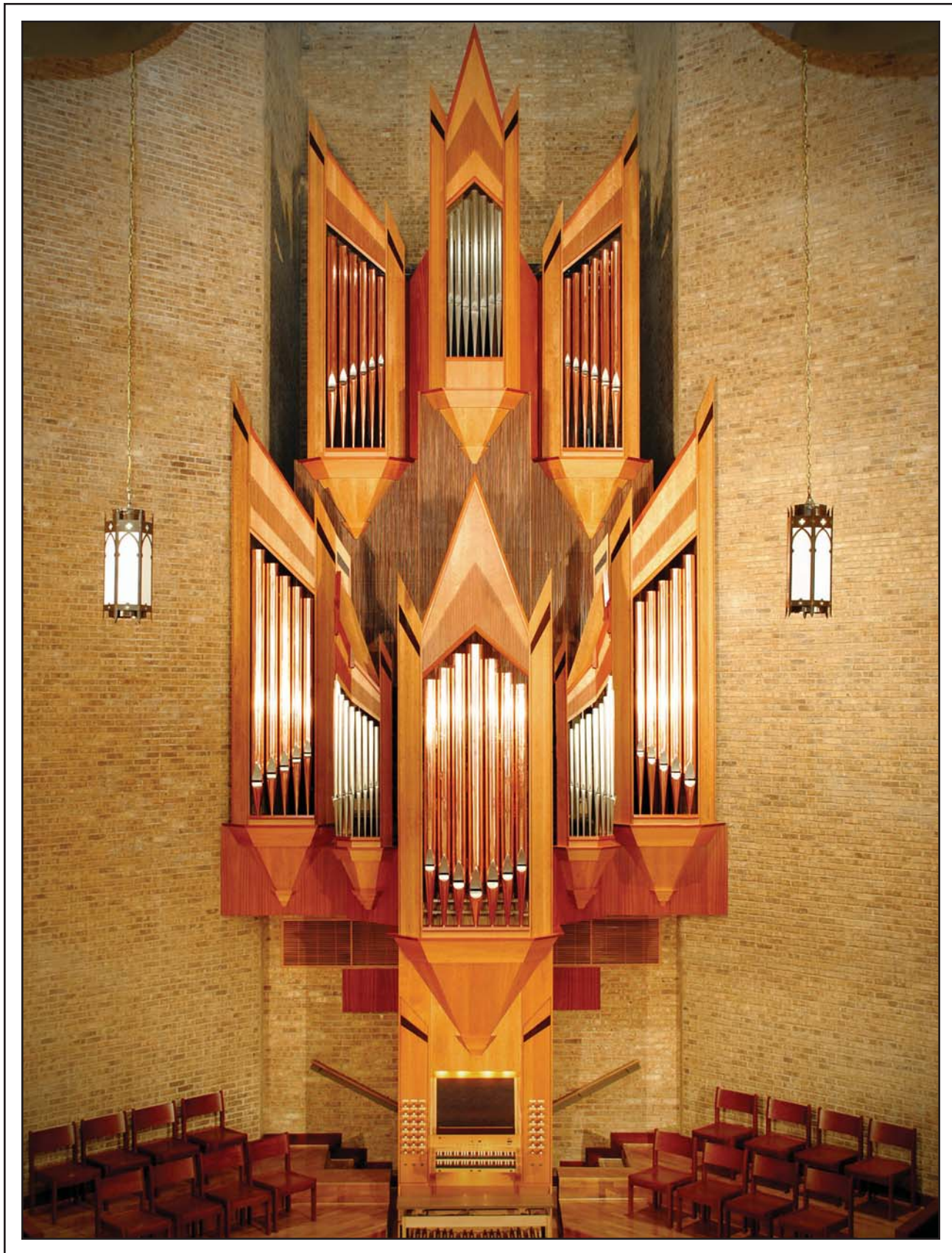


THE DIAPASON

MARCH, 2011



First Presbyterian Church
Greenville, North Carolina
Cover feature on pages 34–35

Carole Terry

"Her stellar musicianship is marked by strong, rock-solid rhythm, clarity, control, energy, integrity, sensitive phrasing, and appropriate yet imaginative registration...consummate technique and sensible musicianship...music making of the first order." (*The American Organist*)

"The recital was a delightful survey....The whole recital was refreshingly different from most organ programs. It concentrated on fewer, more substantial works, and most of the time was spent on secular rather than sacred music. This was organ music for people who thought they didn't like organ music." (*The Dallas Morning News*)

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the Harpsichord, Carillon, and Church Music

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Editor's Notebook

In this issue

In this issue of THE DIAPASON, David Rumsey tells of the rolls made by an international roster of organists for the *Wolfe Philharmonie*, now restored at the Seewen Museum in Switzerland, with detailed information on the performance styles of the players, especially Eugène Gigout, and the recent project of digitizing the rolls to preserve the performances. Jan-Piet Knijff takes a detailed look at the Wayne Leupold edition of Bach's *Clavierübung III*, the first volume in a new edition of the complete Bach organ works. Margaret Sandresky exposes hidden patterns in Alain's "Jannequin" Fugato. John Collins provides brief sketches of early composers of organ works whose anniversaries occur this year. And Janice Fehrer reports on Leslie Peart's 22nd annual UK organ tour.

In our continuing columns, Gavin Black completes his series on Buxtehude's *Preludium in E*, BuxWV 141, and John Bishop muses on some of the people that have influenced his work as an organbuilder—this is in addition to our regular columns of news and reviews, new organs, international calendar of events, organ recitals, and classified ads.

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Letters to the Editor

André Marchal

Congratulations to Ann Labounsky for her excellent article, "Remembering André Marchal 1894–1980" (THE DIAPASON, December 2010, pp. 20–23). I have been particularly interested in the Holtkamp-Marchal conversation about voicing, as it perfectly displays Marchal's idiosyncrasies concerning tonal matters (fear of fundamental, search for clarity). When he played a recital in Poitiers cathedral, he demanded that all low-pitched resultants of mixtures be muted.

These trends were largely shared by many organists of that time (1930–1960), especially blind organists. Gaston Litaize was even more extreme as he abhorred every "harmonic" stop, be it a Flute, a Trompette or a Plein-Jeu! This explains why the pet organbuilder of those organists was Gonzalez.

Jean-Louis Coignet
Paris, France

David Higgs/AGO convention

I was so pleased to get the review in THE DIAPASON (January, pp. 26–27) for my performance at the AGO national convention. The reviewer wrote that I played as an encore "Frank Matthews' transcription" of Ketelby's *In a Persian Market*. However, I didn't know of the existence of that transcription, and simply made my own arrangement from the piano score. I'm not sure that it matters, but I thought I should correct that slight error.

David Higgs
Eastman School of Music

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and remain competitive in the organ market. The new location is approximately 100 feet from our current location, allowing us to remain in Highland, Illinois. Wicks will provide service, warranty, parts, rebuilds, and complete instruments.

Wicks will continue to manufacture their proven Direct Electric™ chest action, which has become known as one of the most reliable actions on the world.

Currently, Wicks signed a contract with the Darlington School in Rome, Georgia. Wicks were successful in preserving the Darlington School's 1958 Wicks pipe organ from being replaced with an electronic organ.

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Mark Wick
Wicks Organ Company

In the wind . . . drills

It was, as always, a pleasure to read John Bishop's article on drills and drill bits. I wanted to answer/correct something John said. In his article, he mentioned "aircraft bits", those that were 16" or 18" long. Actually, if you look in the McMaster-Carr catalogue they are called extension bits, and do come in lengths up to 24" long (I do own a couple that length). So then what are aircraft bits?

A bit of background first. Besides being an organbuilder, I have a second job as a commercial pilot and flight instructor. I called one of my students, Kevin Schiff, who is currently working on his flight instructor's certificate. After high school, Kevin entered the Air Force as an aircraft mechanic, specializing in sheet metal repair and riveting. His spent his entire tour in John's backyard at Pease Air Force Base in Portsmouth, New Hampshire, working on C-130s and KC-135s. When he returned to civilian life, he became an aircraft mechanic in the greater Los Angeles area. He told me that drill bits that are considered aircraft bits are ones that are just slightly longer than standard jobber drills, approximately 5" to 6".

As always, a very entertaining and informative article!

Michael R. Williamson
Williamson-Warne & Associates
Hollywood, California

Here & There



Thomas Mellan, Christoph Bull, Nicholas Halbert, and Suzy Webster

Five students from the San Diego and Palomar AGO chapters participated in a masterclass with UCLA organ professor Christoph Bull at San Dieguito United Methodist Church on November 6, 2010. Pictured from left to right are Thomas Mellan (student of Christopher Cook), Dr. Christoph Bull, Nicho-

las Halbert (student of Martin Green), and Suzy Webster (student of Leslie Wolf Robb). Other participants were Jesse Golden (student of John Naples) and Sally Fay (student of Christopher Cook). For information: <www.agosd.org>, <www.christophbull.com>.

Campbellsville University, Campbellsville, Kentucky, continues its third annual organ recital series, featuring the Farrand & Votey pipe organ in Ransdell Chapel. [See the article, "Farrand & Votey Organ Installed in Ransdell Chapel," by Wesley Roberts, *THE DIAPASON*, September 2009.] March 1 (12:20 pm), Tim Baker; 3/24 (8 pm), Wesley Roberts; April 19 (12:20 pm), Wesley Roberts, with faculty from the School of Music. For information: Dr. Wesley Roberts, 270/789-5287; <mwroberts@campbellsville.edu>; <www.campbellsville.edu>.

Camp Hill Presbyterian Church, Camp Hill, Pennsylvania, continues its music series: March 2, Michael Shoemaker, April 6, Shawn Gingrich. For information: 717/737-0488; <www.thechpc.org>.

The Church of St. Luke in the Fields, New York City, continues its music and arts series on Thursdays at 8 pm: March 3, Tomás Luis de Victoria, 400th anniversary celebration; April 14, C.P.E. Bach, *St. Matthew Passion*. For information: 212/414-9419; <stlukeinthefields.org>.

The Bach Festival of Charleston takes place March 4–6 at First (Scotts) Presbyterian Church, Charleston, South Carolina. The schedule includes three concerts of music by J. S. Bach, C.P.E. Bach, Telemann, Vivaldi, and Karg-Elert, and a lecture on "The Leipzig Organ Tradition." Presenters include Ricard Bordas, JeeYoon Choi, Stefan Engels, the First (Scotts) Kirk Choir, and others. For information: <www.BachFestivalofCharleston.org>.

VocalEssence continues its 2011–11 series: March 4, Witness—André Thomas, Orchestra Hall, Minneapolis; April 8 and 9, *The Sound of Eternity—Bach Mass in B Minor* performed with 27 short films by Bastien Clevé, St. Olaf Catholic Church, Minneapolis. For information: <www.vocalescence.org>.

St. Thomas Church Fifth Avenue, New York City, continues its organ recital series, Sundays at 5:15 pm: March

6, Stephen Price; 3/13, Frederick Teardo; 3/20, Elizabeth Lenti; 3/27, Svetlana Berezhnaya; April 3, Roger Judd; 4/10, Greg Abrahams; 4/24, Frederick Teardo and Kevin Kwan; May 1, Arthur LaMirande; 5/8, John Scott; 5/15, J. David Williams; 5/22, Renée Louprette.

In addition, on April 18 Frederick Teardo performs Maleingreau's *Symphonie de la Passion*, op. 20, at 6:30 pm. For information: <www.saintthomaschurch.org>.

Douglaston Community Church, Douglaston, New York, continues its music series: March 6, Organ Plus; April 22, Dubois, *Seven Last Words*; May 1, Joe Utterback. For information: 718/229-2169; <www.communitychurchofdouglaston.com>.

Washington National Cathedral continues its organ recital series: March 6, Roman Krasnovsky; 3/20, Jeremy Filsell; 3/27, Florian Wilkes; April 3, Jeremy Filsell; 4/10, Roger Judd; 4/24, Scott Dettra; May 1, Jeremy Filsell; 5/8, Ludwig Ruckdeschel; 5/22, Anthony Williams; 5/29, Rodney Long. For information: <www.nationalcathedral.org>.

The Cathedral Church of the Advent, Birmingham, Alabama, continues its music series: March 6, Georgia Institute of Technology Chamber Choir and New Trinity Baroque Orchestra; 3/27, Evensong for Lent; May 6, pianist Lonnie Parsons. For information: <www.adventbirmingham.org>.

Christ Church, Bradenton, Florida, continues its music events: March 6, Mozart, *Mass in F Major*, K. 192; 3/20, Zachary Johnson, classical guitar; April 1, St. Thomas Church (NYC) Boychoir, John Scott, conductor. Organ recitals and more in Lent take place Thursdays at 12:15 pm: March 10, John Jull; 3/17, R. Alan Kimbrough; 3/24, Robert C. Shone; 3/31, Carol Hawkinson and Richard Storm, baritone; April 7, Julane Rodgers, harpsichord; 4/14, Mary Mozelle. For information: 941/747-3709; <www.christchurchswfla.org>.

The Houston Chamber Choir continues its 15th anniversary season: March

12, at Alley Theatre, Houston; and May 14, at the Church of St. John the Divine. For information: 713/224-5566; <www.houstonchamberchoir.org>.



Walt Disney Concert Hall

The Los Angeles Philharmonic continues concerts on its Walt Disney Concert Hall organ (Rosales/Glatter-Götz): March 13, Stephen Tharp; May 8, Cameron Carpenter. For information: <www.laphil.org>.

The Church of St. Ignatius Loyola, New York City, continues its Mander organ recital series: March 16, Nancianne Parrella, with violin, harp, and cello. For information: 212/288-2520; <www.smsconcerts.org>.

Interkultur presents choir festivals and competitions in Germany, Italy, Hungary, USA, Vietnam, Austria, and Malta:

March 16–20, 1st Vietnam International Choir Festival and Competition; April 17–21, International Choir Competition and Festival in Budapest; April 27–May 1, "Venezia in Musica" in Venice;

May 4–8, American International Choral Festival and Competition, Reno and Tahoe, Nevada;

June 1–5, International Anton Bruckner Choir Competition and Festival, Linz;

July 2–6, Musica Sacra a Roma;

July 6–10, International Johannes Brahms Choir Competition and Festival, Wernigerode, Germany;

July 10–17, 1st World Choir Championships for Youth and Young Adults, and the 2nd Grand Prix of Choral Music in Graz, Austria;

October 13–17, International Choir Competition and Festival, Malta. For information: <www.interkultur.com>.

Winnetka Congregational Church, Winnetka, Illinois, along with the North Shore AGO, presents James David

Christie in concert March 18 at 8:00 pm. Dr. Christie will also give a masterclass on Saturday, March 19, at 10:00 a.m. For information: <www.wcc-joinus.org>.

Peter Richard Conte accompanies the Fritz Lang silent film "Metropolis" as a benefit for the **Friends of the Wanamaker Organ** and the Philadelphia Film Society. The performance takes place in Macy's Grand Court on Saturday, March 19 at 8:30 pm. Friends members get a special discount, and there is a pre-concert party in Greek Hall available as an optional package. This is a rare opportunity to hear the 29,000-pipe Wanamaker Organ under ideal conditions after Macy's closes. Full details are at <wanamakerorgan.com>.

Brevard-Davidson River Presbyterian Church, Brevard, North Carolina, continues its concert series: March 20, Hymn Festival; May 15, the Mountain Flute Ensemble; 5/22, choral workshop weekend concert; June 12, Jim Hendricks, pianist. For information: 828/884-2645; <www.bdrpc.org>.

The Cathedral of Saint Paul, St. Paul, Minnesota, continues its music series: March 20, Lawrence Lawyer, with strings and tenor; 3/27, University of Minnesota choirs; April 17, Solemn Evening Prayer; May 9, Bemidji State Choir; May 15, Marietta College Concert Choir. For information: 651/228-1766; <www.cathedralsaintpaul.org>.

St. Mary's Cathedral, San Francisco, California, continues its Sunday afternoon concert series: March 20, Christoph Tietze, works by Bach; 3/27, Christoph Tietze; April 3, Hans Uwe Hielscher; 4/17, Bakersfield High School Choir; 4/24, Christoph Tietze, Widor *Symphony No. 5*. For information: 415/567-2020 x213; <www.stmarycathedralsf.org>.

Organ students of Todd Wilson at the **Cleveland Institute of Music** will perform the complete *Orgelbüchlein* by J. S. Bach. The program will take place on Monday, March 21, 7:30 pm, at Christ Episcopal Church, Shaker Heights, Ohio. For information: <www.cometochristchurch.org>.

Emmanuel Church, Chestertown, Maryland, continues its music series: March 25, Glenn Kime; June 2, Evensong; 6/4, Ken Cowan. For information: <www.emmanuelchesterparish.org>.

Pittsburgh Organ Artists series continues its 32nd season of recitals: March 27, Jonathan Biggers, Shadyside Presby-

► page 6



Top row, L–R: Philip Pampreen, Mary DePascale, Jacob Minardi, TJ Boynton, Madson Lozuaway-McComsey, Zach Steinhauer, Richie Gress; bottom row, L–R: David Rooney, Dean Smith, Fritz Noack, Alan Myers

The Young Organist Collaborative of Portsmouth, New Hampshire provides scholarships for organ studies to youth aged 10–16 in New Hampshire, Southern Maine, and Northern Massachusetts. Over the past eight years, the program has supported more than 70 students, and was started by seed money from the Episcopal Diocese of New Hampshire. YOC is managed by a committee that has raised \$8,000 for the current program year. Five of YOC's former students are currently studying organ at Oberlin, Holy Cross, and other colleges, and this year 18 students are taking lessons.

YOC currently offers 16 organ lessons per year to first-year qualified applicants,

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

This year's outing was to the Noack Organ Company, in Georgetown, Massachusetts, where Fritz Noack and members of his staff provided a tour of his organbuilding facilities on November 20, 2010. Nine enthusiastic organ students found the tour to be of great interest and inspiration. YOC extends thanks to host Fritz Noack and his staff: David Rooney, Dean Smith, Alan Myers, and Aaron Tellers.



Ronald Ebrecht, Alex Kelley, Lana Lana, Alan Rodi, Seth Hafferkamp, Jia Sheng, Matt Sellier, Nora Dumont, Henry Molofsky, and Aaron Veerasuntharam (photo by Julie Hafferkamp)

Wesleyan University organ students presented the winter concert no. 4 at First United Methodist Church, Middletown, on Saturday, December 4. The church is home to a 1929 III/41 Kilgen organ. Pictured (left to right) are Ronald

Ebrecht, Alex Kelley, Lana Lana, Alan Rodi, Seth Hafferkamp, Jia Sheng, Matt Sellier, Nora Dumont, Henry Molofsky, and Aaron Veerasuntharam; photo by Julie Hafferkamp.



Colin Andrews
Adjunct Professor of
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Organist/Conductor/Lecturer
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Interpreter/Improviser
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Leon Couch
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Spartanburg, South Carolina



Joan DeVee Dixon
Organist/Pianist
Frostburg, Maryland



Laura Ellis
Organist
Gainesville, Florida



Catherine Ennis
Organist/Lecturer
London, England



Henry Fairs
Organist
Birmingham, England



Faythe Freese
Organist/Lecturer
Tuscaloosa, Alabama



Johan Hermans
Organist/Lecturer
Hasselt, Belgium



Tobias Horn
Organist
Stuttgart, Germany



Michael Kaminski
Organist
Brooklyn, New York



Angela Kraft Cross
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Maija Lehtonen
Organist/Pianist
Helsinki, Finland



Yoon-Mi Lim
Organist
Fort Worth, Texas



Ines Maidre
Organist/Pianist/Harpsichordist
Bergen, Norway



Katherine Meloan
Organist
New York, New York



Scott Montgomery
Organist/Presenter
Champaign, Illinois



S. Douglas O'Neill
Organist
Salt Lake City, Utah



David F. Oliver
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Atlanta, Georgia



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Harpsichord & Organ
Southern Methodist University



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terian Church; May 1, John Schwandt, East Liberty Presbyterian Church. For information: <www.oas-series.com>.

Shadyside Presbyterian Church, Pittsburgh, Pennsylvania, continues its Music in a Great Space concert series: March 27, Jonathan Biggers; April 10, Jory Vinikour; May 22, Shadyside Choral Society and Chancel Choir. For information: 412/682-4300 x116; <www.shadysidepres.org>.

Presbyterian Homes, Evanston, Illinois, continues its organ recital series at Elliott Chapel: March 28, Massimo Nasetti; April 25, John Ourensma; May 23, Andrew Peters; June 27, Colin Lynch. For information: <www.presbyterianhomes.org>.

Center Church, Hartford, Connecticut, presents the Downtown Hartford Three Choirs Festival, April 3 at 3 pm. Participating choirs include Center Church (UCC), Christ Church Cathedral (Episcopal), and St. Patrick-St. Anthony Church (Roman Catholic). For information: 860/249-5631 x19; <www.centerchurchhartford.org>.

The Church of St. Vincent Ferrer, New York City, continues its music series: April 3, Handel, *Messiah* (Part II); June 14, Mark Bani. For information: 212/744-2080; <markbani@gmail.com>.

All Saints' Episcopal Church, Las Vegas, Nevada, continues its music series: April 3, Bede Parry, with flute, followed by Compline. For information: 702/878-2373; <www.allsaintslv.com>.

The Sarah and Ernest Butler School of Music, on the campus of the University of Texas at Austin, continues its Great Organ Series: April 3, 4 pm, Stephen Hamilton. For information: <www.music.utexas.edu>.



Tannenberg organ Old Salem

Old Salem Visitor Center, Winston-Salem, North Carolina, continues the recital series on its Tannenberg organ:

April 6, Susan Bates; 4/27, Don Armitage. For information: 336/779-6146; <scarpenter@oldsalem.org>; <www.oldsalem.org>.

The National Catholic Youth Choir finished its eleventh season. Sponsored by St. John's School of Theology-Seminary, the choir meets at St. John's Abbey and University in Collegeville, Minnesota. It sings music of various Christian traditions, ranging from medieval Gregorian chant to twentieth-century music, and is led by Axel Theimer. Fr. Anthony Ruff, O.S.B., a monk of St. John's Abbey, is the founding director and chaplain.

On June 15, selected high school students from throughout the United States participated in the 15-day camp and tour. After several days of choir rehearsals and camp activities, the choir began their concert tour at Sacred Heart Church in Staples, MN. The six-day tour also included concerts at St. Michael's in Grand Forks, ND; the Cathedral of the Holy Spirit in Bismarck, ND; Sacred Heart Church in Aberdeen, SD; St. Mary's in Sioux Falls, SD; and St. Bartholomew in Wayzata, MN. Daily tour and camp photos are available at <www.CatholicYouthChoir.org>. During the last full day of camp, the choir recorded a CD at St. John's University; the CD is available on the website.

Catholic youth going into 10th–12th grade in 2011 are invited to apply for the June 14–28, 2011 program. Application and audition information is available online at <www.CatholicYouthChoir.org> or contact Dorothy Kantor at 320/363-3154 or <dkantor@csbsju.edu>.



Robin Dinda & Renea Waligora

November was a busy month for the **Worcester (MA) AGO chapter**. On November 12, chapter member Peter Krasinski, who specializes in the art of live silent movie accompaniment, provided accompaniment for a showing of the 1920 silent classic, "The Mark of Zorro," at All Saints Church in Worcester. On November 19, members Renea Waligora and Robin Dinda performed "Organ Music Duos & Demonstrators" in a fundraiser concert for WorcAGO and the Leupold Foundation, which is committed to the reproduction, preservation, and dissemination of the culture of the pipe organ through publications; a music archive with research library; grants for research, publications, and educational events; and commissioning new, educational compositions for the organ.

Appointments

Longwood Gardens has announced the selection of **Thomas Warner** to lead its performing arts program. Previously, Warner worked at the Kimmel Center for the Performing Arts for 10 years, most recently as vice president of programming. He has also worked as the operations manager for the Philadelphia Orchestra, and the Buffalo Philharmonic Orchestra. He has been working as a consultant for Longwood's Performing Arts program since June 2010. Warner holds a bachelor's degree in speech / communications from the College of Wooster and a master's in arts administration from Indiana University, Bloomington.

Longwood Gardens is home to an impressive collection of resident instruments, including a 10,010-pipe Aeolian organ, a 1923 Steinway grand piano and 62-bell carillon. For information: <www.longwoodgardens.org>.

Todd Wilson has been appointed director of music and worship at Trinity Cathedral, Cleveland, Ohio. He will replace Horst Buchholz, who has accepted the position of director of music at the Cathedral Basilica of St. Louis. Wilson has been Trinity's organist and artist-in-residence since late 2009. A native Ohioan, he has been director of music at the Church of the Covenant in Cleveland and organist and choirmaster at Calvary Episcopal Church in Cincinnati.

Todd Wilson grew up singing in the men and boys choir of Trinity Episcopal



Todd Wilson

Church in Toledo. During 1978–79 he served as a visiting assistant in music at Canterbury Cathedral in England under Allan Wicks. At the Cathedral of the Incarnation (Episcopal) on Long Island, Wilson directed one of the longest-running choirs of men and boys in continuous existence in the United States.

Wilson is also organ curator of the recently restored Norton Memorial Organ (E. M. Skinner, 1931) at Severance Hall, and is house organist at Stan Hywet Hall and Gardens in Akron, where he plays the restored 1915 Aeolian organ.

He has been heard in concert in many major cities throughout the United States.

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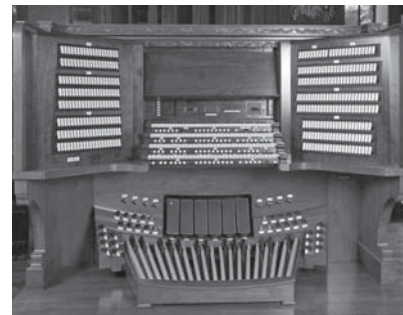


Longwood Gardens Aeolian organ

Following a seven-year, \$8 million restoration, **Longwood Gardens** debuted its newly renovated Aeolian pipe organ February 4–6, with concerts, player organ demonstrations, talks and more. The weekend included two concerts by Peter Richard Conte.

Longwood's 10,010-pipe instrument, the largest residence organ in the world, was restored to its original 1930 condition and now features a new console that incorporates the latest computer technology. An organ aficionado, Longwood Gardens founder Pierre du Pont personally oversaw the design and construction of Longwood's first Aeolian organ, which was installed in 1921 and enlarged soon thereafter to include 3,650 pipes and 79 stops. In 1929–1930, du Pont replaced this with the much larger Aeolian organ that remains in Longwood's conservatory to this day. Custom-designed by Longwood organist Firmin Swinnen, the organ comprises 146 ranks, 237 stops and couplers, and five 32-foot pedal stops, and sounds from nine chambers that open onto the ballroom.

Nelson Barden & Associates (Newton, MA) and Spencer Organ Company (Waltham, MA) restored or rebuilt virtually every element of the 10,010-pipe instrument from 2004 until 2011. Other contributors included Richard Houghten (electrical circuitry), Jonathan Ambrosino and Daniel Kingman (tonal finishing), David and Christopher Broome (reed restoration), David Snyder (piano restoration), John Irwin, Roy Battell, and



Aeolian console

Sean O'Donnell (computer player), and Curt Mangel (consultant).

An entire unaltered Aeolian concert organ from the same era was acquired to provide documentation of the original voicing and to supply missing pipes. The team sought to recapture the character of the 1930 organ, which had undergone a prior restoration in the 1950s that resulted in some historically inaccurate tonal changes. The current restoration is amending these issues, as well as cleaning and preserving all parts of the organ.

Tonal finishing will continue for one year following the inauguration, allowing the restoration team to monitor and adjust the instrument. Other upcoming organ concerts by Cameron Carpenter (May 13) and Hector Olivera (March 4) continue the tradition of live organ music in the Longwood Conservatory. For information: <www.longwoodgardens.org>.

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Europe, and Japan, including concerts at Symphony Hall (Birmingham, UK), Los Angeles' Walt Disney Concert Hall, Chicago's Orchestra Hall, Cleveland's Severance Hall, Dallas's Meyerson Symphony Center, and Uihlein Hall in Milwaukee.

Wilson's latest CDs were released in 2005. One is on the JAV label, featuring American music from the National Cathedral in Washington, D.C. The other is entitled "Live from Severance Hall" and features music for trumpet and organ with Michael Sachs, principal trumpet of the Cleveland Orchestra.

Wilson received his bachelor and master of music degrees from the College-Conservatory of Music at the University of Cincinnati and completed further study at the Eastman School of Music. He has won numerous competitions, including the French Grand Prix de Chartres, the Fort Wayne Competition, the Strader National Scholarship Competition, and the national competition sponsored by the First Congregational Church of Los Angeles. Todd Wilson is represented by Karen McFarlane Artists (www.concertorganists.com).

Here & There



Gail Archer (photo credit: Buck Ennis)

Gail Archer is commemorating the 200th birthday of Franz Liszt (1811–1886). Supplementing her latest album release, *Franz Liszt, A Hungarian Rhapsody* (Meyer Media), Archer is performing Liszt's organ works in three concerts held in various New York City churches: the series began February 6 at the Church of St. Jean Baptiste, and continues: March 13 at West End Collegiate Church, and April 8 at Church of Heavenly Rest.

Repertoire includes three extended works—*Ad nos ad salutarem undam*, *Prelude and Fugue on B-A-C-H*, and *Weinen, Klagen, Sorgen, Zagen*, in addition to a number of works based on choral pieces, *Saint Elizabeth*, *Evocation of the Sistine Chapel*, *Offertorium from the Hungarian Coronation Mass*, or instrumental symphonies and tone poems, *Dante* and *Orpheus*.

Archer has performed composer-centric concert series for the past four

years. In 2010 she toured in honor of Bach's 325th birthday celebration, preceded by her 2009 worldwide tour of Felix Mendelssohn works. During the 2007–2008 season she presented *Olivier Messiaen—A Mystic in the Making*.

Gail Archer holds a DMA in organ performance from the Manhattan School of Music and earned an artist diploma from the Boston Conservatory. An active recitalist in both the United States and Europe, she was recently featured at the Dresden Musikfestspiele. Her latest album, *Bach the Transcendent Genius*, was released in February 2010 (recorded on a Fritts organ at Vassar College). She lives in New York City and is college organist at Vassar College and director of the music program at Barnard College, Columbia University, where she directs the university choirs. For information: www.gailarcher.com.



Ye Eun Bae

Ye Eun Bae was the first place winner in the 2011 University of Alabama Organ Scholarship Competition finals on January 20. Ms. Bae received her Bachelor of Music from Yonsei University in Seoul, South Korea, where she studied with Myung Ja Cho. She presently attends the English Language Institute at the University of Alabama and studied organ as a Community Music School student on the campus of the University of Alabama with Faythe Freese.

Judges for the competition were James Cook, Pamela Decker, Jim Dorroh, Pat Fitzsimmons, Stephen Schaeffer, and Ken Yulk. As the first place winner, Ms. Bae performed on the festival concert of the 2011 UA Church Music Conference on January 21; she played *Prelude and Fugue in E Minor*, BWV 548, Bach; *Litanies* by Alain; and *Allegro (Symphony No. VI)*, by Widor. The first place prize was an \$8,000 UA scholarship.

The 2012 University of Alabama organ scholarship competition finals will be held on January 26, 2012. The deadline for the recorded first round is November 14, 2011. For information: <http://music.ua.edu/departments/organ/>.

The Chicago-based **Gaudete Brass Quintet** (www.gaudetebrass.com) joined musical forces with organist **Robert Benjamin Dobe**y in mid-September 2010 to record a 20th-century album featuring premieres of newly composed



Gaudete Brass Quintet and Robert Benjamin Dobey

and newly commissioned works for organ with brass quintet. The ensemble made their recording at Grace Episcopal Church, Sheboygan, Wisconsin, with Dr. Dobe at the Schoenstein organ. The location recording was made with the ultra-high-fidelity multi-channel DSD (Direct Stream Digital) format and was produced by Frederick Hohman. A spring 2011 release is planned on the Pro Organo label; for information: www.proorgano.com.



Jeannine Jordan

Jeannine Jordan, organist and narrator, with visual artist **David Jordan**, presented the world premiere of Promotion Music's new organ and media event, *Bach and Sons*, in Anchorage, Alaska on November 21, 2010. *Bach and Sons* relates the story of the life and times of Johann Sebastian Bach and his family as told by the women in their lives.

In the program, Dr. Jordan plays Bach compositions such as the *Fugue in E-flat* and the *Trio Sonata in C*, and also those Bach works better known to the public including the *Tocatta in d* and *Jesu, Joy of Man's Desiring*. Organ compositions by each of the four sons are also included, showing the transition in compositional techniques from father to sons.

David Jordan's visuals presented on a large screen via digital projection provide a continuously changing backdrop for the narration and music, putting the audience in Bach's Germany—the churches, the homes, the countryside. The program also features live feed digital cameras that enable the audience to watch the performer.

For information, contact Dr. Jordan at Jeannine@promotionmusic.org or visit www.promotionmusic.org.

The second volume of organ works by Seth Bingham has been recorded by **Christopher Marks**. Produced on the Raven label, the CD was released on



Christopher Marks

February 20 in New York City at a concert given by Marks at Madison Avenue Presbyterian Church, where Bingham was organist 1913–1951. *Organ Music of Seth Bingham, Vol. 2: Memories of France* is available from www.RavenCD.com for \$14.98, with free delivery worldwide, and also from the Organ Historical Society. Volume 1, *Unto the Hills*, released in 2008, remains available from all sources. At least three CD volumes are anticipated in an integral set of Bingham's organ works recorded by Marks and released on the Raven label.

Marks lectured on Seth Bingham's life and works at Madison Avenue Presbyterian Church on February 20, and delivered a further presentation on Bingham on February 21 at St. Bartholomew's Episcopal Church as part of the annual Presidents Day Conference of the New York City AGO chapter.

Among several works recorded for the first time, Volume 2 includes *Memories of France*, op. 16, an early and little-known suite, after which the new CD is named. The work appears to have been conceived circa 1920 for piano duet as well as for orchestra. Two of its four pieces were published separately as organ compositions in 1936 and 1943. A third movement of the suite as set for organ was found by Marks in the New York Public Library's Performing Arts Research Collection, and the three are reunited as a suite in the new recording.

A five-movement suite, *Harmonies of Florence*, op. 27, is recorded in its entirety for the first time. Another early work, *Sailing over Jordan*, is a setting of the African-American spiritual. Marks gathered three independent works, *Annunciation*, *Nativity Song*, and *At the Cradle of Jesus*, into a seasonal grouping. Two other works, *Hymn Fantasy on Riverton* and *Ut Queant Laxis*, op. 61, dedicated to Frederick Swann, complete the program.

Marks recorded these works, and those of the first volume, on the four-manual, 110-rank Schoenstein organ at First Plymouth Congregational Church in Lincoln, Nebraska. The organ reflects tonal capabilities similar to those prevalent at the time of Bingham's compositions and as had been incorporated into the 1923 Casavant organ Bingham designed for his church.

Christopher Marks became assistant professor of organ at the University of Nebraska, Lincoln, in 2006, having served in a similar post at Syracuse University since 1999. He is an elected member of the National Council of the Organ Historical Society and is director of the Lincoln Organ Showcase.

For information: 804/355-6386; www.ravencd.com.

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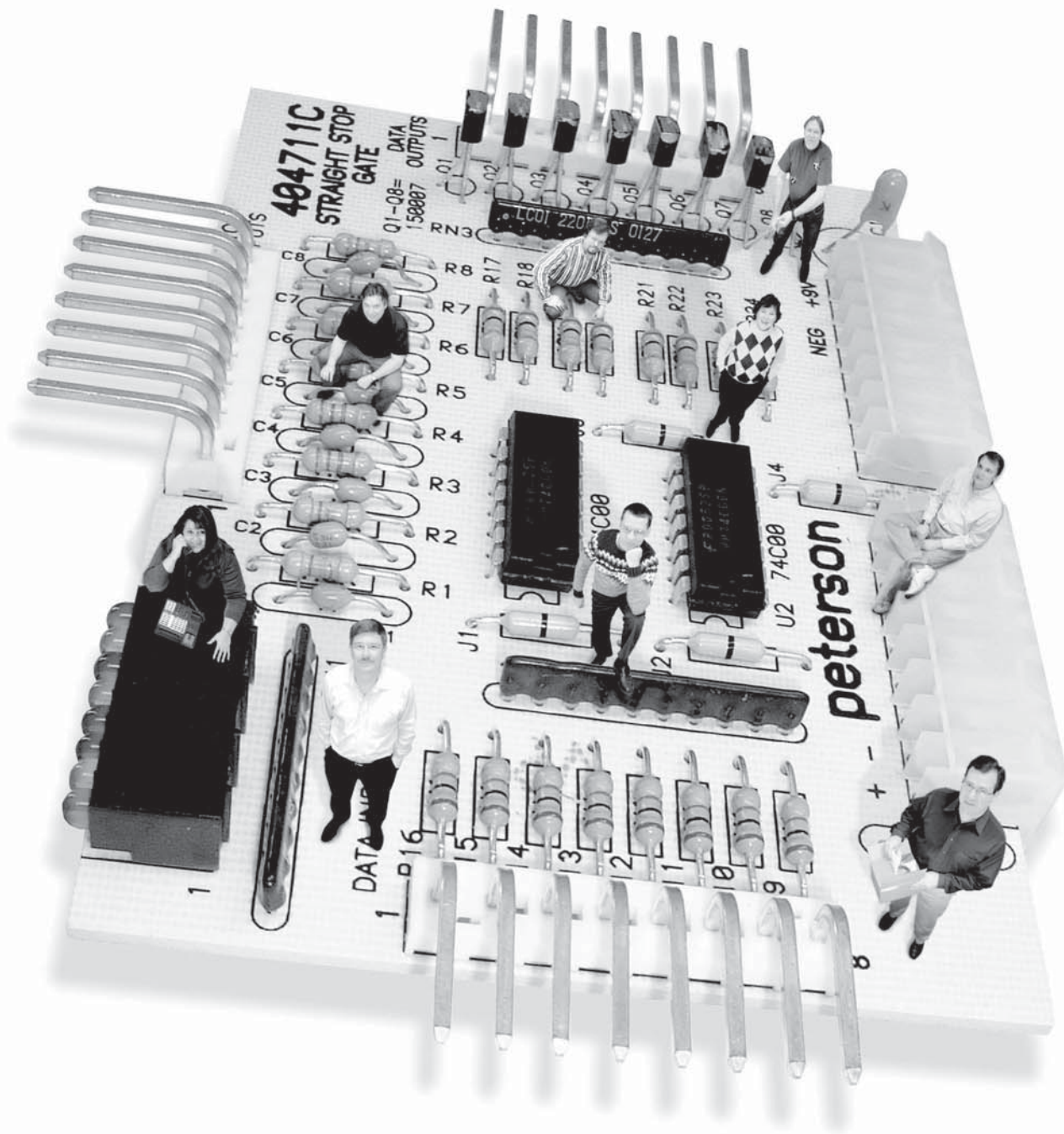
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Margaret Phillips

Margaret Phillips is featured on a new recording, *J. S. Bach Organ Works, Vol. V*, on the Regent label (REGCD301), a two-CD set. CD 1 was recorded on the Hinsz organ (1743) at St. Nicolaas (Bovenkerk), Kampen, and includes BWV 565, 730, 731, 754, 757, 526, 766, 592, 598, 535, 743, 721, and 538; CD 2 was made on the Schnitger organ (1696) at Hervormde Kerk, Noordbroek, and includes BWV 564, 770, 529, 745, 741, 728, 131a, 763, 755, 734, 725, and 545. For information: <www.regentrecords.com>.



John Scott Whiteley

John Scott Whiteley is featured on a new recording of his own compositions, *JSW Works for Organ*, on the Regent label (REGCD353). Recorded on the organ of York Minster (U.K.), the program includes *Intrada; In Memoriam Maurice Duruflé*, op. 11a; *Toccata di dissonanze*, op. 7; *Aubade*, op. 8; *Trilogy on Stanzas of Shakespeare's Sonnets*, op. 11; *Scherzetto and Fugue on the Name Francis Jackson*, op. 15; *Five Sisters Windows*, op. 18; and *Passacaglia*, op. 17. For information: <www.regentrecords.com>.

Nunc Dimittis



Mary Charlotte Ball

Mary Charlotte Ball, Carson-Newman College associate professor emerita of music and longtime organist at First Baptist Church, Jefferson City, Tennessee, died December 5, following a lengthy battle with cancer. She was 81.

Born in Knoxville, she held degrees from the University of Tennessee and Southern Baptist Theological Seminary, Mary Ball began service as FBC's organist in 1962, shortly after moving to Jefferson City when her husband, Dr. Louis Ball, joined C-N's faculty. She joined the faculty in 1964 and taught there until retiring in 1994.

Her more than 50-year career as a church organist and teacher began at the age of 16, when she played for the services at McCalla Avenue Baptist Church (now Chilhowee Hills). Further service continued at Knoxville's Inskip Baptist Church and Sevens Valley Baptist Church, located in Elizabethtown, Kentucky. She authored numerous articles for church music periodicals, and, with her husband Louis, composed five volumes of sacred organ and piano selections. Mary Ball is survived by Louis, her husband of 59 years, two sons and two grandchildren.

Johannes Somary died February 1 in New York City. Born April 7, 1935 in Zürich, Somary was founder of AmorArtis, which he served as music director for 45 years. He had conducted such ensembles as the English Chamber Orchestra, New Orleans Symphony, and London's Royal Philharmonic, participated in many international festivals, and had worked with many renowned singers and instrumentalists, including Elly Ameling, Maureen Forrester, Felicity Palmer, John Shirley-Quirk, David Bar-Ilan, Garrick Ohlsson, Aaron Rosand, and Dizzy Gillespie.

Somary was also active as an organist, and received critical acclaim for his recent recordings of Handel organ concertos. He taught and lectured at Brooklyn College, the New School of Social Research, and the New England

Conservatory. From 1971 he was chairman of the arts and music department at the Horace Mann School in New York. He composed orchestral works, choral pieces, songs, and chamber music. Somary's discography numbers over fifty recordings, including four *Stereo Review* Record-of-the-Year Awards. Among his new recordings (on the Premier label), is *Three Is Company*, the name of one of his compositions recorded, which features him in his dual role as conductor and composer. Johannes Somary is survived by his wife, Anne, and their children Stephen, Geoffrey, and Karen. A memorial concert is planned for later in the year.

Here & There

Bärenreiter announces new publications. Their edition of the organ works of Johann Sebastian Bach is now available in a set of 11 volumes (BA 5279, €249; all volumes are available separately, but purchasing the set saves €28). *The Organ and Keyboard Works I.2* by Girolamo Frescobaldi is an Urtext edition, edited by Christopher Stenbridge with Kenneth Gilbert (BA 8412, €39.50); it includes the toccatas and partita movements from the 1615 first edition published in Rome by Nicolò Borboni, along with critical commentary, and information on the works' genesis, sources, and performance practice.

Volume II.2 of the complete organ and keyboard works of Sweelinck, edited by Siegbert Rampe (BA 8476, €34.95), includes fantasias, echo fantasias, ricercars, and a capriccio, along with suggestions on performance practice and notes on ornamentation. Volume IX of Louis Vierne's *Complete Organ Works* is a critical edition by Helga Schauerte-Maubouet with Thierry Escaich, Jean-Pierre Mazeirat, and Rollin Smith (BA 9237, €29.95); it comprises Masses and individual liturgical works along with critical commentary in French, German, and English. For information: <www.baerenreiter.com>.

The Church Music Association of America has reprinted Joseph Robert Carroll's 1957 book *An Applied Course in Gregorian Chant*. The 157-page book was the result of generations of experience in pedagogy, an attempt to reduce the teaching of chant to the essentials so that a person could sing or direct well at the parish level. Considered the single best introduction to chant, it is also suitable for the classroom in a school of music. Available for \$18 from <http://www.hulu.com/product/paperback/an-applied-course-in-gregorian-chant/14327522>. For information: <http://musicasacra.com/>.

Jazzmuze, Inc. celebrates its 20th anniversary in April. Publishing the jazz-influenced music of Joe Utterback since 1991, Jazzmuze celebrates the 350 publications of Dr. Joe's music with special discounts: organ solos, piano/organ

duets, piano solos, SATB choral music, instrumental works, vocal solos, and jazz piano pieces for young musicians. Review Joe's catalog and newsletter on <www.jazzmuze.com>.

In January, Jazzmuze announced a 20% price reduction for special publications through April. Also a 20% discount is offered for larger orders on the entire published catalog, with information given in Dr. Joe's winter newsletter *Kick Those Blues!* Those who did not receive the newsletter may obtain an online copy by e-mailing a request to <wmtodt@aol.com>.

Michael's Music Service announces new publications. *First Peer Gynt Suite*, by Edvard Grieg, transcribed by Harvey Gaul: movements describe morning in the Sahara Desert, Peer at his dying mother's bedside, encounters with an Arab dancer and trolls, and finally his flight from the Mountain Troll King. *Overture Fantastique*, by Gatty Sellars, a rondo that is a cross between a typical organ recital opener and British light music, sounds impressive for the effort and is a lot of fun. *Fountain Reverie*, by Percy Fletcher, is famous for having one measure encompass the entire page width. The "Reverie" lies well under the hands, and is attractive and well-written music. Videos are available of this piece being played. For information: <michaelsmusicservice.com>.

The National Catholic Youth Choir 2010 CD, *One Lord, Many Traditions*, is now available for purchase from the St. John's University online bookstore (CD titles are listed alphabetically). Previously released NCYC CDs are also available there. The 2010 theme—"One Lord, Many Traditions"—featured music from Roman Catholic, Lutheran, Mennonite, Anglican, Eastern Orthodox, Moravian Brethren and Evangelical traditions. For information: <http://bookstore.csbsju.edu>.

Bunn=Minnick Pipe Organs, Columbus, Ohio, was selected as the first company to be featured in a new series in *The Columbus Dispatch* newspaper entitled "Made Here," a series about central Ohio manufacturers, whose products are used in everyday life. The article about Bunn=Minnick was written by *Dispatch* reporter Dan Gearino, with photos by *Dispatch* photographer Tom Dodge, and originally ran on Sunday, January 9, 2011. The article is available on line at <http://www.dispatch.com/live/content/business/stories/2011/01/09/majestic-creations.html>. There is also an accompanying video available by clicking a link in the article or by entering <http://www.dispatch.com/live/export-content/sites/dispatch/videos/2011/01/05/bunn-minnick-pipe-organs-112625.xml>. The article was also picked up by the Associated Press and has subsequently run in a number of other newspapers.

Additional information about Bunn=Minnick is available at <www.BunnMinnick.com>.



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Goulding & Wood façade, Palladium Concert Hall, Carmel, Indiana



Goulding & Wood façade, Palladium Concert Hall, Carmel, Indiana

Goulding & Wood installed the pipe organ façade in the new Palladium Concert Hall at the Center for the Performing Arts in Carmel, Indiana. The 27-pipe façade of polished tin graces the front of the hall designed by David M. Schwarz Architects, Inc., with local consultation from CSO Architects. The acoustical engineering ideas of the late Russell Johnson were carried out under the leadership of Damian J. Doria of ARTEC Consultants, Inc., as one of Johnson's final designs resulting in a 1,600-seat hall that is completely tunable for each type of performing ensemble. Behind the façade pipes is a large organ chamber and separate blower room, preparing the hall for a future organ installation.

The eleven-member crew from Goulding & Wood spent over 600 man-hours preparing and installing the pipes and supporting structure in October and November of 2010. The pipes, taken from the 16' Principal and 16' Violone ranks of the organ, weigh up to 250 pounds and range in size from 15 feet 9 inches to 21 feet 9 inches. They had to be hoisted via a 45-foot scaffolding

tower from the concert stage to the tone openings that spanned the third and fourth balcony levels.

The hall's grand opening the end of January 2011 featured performances by the Carmel Symphony Orchestra, Michael Feinstein, Dionne Warwick, Chris Botti, Neil Sedaka, the Chamber Music Society of Lincoln Center, the Miro Quartet, and Lynn Harrell.

This installation is the latest instance of Goulding & Wood's ongoing presence in the Indianapolis area. Future projects include the installation of the restored 1892 Sanborn organ for the Cook Grand Theatre in the new home of Indiana Landmarks (the former Central Avenue United Methodist Church), and new consoles for Roberts Park United Methodist Church and Trinity Episcopal Church, both in Indianapolis. For information: <www.gouldingandwood.com>.

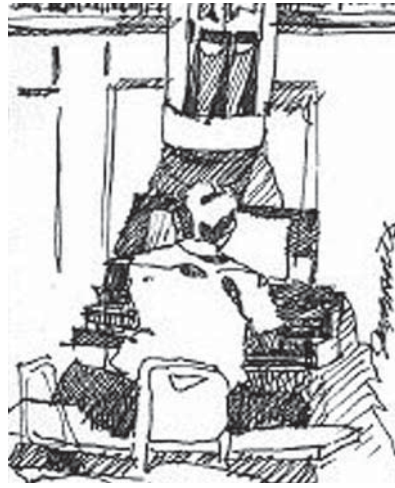


Allen organ, Royal Military Academy

Allen Organ Company announces that the Royal Military Academy Sandhurst, England, is the new home of a large Allen organ. Installed in the Royal Memorial Chapel, this 4-manual instrument includes a unique Antiphonal String division. The organ is the culmination of a lengthy design and manufacturing process. The design team included Allen's tonal director Randy Miller, Paul Arkwright of Allen Organs UK, and the Memorial Chapel's director of music Peter Beaven. The organ will be featured in a gala concert by Carlo Curley on June 19. For information: <<http://www.christchurchsingers.org/titlepage.htm>>.

On Teaching

by Gavin Black



Buxtehude BuxWV 141, Part 6: the final section

This month's column wraps up our detailed look at Buxtehude's *Praeludium in E Major*, BuxWV 141, by examining the final section, a 20-bar fugue lasting from m. 91 to the end. Next month we will look at the final movement of the Böellmann *Suite Gothique*—the *Toccata*—and then in the column for May, I will provide an overview of the process of studying these two pieces that has occupied this column for about a year.

Analysis

The fugue subject (Example 1) is introduced in m. 91 of BuxWV 141, in what turns out to be the alto voice of a completely regular four-voice fugal texture. There are several interesting things for the student to notice about this subject and about the way the fugue based on this subject develops in Buxtehude's hands. Before going through a few of them, however, I want to review what I think is the principal purpose of engaging in this kind of analysis for the student actually learning a piece. Analysis can serve many purposes. For one thing, it is—or should be—intellectually interesting and satisfying in and of itself. It also satisfies, specifically, the puzzle-solving or detective instincts that many of us have. It can help us understand—or move closer to understanding—why the composer wrote the piece the way that he or she did. This might, again, be interesting in itself. It might also lead to discoveries about interpretation, perhaps in conjunction with knowledge about performance practices that prevailed around that composer. Analysis of a piece can also help us learn about connections and influences among composers, and in particular to understand what it was that a subsequent composer learned—perhaps, if we are lucky, in specific detail—from the composer whose work we are analyzing.

However, for a student learning a piece or a passage, analysis of that piece or passage also serves simply to increase the

Example 1



Example 2



Example 3



Example 4



student's awareness, both conscious and unconscious, of what is in the piece and, in particular, of what is coming up next at any given moment. This awareness—which comes into play, in somewhat different ways, both with memorized and with non-memorized performance—is the most important prerequisite for playing a piece securely and comfortably, and thus for being able to project an interpretation in a convincing manner. This is why I tend to emphasize simple motivic analysis, which I describe as “noticing anything and everything that happens more than once.” There is nothing about a passage the noticing of which won't contribute to security of performance.

Fugue subject

The first thing that stands out about the fugue subject of this final section is that it is intimately related to the opening four notes of the *Praeludium*, the short motif that I pointed out in my first column about this work (Example 2). In fact, it is probably fair to say that this subject is derived from that opening motif. This is explicit in the end of the fugue subject (Example 3), and implicit in the opening (Example 4), where it is inverted and decorated, but still meaningfully related to the opening motif.

Of course, it is possible to give a name to the four notes that we hear at the opening of the piece: they are a rising tetrachord, and the later instances of this motif that pervade the piece are tetrachords, perhaps rising, perhaps falling, perhaps augmented or diminished or decorated in some way. I am always a bit concerned that this kind of terminology can tend to trivialize the thing being observed. After all, every piece has tetrachords in it, usually many. It is so simple that it scarcely rises to the level of a theme, motif, or subject. However, the point isn't that it is a tetrachord or any other particular theme, simple or complicated, common or (close to) unique.

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And the point isn't to tie this theme to any other piece. The point is specifically that it happens to be the opening gesture of this piece, and that it is then found recurrently throughout the piece. The fugue subject under discussion here is the culmination of the development of that theme.

This fugue, twenty measures long and in four voices, has eight full and unambiguous subject entries. There are also, at mm. 100 and 101–2, three entries that are full-length but in which the second half of the theme is somewhat altered. (Are these “fugue subject entries”? Does it matter?) Beyond that, the first half of the theme occurs by itself, without the second half, approximately ten times; again there are a few spots that are hard to categorize precisely, such as the alto voice in the first half of m. 104 and again in m. 107. The second half of the theme also occurs several times by itself, for example in m. 98.

Tetrachord motif

Stepping back from the fugue subject or its halves to the tetrachord motif derived from the opening of the Praeludium, we see that this motif is found in almost every spot in this section where the fugue subject itself is not present. These spots are the second half of m. 98 into m. 99 in the tenor voice, m. 103 into m. 104 in the alto voice, and elsewhere. If a student goes through these twenty measures highlighting the tetrachord motif every time it occurs in any genuinely plausible form—simple, inverted, ornamented—the moments in the piece that do not have at least one voice highlighted will be—at most—as follows: part of m. 103, the final whole-note chord, and (maybe) the two 32nd-note flourishes in mm. 106 and 109.

This section is, as noted above, a fully worked-out fugue in which the four voices all maintain integrity throughout and the rules of counterpoint are followed. However, looked at through the lens of the tetrachord motif, it also appears to be a piece of the sort that is built around the inexorable repetition of a single motif that is always present: that is, the kind of piece that might be described as a chaconne or passacaglia. Even though fugue is a quintessentially contrapuntal form and chaconne/passacaglia is fundamentally a harmonic form, the two can actually co-exist, and many of Buxtehude's fugues do indeed shade over into being chaconnes. This gives them, or tends to give them, a driving or hypnotic feeling.

(A wonderfully unambiguous example of this is the short fugal section that begins at m. 55 of the *Praeludium in C Major*, BuxWV 136. The subject is exactly one measure long, the section is seven measures long, and the subject is heard once in each measure, in one voice or another. This short passage can be analyzed as a fugue without compromise, but it is also—without compromise—a chaconne. The chaconne theme migrates from one voice to another, but that is only somewhat rare in chaconnes, not against the “rules.”)

The two flourishes that are constructed of 32nd-note rising scales, found in

mm. 106 and 109, could be seen as the apotheosis of the tetrachord motif, constructed as they are out of two of them in a row, sped up. Is this a convincing connection? I am not sure; a scale is pretty basic and common, and clearly the main point of these flourishes is to heighten visceral excitement leading to the final cadence. The main point against considering these scales to be a direct outgrowth of the opening four notes of the Praeludium is that the scales begin on the beat, whereas the tetrachord motif most emphatically begins just after the beat. Nonetheless, in playing this piece myself, I have always found it meaningful to hear those two half-measures as being an outgrowth of the four-note half scale that has been so important in the construction of the work. I would again say that it doesn't matter what conclusion a student comes to about this, or indeed whether he or she comes to any conclusion at all. The act of noticing and thinking about the question will help fix the piece in the student's mind and make the performance more secure and convincing.

Practicing this section

So, how should a student approach the actual practicing of this section? I believe that there are several practice possibilities that work especially well for these measures. To start with, since this passage is both fairly short and extremely well worked out as a fugue, it is a good section to choose for a rigorous application of the technique of practicing separate voices and pairs of voices. I would organize this practicing as follows:

1) **Divide the section** into either two or three shorter bits. These will each be somewhere between six and ten measures. They do not have to correspond to natural musical divisions, though of course they can.

2) **Choose one of these shorter passages and play each voice through several times**, slowly and accurately. It is fine to keep the bass voice in the hands for the time being, even though it is certainly a pedal line. Each of the two inner voices should be played, at this stage, an equal number of times in each hand.

3) **Combine the voices into pairs.** With four voices there are always six pairs: SA, ST, SB, AT, AB, and TB. They are all equally important and should all be practiced a roughly equal amount. Note that for these combinations the alto voice and the tenor voice each have to be sometimes in the right hand and sometimes in the left. It is extremely important to keep the tempo slow enough that this process feels easy.

4) **Repeat** this with each of the other short sections.

As I have written elsewhere, I do not consider it particularly necessary or useful to try to put together the groups of three out of four voices. (There are four such groups of three.) Of course, the three upper voices may well be practiced as a group under the heading of “practicing the hands.” That is a practical/technical step rather than a musical/listening step, as the above exercise is.

Another specialized technique that can be incorporated into the learning of

this passage is that of actually leaving out notes that are rhythmically lighter and that, on a piano or violin, for example, the player might well play quietly. This is an extremely useful technique on instruments that do not offer dynamic inflection of individual notes, that is, for keyboard players, on the harpsichord and organ—so much so that I will at some point devote a column to it. In this piece it has a special relevance to the motivic analysis that we did above. If the student plays the theme leaving out the off-the-beat sixteenth-notes, then the structure of the theme becomes abundantly clear. Then, when those unaccented notes are added back, they stand a good chance of coming across to a listener as light, without the player's having had to do anything very calculated to make them light. The theme without the off-the-beat sixteenth-notes looks like this (Example 5, with the newly-created eighth-notes played detached).

Of course I have used some judgment about which notes to omit. You could actually make a case for leaving out—again, obviously just for purposes of this exercise—the first note of the theme. The student can play the theme this way one voice at a time and also with pairs of voices.

Fingering and pedaling

The next set of steps is the usual: working out fingering and pedaling, practicing hands and feet separately, putting hands together, putting each hand with the feet, and, finally, putting the whole texture together. The bass voice is clearly a pedal line here. (Remember that with Buxtehude, the sources do not always make this clear.) There are a few spots—I have found them in mm. 96 and 97—where the two hands alone cannot reach all of the notes, and the bass line is well suited to the pedal. The pedaling has a couple of interesting issues to work out. The first of these is the transaction in the middle of the theme in which the feet have to move down by two successive thirds (Example 6).

It seems inconceivable that the F-sharp would not be played by the right toe (though someone could prove me wrong about this). How should the D-sharp and the B then be played? There are a number of possibilities that the student can explore, and they have somewhat different implications for articulation. (I myself would play the D-sharp also with the right toe, trying to make the articulation that this pedaling automatically creates as subtle and light as possible. It is also possible to play the D-sharp with the left toe, and then the B either also with the left foot—creating a significant articulation—or, reaching under, with the right toe. This latter might be awkward or might not, depending on both the build and the habits of the player.)

There is also the question of how to pedal the last four notes of the theme, the rising tetrachord. In many passages in the repertoire, legato can be achieved equally well with toe/heel or alternate toes. Here alternate toe is made difficult, at least, by the pattern of sharps—at least if the left foot takes the low B. Since

Example 5



Example 6



Example 7



there were physical constraints against heel pedaling in the late seventeenth century—high benches, small pedal keys—a passage like this forms part of the evidence that in general in those days organists did not expect always to play legato. That is a big subject, beyond the scope of this series of columns, but it is something for a student and teacher to think about. Successive toe pedaling is easy here, and leads to a non-legato approach to, at least, the eighth notes. When the pedal plays the opening half of the fugue subject without the latter half, as it does repeatedly in the last third or so of the section, the pedaling is straightforward, as it also is with the quarter-note passages, since those notes are fairly slow. These pedalings are straightforward, but still have to be thought out carefully and practiced well.

Hand choices

Since all three upper voices belong in the hands, the same issue arises that we have discussed in the last few columns: the dividing of the middle of three voices between two hands. There are many places in this section where multiple solutions are possible, for example, mm. 93–94, 97, 102–3, and more. As always, the student should not forget to take a comfortable hand position into account in sketching out the hand choices for those spots. Another important consideration is that of allowing faster or more intricate notes to be played with as little interference as possible from other notes in the same hand. So, for example, in m. 101, I would have no temptation whatsoever to take any alto voice notes in the left hand, whereas in m. 105 and the identical m. 108, I would take both alto voice notes in the left hand. In mm. 106 and 109, I would take all of the tenor and alto notes in the left hand to facilitate the trills.

A special hand-choice issue in this piece is the fingering of the 32nd-note scales in mm. 106 and 109. They can be played in the right hand, split between the two hands, or even, somewhat counter intuitively, played by the left hand, with the right hand taking the high e'' in

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m. 106 and the middle e' in m. 109. This latter would only make sense for a player who finds it easier to play upward scales rapidly and fluently in the left hand than in the right hand. (This makes sense physiologically. Each hand can play more naturally going towards the thumb than going away from it. This is the "drumming on a table" effect.) These flourishes can work any number of ways, but it is, again, something that the student should make a point of thinking about and planning out well.

Everyone that I have known who has worked on this piece has found the passage in the second half of m. 102 (Example 7) to be the most difficult to finger and play securely. This is because of several things: it is impossible for both of the two voices playing sixteenth-notes to be unconstrained by other notes; the tenor voice and the alto voice keep bumping into each other; and the placement of the sharps makes some fingerings that would otherwise be possible impossibly awkward. This is a passage for the student to pick apart very thoroughly, with no preconceptions about which hand or which fingers should do what. It is important, probably, to change fingers on all of the hidden, that is voice-to-voice, repeated notes. It is almost certain that it is a good idea to divide the alto voice fugue subject fragment between the hands. Therefore, it is important to listen carefully to that motif as it passes from one hand to another to make sure that it flows the same way in two hands that you would want it to flow in one.

This ends our detailed look at the *Praeludium in E Major*. Next month, back to Boëllmann. ■

Gavin Black is Director of the Princeton Early Keyboard Center in Princeton, New Jersey. This spring he will be playing recitals around the Northeast. Details and contact information can be found at <gavinblack-baroque.com>.

In the wind . . .

by John Bishop



Whenever I'm demonstrating, playing, selling, or moving an organ, people ask, "How did you get into this?" I'm pretty sure every organist and organbuilder has fielded a similar question.

Roots

I got interested in the pipe organ as a pup. When I sang in the junior choir as an eight-year-old kid, the director was Carl Fudge, a harpsichord maker and devoted musician. When my voice changed and I joined the senior choir, I sat with other members of Boston's community of musical instrument makers. I took organ lessons, found summer jobs in organbuilders' workshops, studied organ performance at Oberlin, and never looked back. It's as if there was nothing else I could have done.

As I've gone from one chapter of my life to the next, I've gathered a list of people who I think have been particularly influential in the history of the pipe organ, and who have influenced my opinions and philosophy. I could never mention them all in one sitting, but I thought I'd share thoughts about a few of them in roughly

the order of their life spans. This is not to be considered a comprehensive or authoritative list, just the brief recollections of their role in the work of my life.

Arp Schnitger (1648–1719) was a prolific organbuilder active in Germany and the Netherlands. He was involved in the construction of well over a hundred organs—more than forty of them survive and have been made famous through modern recordings. As a modern-day organbuilder, I marvel at that body of work accomplished without electric power, UPS, or telephones. Schnitger's work burst into my consciousness with E. Power Biggs' landmark Columbia recording, *The Golden Age of the Organ*, a two-record set that featured several of Schnitger's finest instruments. I was captivated by the vital sound, especially of the four-manual organ at Zwolle, the Netherlands, on which Biggs played Bach's transcription of Vivaldi's D-minor concerto from *L'estro armonico*. His playing was clear, vital, and energetic, and I remain impressed at how an organ completed in 1721 could sound so fresh and brilliant to us today.

Schnitger's organs all sport gorgeous high-Baroque cases and some of the most beautiful tonal structures ever applied to pipe organs. Many of the most influential organists of his day were influenced by Schnitger's work, which was a centerpiece of the celebrated North German school of organbuilding and composition.

In my opinion, **Aristide Cavallé-Coll** (1811–1899) is a strong candidate for best organbuilder, period. No single practitioner produced more tonal, mechanical, or architectural innovations. Among many other great ideas, he pioneered the concept of multiple wind pressures, not only in a single organ but also in a single windchest. Big organs in large French churches had the perennial problem of weak trebles, especially in the reeds. That's why the Treble Cornet was so important to Classic French registration—if you wanted to play a dialogue between the bass and treble of a reed stop, accompanied by a Principal, you used the Trompette for the bass and Cornet for the treble (remember Clérambault 101!). Cavallé-Coll used one pressure for bass, slightly higher pressure for mid-range, and higher still for the treble. This required complicated wind systems that would be no problem for us today, but remember those were the days of hand-pumping. Imagine that for more than half of Widor's career at St. Sulpice, the 100-stop organ had to be pumped by hand. Those poor guys at the bellows handles must have hated that wind-sucking Toccata!

Cavallé-Coll's organs created vast new possibilities for composers through tone color and snazzy pneumatic registration devices. It's safe to say that without his work we wouldn't have the music of Franck, Vierne, Widor, Dupré, Tour-

nemire, Messiaen, Saint-Saëns, Pierné, Mulet, or Naji Hakim, to name a few. A pretty dry world . . .

Andrew Carnegie (1835–1919) was a Scottish-born industrialist who built great companies in nineteenth-century America for the production of steel and many other products. The rapid expansion of the railroads formed a lucrative market for Carnegie's products, and he built a vast fortune. He once stated that he would limit his earnings to \$50,000 a year and use the surplus for the greater good. He gave millions of dollars for the establishment of great universities, notably Carnegie-Mellon University and the Carnegie Institute of Technology, and countless library buildings were built throughout the United States with his money. He loved the pipe organ and was a loyal customer of the Aeolian Organ Company, commissioning several instruments for his homes. His love of the organ did not carry across to religious devotion—he was cynical enough about organized religion that as he gave money for the commissioning of new organs for churches he said that it was his intent to give the parishioners something to listen to besides the preaching. In all, Andrew Carnegie and the Carnegie Foundation contributed to the purchase of more than 8,000 pipe organs. During the time I was a student at Oberlin and for several years after my graduation, I was organist of Cal-

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vary Presbyterian Church in Cleveland, where there was a large Austin organ donated by Andrew Carnegie.

Dudley Buck (1839–1909) was born in Hartford, Connecticut, educated at Trinity College, and studied organ at the Leipzig Conservatory in Germany. He was organist at Holy Trinity Church in Brooklyn, New York, for many years, was a prolific composer and an active concert artist. His studies in Europe formed him as one of a group of American musicians who brought European virtuosity to the United States. This in turn inspired the transition of the nineteenth-century American organ from the simple, gentle, English-inspired instruments of the early eighteenth century with primitive Swell boxes and tiny pedal compasses to the instruments more familiar to us, with significant independent pedal divisions, primary and secondary choruses, and powerful chorus reeds. The first American organ Renaissance was under way.

Ernest Skinner (1866–1960), one of America's most famous organbuilders, was a pioneer in the development of electro-pneumatic keyboard and stop actions, and in the tonal development of the symphonic organ. His brilliantly conceived combination actions gave organists convenient, instant, and nearly silent control over the resources of a huge organ. Those wonderful machines can fairly be described as some of the first user-programmable binary computers, built in Boston starting in about 1904, using wood, leather, and a Rube Goldberg assortment of hardware. Mr. Skinner devoted tremendous effort to the creation of the ergonomic organ console, experimenting with measurements and geometry to put keyboards, pedalboard, stop, combination, and expression controls within easy reach of the fingers and feet of the player. He was devoted to the highest quality and was immensely proud of his artistic achievements. He lived long enough to see his organs fall out of favor as interest in older styles of organbuilding was rekindled, and he died lonely and bitter. He would be heartened, delighted, and perhaps a little cocky had he witnessed the reawakening of interest in his organs some twenty-five years after his death.

E. Power Biggs (1906–1977) was central to the second American organ Renaissance. He was born and educated in England and experienced the great European organs of the seventeenth and eighteenth centuries before coming to the United States. Disenchanted with mid-twentieth-century American organbuilding and empowered by the introduction of the long-playing record (remember those black discs with the holes in the center?), he traveled Europe with

his wife Peggy, recording those venerable instruments, handling the heavy and bulky recording equipment himself. He produced a long series of recordings of historic European organs, each of which focused on a single country or region and featured performances of music on the organs for which it was intended. This vast body of recorded performances brought the rich heritage of the European organ to the ears of countless Americans for the first time. Biggs's recordings were an early example of the power of the media, made in the same era of fast-developing technology in which the Kennedy-Nixon presidential race was so heavily influenced by that mysterious new medium, television.

The response from organists and organbuilders was swift and enthusiastic. Dozens of small shops were established and important schools of music shifted the focus of their teaching to emphasize the relationship of organ music and playing to those marvelous older instruments.

In 1956 Biggs imported a three-manual organ built by Flentrop, which was installed in Harvard's Germanic Museum, later known as the Busch-Reisinger Museum, now known as Busch Hall. Using that remarkable instrument, Biggs produced his record series released on Columbia Records, *E. Power Biggs Plays Bach Organ Favorites*, which became the best-selling series of solo classical recordings in history. Especially through the wide distribution of his recordings, Biggs was enormously influential, introducing a new world-view of the organ to the American public.

Virgil Fox (1912–1980) was a contemporary of Biggs, equally widely known and respected, who represented a very different point of view. He was champion of a romantic style of playing, celebrating organs with symphonic voices, lots of expression boxes, and plenty of luscious strings. His virtuosity and musicianship were without question, his lifestyle was flamboyant, and he was outspoken in his opinions, especially as regarded his artistic rival Biggs. Fox was determined that the "new" approach to organs and organ playing as borrowed from earlier centuries in Europe would not overshadow the romantic symphonic instruments that he so loved.

The rivalry between Biggs and Fox formed a fascinating artistic portrait and could well have been a healthy balance, but at times was vitriolic enough to become destructive. We had tracker-backers and "stick" organs on one side and slush buckets and murk merchants on the other. Those members of the public who were not interested enough in the organ to know how to take sides often simply walked away.

Jason McKown (1906–1989) was a right-hand man to Ernest Skinner, born in the same year as Mr. Biggs. It was my privilege to succeed Jason in the care of many wonderful organs in the Boston area when he retired, including those at Trinity Church, Copley Square (where Jason had been tuner for more than fifty years) and the First Church of Christ, Scientist (The Mother Church) that is home to an Aeolian-Skinner organ with 237 ranks. We overlapped for six months at the Mother Church to allow me a chance to get my bearings in that massive instrument. With forty-one reeds and more than a hundred ranks of mixtures, that organ was a challenge to tune. Jason had helped with the installation of several Skinner organs in the area in the 1920s that he maintained until his retirement, leaving me as the second person to care for organs that were sixty years old. He had prepared organs for concerts played by Vierne and Dupré, and though he never drove a car, he dutifully cared for dozens of organs throughout the Boston area, taking buses wherever he went. Jason's wife Ruth was a fine organist and long-suffering key-holder. She had been a classmate and lifelong friend of former AGO national president Roberta Bitgood. I attended Jason's funeral at his home church, Centre Methodist Church in Malden, Massachusetts, home to a 1971 Casavant organ. When that parish disbanded, the Organ Clearing House relocated Jason's home organ to Salisbury Presbyterian Church in Midlothian, Virginia. Jason was a gentle, patient, and humble man who spent his life making organs sound their best.

Sidney Eaton (1908–2007) was an organ pipe maker and the last living employee of the Skinner Organ Company. He was Jason McKown's co-worker and a long-time resident of North Reading, Massachusetts, where I lived for about ten years. I got to know Sidney when he was very old and quite crazy—I think he lived alone long enough to stop disagreeing with himself, and when he lost himself as his final filter he could say some outrageous things. One day I stopped by his house on my way to say hi and he came to the door in his birthday suit. Nothing weird, he had just forgotten to get dressed. Sidney told me about working next to Mr. Skinner as he dreamed up the shimmering Erzähler, the beguiling English Horn, and Skinner's most famous tonal invention, the French Horn. Though it was often a challenge to find the line between fact and fantasy, I felt privileged to have had an opportunity to hear first-hand about some of our most famous predecessors. In his last years, Sidney road around town on an ancient Schwinn bicycle with balloon

tires, a wire basket on the handlebars, and a bell that he rang with his thumb. He would lift his right hand and give a princely wave and a toothless smile to anyone driving by, whether or not they were an organbuilder.

Charles Fisk (1925–1983) began his musical life as a choirboy at Christ Church in Cambridge, Massachusetts, where E. Power Biggs was the off-truant organist. He studied physics at Harvard and Stanford, worked briefly for the Manhattan Project in New Mexico under Robert Oppenheimer, and rescued himself to become an organbuilder. He apprenticed with Walter Holtkamp in Cleveland, Ohio, became a partner in the Andover Organ Company, and later formed the venerable firm of C. B. Fisk, Inc. My father, an Episcopal priest now retired, was involved in the purchase of two organs by Fisk. When I was growing up, we lived equidistant (about three blocks) between two Fisk organs, one in my home church and one in the neighboring Congregational church, where I had my lessons and did most of my practicing through high school. I didn't know Charlie well but I did meet him several times and attended workshops and lectures that I remember vividly. I consider him to be the Dean of the Boston School of revivalist organbuilders—that fascinating movement that was well underway as my interest in the organ developed.

Brian Jones (still very much alive and active!) was director of music and organist at Trinity Church in Boston when Jason McKown retired and I took on the care of the complicated and quirky organ there. Complicated because it is in fact two organs in three locations, with a fantastic relay system and sophisticated console, quirky because it was first a Skinner organ, then an Aeolian-Skinner organ, and then continuously modified by Jason in cahoots with George Faxon, long-time organist there, and much beloved teacher of many of Boston's fine organists. Brian understood the central position of that church in that city—a magnificent building designed by H. H. Richardson, decorated by John LaFarge, and home to some of the great preachers of the Episcopal Church—and the music program he created reflected the great heritage of the place. He brought great joy to the church's music as he built the choir program into a national treasure. Otherwise polite-to-a-fault Back Bay Bostonians would draw blood over seats for the Candlelight Carol Service (now famous through the vast sales of the twice-released *Carols from Trinity*), and the 1,800-seat church was packed whenever the choir sang. I remember well the recording sessions for the second professional release, which took place in the wee hours of stifling June and July nights, the schedule dictated by the desire for a profitable Christmas-shopping-release. It was surreal to lie on a pew in 90-degree weather, tools at hand, at two in the morning, listening to the third take of *I saw three ships come sailing in*.

My Trinity Church experience included tuning every Friday morning in preparation for the weekly noontime recital. The opportunity to hear that great organ played by a different musician each week had much to do with the evolution of my understanding of the electro-pneumatic symphonic organ that I had been taught to consider decadent. And the weekly communal lunches that followed each recital at the Thai place across the street introduced me to many of the wonderful people in the world of the pipe organ.

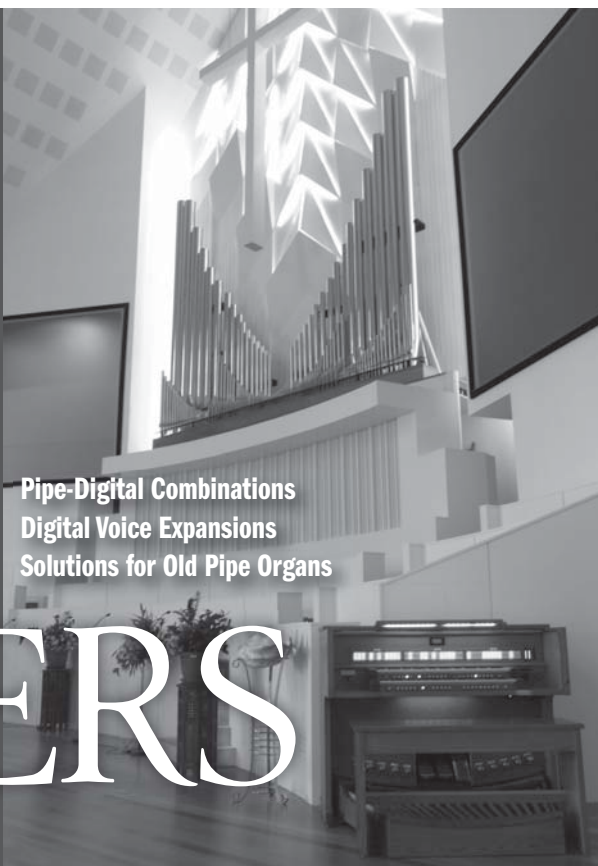
My wife, **Wendy Strothman**, was organist of the Follen Community Church (Unitarian Universalist) in Lexington, Massachusetts, and chair of the organ committee when we met. I was invited to make a proposal to the committee for the repair and improvement of the church's homemade organ for which there seemed to be little hope, but whose creator was still present as a church member. A spectacular 14-rank organ by E. & G. Hook fell from the sky as a neighboring U.U. church closed and offered the organ. With lots of enthusiastic volunteer help, we restored and installed the organ. I marveled at Wendy's commitment to her

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weekly musical duties as she managed the rigors of her day job—executive vice-president at a major publishing house in Boston. When the organ was complete, the church commissioned Boston composer Daniel Pinkham to compose a piece for this wonderful organ. He responded with a colorful and insightful suite called *Music for a Quiet Sunday*, published by Thorpe Music. It includes about a half-dozen tuneful, attainable pieces and a partita on the tune SLOANE. Daniel had sized up Wendy's dual life and produced a marvelous collection of pieces aimed at the skillful dedicated amateur who worked hard to squeeze out enough practice time from a life filled with pressing professional responsibilities, not to mention raising a family. I write often about the brilliant big-city organists who I am privileged to know—their deep dedication, and virtuoso skills. Daniel's reading of Wendy's situation was a third-person insight for me into the joy of playing the organ in church as a sideline to a professional career.

There are dozens of you out there who know you're on my list. Stay tuned. We'll do this again. ■

Music for voices and organ

by James McCray

Music and words!

(Anthems with "Music" or "Song" in the title)

When the morning stars sang together,
And all the songs of God shouted for joy!
Holy Bible
Job, Chapter 38, Verse 7

Perhaps it is a bit bold when the title of the music includes the word *music* in it. And is that even more ostentatious when the text is sacred, or at least primarily sacred? Expressive music set to cogent words has the potential and power to persuade, to elevate, and to heal. Music is irresistible and one of God's gifts that is both enigmatic and mystical. This month's commentary celebrates both words and music, especially when they are joined together.

Words also are magical. For example, are you aware of the 400th anniversary we are celebrating this year in religion? Although the royal mandate was issued in 1604, it was not completed until 1611, and that became the King James Bible! The purpose was not just to make a new translation of the Bible, but "to make a good one better, or out of many good ones, one principal good one." Most of us would agree this was successful. In 1611, this labor of love found a critical balance in a world of theological conflict, and ever since it has enjoyed an importance in our western societies. Historically, by the end of the 17th century it was simply known as THE BIBLE. To Christians all around the world, it is still the ancestral language of faith.

Keep in mind, however, that before 1611 we had the "Bible" edited by William Tyndale, but it only included the New Testament (1534). In the 1530s the one edited by Miles Coverdale (an important musician/poet of the age) received significant fame. Tyndale's aspiration was

to make his New Testament accessible to "the boy that drove the plough."

Today, we still talk about the majesty of the King James Version, even though many people prefer the Revised Standard Version or something even more "modern" than that. Scholars, however, debate the value of the King James Version versus the writing of Shakespeare in terms of influences on the English language. That Bible captures and preserves communication down through the centuries, and its unavoidable rhythms of good English continue to be important to all of us today. But it is even more potent when those extraordinary words are combined with music.

For over 400 years musicians have found its intoxicating metric words to be irresistible. They seem to attract musical notes to them without effort; the music mysteriously floats in and through them unconstrained. As the poet Alfred Tennyson said, "There is sweet music here that softer falls than petals from blown roses on the ground."

Words are vital links to understanding, but when combined *with* music they are a force of abounding grace and strength, especially in the church. Samuel Taylor Coleridge said it for all of us: "I have found in the Bible words for my utmost thoughts, songs for my joy, utterance for my hidden griefs, and pleadings for my shame and feebleness." So, singing an anthem that celebrates itself in the title seems so appropriate to those of us in church music.

The anthems reviewed below all have the word "music" or "song" in the title. Although the texts are not direct quotes from the King James Version, it seems undeniable that their poetic bent may be traced to it. Certainly, those ancient authors have had a great influence on the way we write and understand. Their original words have been a guidepost throughout the centuries; they are both poetic and profound as they flow through the hands of newer writers and musicians. Let us remember that we stand on the shoulders of those authors and musicians who went before us.

Praise the Lord with Music, Jay Althouse. SATB, keyboard, and optional trumpet, Beckenhurst Press, Inc., BP 1647, \$1.65 (M-).

The actual trumpet music is not in the choral score, but is included in transposition on the back cover. This simple text by Althouse draws on ideas found in Psalms and is set in tuneful, short statements. The accompaniment, on two staves, provides a syncopated background for the chorus. Easy and delightful music for most occasions.

When in Our Music God Is Glorified, arr. Harriet Ziegenhals. SATB and keyboard with optional trumpet, trombone, and timpani, Hope Publishing Co., F 993, \$1.95 (M-).

This famous Stanford melody set to the wonderful Fred Pratt Green text has long been a favorite of both musicians and congregations. Here all five verses are used, with only one set in full, four-part arrangement. The brass/percussion parts are included at the end of the score, and their music is somewhat sparse. The final "Alleluia" is a loud, eight-part choral ending. This practical arrangement will work well with church choirs, especially

since only one instrument is needed in each optional category.

Come, Celebrate God's Gift of Music, Mark Patterson. Unison and piano, with optional flute, finger cymbals, and claves, Choristers Guild, CGA 1199, \$1.95 (E).

Although designed for children, this unison setting would be a useful and fun anthem for adults. The busy keyboard part has some syncopation and drives the rhythm. Vocal ranges are limited, with moderate phrase lengths that have instrumental music between them. The instrumental parts are included separately at the end, with the flute being the most involved. A clear winner for children's choir and a possible option for summer choirs.

There Is Sweet Music, Robert Hobby. SATB divisi, unaccompanied, MorningStar Music Publishers, MSM-50-2516, \$1.85 (M+).

The texture is chordal with blocks of sound usually arranged for all women or all men. The middle section has them singing together; throughout, most of the music is in eight parts, so a large choir may be needed. Using warm harmonies, this tranquil setting is very expressive—beautiful music.

My Song in the Night, arr. Paul Christiansen. SATB unaccompanied, Warner Bros. Publications, SCHCH 0800036, \$1.70 (M).

This setting of a Southern folk hymn is somewhat sentimental, but is a work that all will enjoy. The music has simple rhythms with almost no counterpoint. The text is "Jesus Saviour, is my song in the night."

Fill the Earth with Music, David Schwoebel. SATB and piano with optional flute, bass and rhythmic percussion, Hope Publishing Co., C5646, \$2.05 (M).

The rhythm parts are not indicated in the score and are available separately (5676R). The music has a pop/jazz style,

but the choral parts are generally very easy. Syncopation, frequent dynamic changes, and an effective keyboard part are the dominant features. Some of the keyboard chords have jazz chromatics, which adds to the overall style. This would be particularly useful to a youth choir.

Proclaim This Day for Music, Ron Nelson. SATB with piano or organ, or brass and timpani, Theodore Presser Co., 312-41810, \$1.90 (M+).

Although the score indicates this is secular, the message, which is "may the sound touch the human heart," seems appropriate for some church situations. Nelson wrote the text and music; he calls this work a "choral fanfare." Conductors would find this a great work for festival situations. There are seven brass parts plus timpani; that music is available as 312-41810A. Exciting music that is solidly crafted and highly recommended.

You Are the Song, Craig Courtney. SAB and keyboard, with optional brass and percussion, Beckenhurst Press, BP 1686, \$1.80 (M-).

Using a Pamela Martin text, the opening section for women is styled as an art song. Throughout the setting the piano accompaniment is soloistic, with arpeggios and some chromatic chords to support the choral music. There are a few tricky spots that will require special attention, but generally the music is very singable and attractive.

New Organ Music


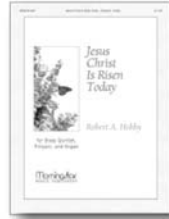

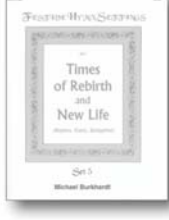
Michelangelo Rossi, Toccate e Correnti, edited by Jolando Scarpa. Edition Walhall, EW727 and 728, €16.80 per volume; <www.edition-walhall.de>.

Details of Rossi's life (ca. 1602–56) are scarce, but it is surmised that he played the violin and keyboard, for which he left a set of ten toccatas and ten correnti first published ca. 1630; the surviving copies

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are of a second impression dated 1657. His *Toccata Settima* must be one of the most anthologized pieces from the early Baroque, and shows all the quirks of his style, culminating in the extended chordal eighth-note passage in parallel major thirds. Displaying many of the hallmarks of Frescobaldi's nervous writing—from the chordal openings to repeated motifs—Rossi's toccatas are more cohesive with more instances of imitative passages, which here consist mainly of short motifs, often including eighth note followed by two 16ths, which was so much employed by Froberger, rather than the mainly quarter-note movement in the fugal writing of Merulo; in many cases they are subjected to strettos and also to variations on the melodic outline.

The pieces generally close with rapid figuration for both hands, exhibiting both parallel and conjunct motion as well as occasionally big arpeggiated leaps. Abrupt shifts into unrelated keys (as in toccatas prima, terza and decima), still cause surprise and delight to audience and players today, and some of the more "affected" dissonant passages with equal and Lombardic eighth notes beneath held chords—such as in toccatas seconda and terza, and with quarter note followed by two eighths in *Toccata Quarta*—make successful interludes between the more frenetic writing. Also more frequent than in Frescobaldi and his predecessors are lengthy 16th-note passages for the left hand beneath sustained chords—*Toccata Nona* containing several such passages, the original notation reproduced here showing more clearly the rhythmic divisions of the 16ths.

There are several instances of eighth-note passages for both hands showing the "di salti" movement. Only *Toccata Sesta* with a section in 6/4 moves outside of common time, and triplets are absent. These pieces combine elements of the Neapolitans with Frescobaldi's idiosyncrasies, and their frequent inclusion of the imitative sections' motifs in 16ths was a major assimilation by Froberger.

The ten tuneful correnti, predominantly in three parts, are simpler in style and execution, and—apart from number nine at 43 bars—are mostly between 12 and 24 bars. Most include eighth-note movement and the usual rhythmic changes between triple and duple time, but dotted rhythms are infrequent; they complement happily the sets published by Frescobaldi in his two books of toccatas.

The introduction contains an interesting appraisal of the development of the toccata form, and while it quite rightly includes Merulo's two volumes of toccatas with their alternation of free and imitative sections (the latter interestingly being omitted in the Turin manu-

script copies dating from approximately the same time as the first printing of Rossi's book), there is no mention of the more mercurial de Macque and his pupils Trabaci and Mayone, each of whom published two books of pieces including toccatas; although issued in Naples, they were almost certainly known in Rome. Some information on performance practice would have been helpful for the newcomer to these pieces.

There is no critical commentary, but the introduction states that this edition is completely faithful to the original edition, which in *Corrente Settima* results in the bass of the fourth bar in the second half not making sense. Otherwise, there are very few errors, but in *Toccata Quarta* the tenor in bar four on page 17 seems to have an incorrect rhythm. Certainly, to those players who are used to the American Institute of Musicology edition—in which note groupings are presented according to 20th-century practice—the appearance on the page of long strings of individual eighth notes, and 16th notes grouped in sixes or eights, will take some getting used to, but it will be a great help in enabling the player to determine the rhythm to be employed, particularly in the freer sections such as the left hand in *Toccata Nona*.

The downside is the large font size used, with only five systems on most pages and occasionally only four, and also the big gaps between notes (resulting in each corrente apart from number 10 taking a whole page and sometimes only 16 beats of eighth notes in the toccatas filling a system), which have certainly taken me some getting used to with my reading glasses. If printed in the same size as the Arresteri collection, it would probably have been possible to present the complete collection in just one volume.

With such individual writing, some players will not necessarily agree with the editor's suggestions for accidentals enclosed within brackets above the notes, and should not hesitate to add some extra accidentals themselves, as the contemporary player would have done. Apart from *Toccata Settima*, which suffers from over-exposure, these toccatas are still not played as frequently as they might be and this edition will be of great assistance in making the other nine toccatas available at a reasonable price—although the CEKM edition will still be required for the four manuscript toccatas, the partite in *Romanesca* and the two versetti.

—John Collins
Sussex, England

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Book Reviews

Mendelssohn and the Organ by William A. Little. Oxford University Press, 2010, ISBN 978-0-19-539438-2; 504 pp., \$65 hardcover, <www.oup.com/us>.

As the leading organist and composer of organ music in the first half of the 19th century, Felix Mendelssohn Bartholdy holds a place of honor in the repertoires of most organists. Next to the music of Bach, it is almost impossible to get through college or graduate school without learning at least one or two of the major works of Mendelssohn.

During 2009 as I prepared the complete organ works for concerts to celebrate Mendelssohn's 200th birthday, I found myself falling back on the marvelous book by R. Larry Todd, *Mendelssohn: A Life in Music* (Oxford University Press, 2003), for background information. It provided my basic material for short talks before each recital, and information about the wonderful watercolors that Felix painted throughout his life. Had I had the book by Little at that time, my lectures might have proven to be not so short!

William A. Little has written in his *Mendelssohn and the Organ* a comprehensive examination of the important role of the organ in Mendelssohn's professional and private life. Little includes Mendelssohn's early life, lessons, first compositions, and all of his experiences with the organ.

The Berlin organ scene began growing shortly after the death of Bach and soon eclipsed Leipzig as the center of musical culture. Little discusses the important organs and rebuilds, listing all the major churches with the organists serving them back to the middle of the 18th century. It is fascinating to read about the noted organists and the composers that Mendelssohn met when he entered that world as a child.

Given his abilities as a concert organist, it is interesting that Felix was never a church organist. His secular musical interests made it impossible to have the routine of Sunday responsibilities. However, William Little leads us through his formative years, study with August Wilhelm Bach, composition lessons, and his early compositions for the organ. Mendelssohn's travels, even as a youth, included visits to organs in virtually every town he visited. This interest did not abate as he reached maturity but only increased as he traveled more and had the opportunity to play privately or in public everywhere he went. Indeed, it became more and more difficult to play without a crowd as his fame increased.

The book includes an assessment of Mendelssohn's organ performance characteristics and his skill as an organ improviser. After his year of organ study with A. W. Bach, Mendelssohn was self-taught. It took him several years to improve his pedal technique so that he felt it was equal to his manual dexterity and sufficient to play the works of Bach.

One area that I had not previously pondered was Mendelssohn's organ repertoire. I was surprised to learn that it was almost totally music of J.S. Bach and Mendelssohn's own music. He learned a variety of Bach's works, including the *Well-Tempered Clavier*, and was able to play many from memory. Surprisingly, he was reluctant to play his own organ works in public. The organ works of the North German composers, such as Buxtehude, were not available until near the end of Mendelssohn's life, so were not included in his repertoire.

Mendelssohn's love of Bach was absolute, and he was involved with editing the organ works for publication. From boyhood on, Mendelssohn collected Bach's original manuscripts and published works, and could tell at a glance whether an edition was correct or not.

In addition to writing organ parts to his own oratorios and choral works, Mendelssohn also wrote organ parts for Handel's oratorios. He was the first to include the organ in Handel's works, especially when the performance took place in church. He was concerned with the sound in the vast spaces in the churches, as it was so different from a concert hall, and composed his accompaniments to allow for that.

A very interesting chapter concerns Mendelssohn's relationship with the German organ community. Imagine a very young man with immense talent, impressive achievements, a wealthy family, and an international reputation growing up in the small organ society that was Berlin around 1820. He was generally treated correctly, but more often than not, coolly. Many of his annoyances and disappointments grew out of his Berlin experiences, and he never had many good feelings about Berlin. Little's book also examines how Mendelssohn was treated in other German cities.

For the performer, the organ works taken in chronological order are of particular interest. The early works, including those written as a child, from 1820 on, are listed with musical examples up through the year 1835. These works are compared to other music he was writing at the time. His lessons with Zelter, and the young Mendelssohn's inadequate pedal technique, which is reflected in these early pieces, is of special interest. This chapter includes an interesting account of some incidental pieces, which later, in 1836 and 1837, were revised for the *Three Preludes and Fugues*.

The product of Mendelssohn's mature organ style as represented by the *Six Sonatas* is treated at some length. The author provides the reader with information about the writing of three "voluntaries" for Charles Coventry and their expansion into six extended pieces of multiple movements. Mendelssohn wrote them as single pieces and assembled them according to his own thoughts. Often, several movements were written in a single day! At other times he labored over a movement and revised it repeatedly to get it right. Little gives commentary on every movement, including those movements which, for some reason, did not fit into the scheme and which now exist as separate organ pieces.

The author spends several chapters dealing with such matters as manuscript sources, original printed editions, registration, slurs, and tempos, commentary, and the reception of Mendelssohn's organ works in the organ world.

Often I find that appendices are not of much interest, but in this book they make as interesting reading as the text. Examples of additional materials are: organs on which Mendelssohn performed, Mendelssohn's organ library, major editions and tempo charts, Mendelssohn's appeal for subscribers to his Bach organ recital in 1840, Robert Schumann's re-

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view of Mendelssohn's organ recital in the Thomaskirche, and Mendelssohn's correspondence with Charles Coventry (Mendelssohn's English publisher). The list of organs Mendelssohn is known to have played includes the occasions and dates of when he played, commentary on the organ, the circumstances of his visit or recital and often the repertoire he played on that organ. Organs for which there is no substantiating evidence are listed separately. Stoplists for many of the organs are also included as are comments of contemporaries.

For me, new areas of interest were found on almost every page. William Little has done a great service for both the general reader who would like to learn more about this important composer and also for the organist and scholar searching for reliable information to make performances more accurate.

Although short musical examples are given in the discussions on individual works, once in a while I felt the need to get my copy out and look at the complete music. The text is straightforward and easy to read, but without knowing or being able to look at the music the discussions can sometimes be confusing.

The wealth of material in *Mendelssohn and the Organ* is almost overwhelming. Until more manuscripts or letters come to light, this is the latest word in Mendelssohn organ research. For the artist who is not at the forefront of the organ world stage, it has been an amazing help in understanding Mendelssohn's relationship with his beloved instrument. For the organ virtuoso, or the Sunday organist, this book may provide the boost needed to learn some of Mendelssohn's lesser-played pieces. And, naturally, the armchair music lover will be thrilled by its easy-to-read format and wealth of facts.

I cannot recommend this book highly enough. How I wish I had had this book available to me for the Mendelssohn bicentennial!

—Jay Zoller
Newcastle, Maine

New Recordings

Baroque Masterworks. Ama Deus Ensemble, Valentin Radu, conductor and organist; soloists: Andrea Lauren Brown (soprano), Sara Davol (oboe), Elin Frazier (trumpet). Recorded at Arch Street United Methodist Church, Philadelphia, Pennsylvania; 36-rank W. Steere & Sons, 1916, rebuilt by Casavant, 1958. Lyrichord/The Lyrichord Early Music Series, LEMS 8058, \$15; <<http://voxamadeus.org/recordings/baroque/index.shtml#>>.

Bach, *Tocatta and Fugue in D Minor, Prelude and Fugue in E-flat*; Handel, *Organ Concerto No. 2*; Vivaldi, *Oboe Concerto in D Minor*; Handel, *Trumpet Suite in D Major*; Bach, *Jauchzet Gott in Allen Landen, Jesu Joy of Man's Desiring*.

These familiar works by Bach, Handel, and Vivaldi certainly have been recorded often, although the presence of twelve instrumentalists assisting with what we often perform as arrangements for solo organ is gratifying. Curiously, while the order of performance is correct on the back of the case, the booklet opts for listing the program alphabetically. Valentin Radu is organist-choirmaster of the Arch Street church and is founder and conductor of the Ama Deus Ensemble. Modern instruments are used in this cheerful recording.

The soloists are exceptional. The oboe playing of Sarah Davol in the wonderfully perky *Oboe Concerto in D Minor* by Vivaldi is all that one could wish. The inclusion of a very mannered and agitated performance of the *Tocatta and Fugue in D Minor* is unfortunate. It sounds rushed and nervous. The largest allotment of time is taken with Bach's familiar Cantata 51 for solo soprano, "Jauchzet Gott," briskly performed by Andrea Lauren Brown.

A five-movement *Trumpet Suite in D Major* by Handel is beautifully played by

Elin Frazier. It is wonderful music! The concluding selection is Bach's "St. Anne" Prelude and Fugue, played with erratic touch and tempo.

Sounds Exuberant—Organ Music of Christopher Boodle. Neil Weston, organist. Spencerville Seventh Day Adventist Church, Maryland; 1991 Möller organ, four manuals. Lammas Records, LAMM 143D; <www.lammas.co.uk>.

Fanfare for the Millennium with Canons, Jazz-Fantasy on an American Spiritual, Scherzo, Christmas Sleigh-Ride, Tocatta Éclatante, Little Organ Book, Song of Joy, Interlude, Song of Peace, Carillon, Aria, Canon, Beside Still Waters, Pastorale, Carillon Symphony, Carillon Processional, Carillon Trio, Carillon Counterpoints, Carillon Intermezzo, Carillon Finale. Total playing time: 71 minutes, 44 seconds.

Neil Weston, a native of England, now is active in the Washington, D.C. area. Christopher Boodle was born in Gloucester in 1952. In common with most active composers, he has written symphonies, cantatas, and chamber works, in addition to organ and church music.

The organ music, admittedly hitherto unknown to me, is remarkably extensive in the range of rhythms and harmonies, and is very attractive, as beautifully performed by Mr. Weston. The *Jazz-Fantasy on an American Spiritual* ("Go, Tell it on the Mountain") would be a great hit with any audience. The driving rhythm of Boodle's *Christmas Sleigh-Ride* is hypnotic and shows, as does all the music, a unique harmonic language. *Tocatta Éclatante*, a 10–11 minute work is, as the preceding four selections are, a composition of exceeding difficulty.

A *Little Organ Album*, however, consists of eight brief pieces in contrasting styles. Unless you are fortunate enough to possess a formidable technique, as Neil Weston certainly does, begin with these. The selections would have broad appeal, with titles such as "Song of Peace," "Aria," or "Beside Still Waters," which is lovely.

The five movements of the concluding *Carillon Symphony* return to the exciting and very difficult style of organ composition. Each movement is based on a specific bell-chime and of course could be played separately. This is music well worth adding to the repertoire and is expertly played. The composer may be reached at <chris@sudpark.demon.co.uk>.

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

Basil Harwood. British Church Composer Series 6. The Vivace Singers, conducted by Adrian Partington. Priory Records Digital Recording, PRCD 836, <www.priory.org.uk>.

Te Deum in A-flat, op. 6; *Benedictus in A-flat*, op. 6; *Agnus Dei*, op. 2, no. 1; *O How Glorious Is the Kingdom*, op. 12; *O Salutaris*, op. 2, no. 2; *This Is the Day Which the Lord Hath Made; Draw Nigh to God*, op. 64; *Magnificat in E Minor*, op. 38; *Nunc Dimittis in E Minor*, op. 38; *All My Heart This Day Rejoices; O Sacred Banquet*, op. 60, no. 2; *Let the People Praise Thee, O God*, op. 54; *Sing and Rejoice*, op. 13, no. 1; *O How Plentiful Is Thy Goodness*, op. 41.

Basil Harwood (1859–1949) was educated at Trinity College, Oxford and at the Leipzig Conservatorium, where he was a student of Carl Reinecke, before becoming organist successively of St. Barnabas, Pimlico, Ely Cathedral, and Christ Church Cathedral, Oxford. At the age of 50 in 1909, he resigned his post as organist and devoted the next 30 years of his life to composition and to running the country estate at Woodhouse Down in Gloucestershire that he had inherited from his father, a prosperous Quaker banker.

The 3-manual 1912 Bishop & Son organ from Woodhouse is now at St. Andrew's, Minehead, sadly reduced to two manuals. Owing to increasingly fragile health, Dr. Harwood spent the last ten years of his life in retirement in Bournemouth. His wife Mabel Ada Jennings

was a composer of piano music, and was also a poet who wrote the lyrics of a number of her husband's songs. As a composer, Basil Harwood tended to be overshadowed by more famous figures such as Hubert Parry, Edward Elgar, and Ralph Vaughan Williams, but his work is nevertheless extremely fine. He is probably best known today for his hymn tune THORNBURY, found in several modern hymnals including the Episcopal hymnal of 1982. Recently there has been something of a revival of Basil Harwood's organ music, and several CDs of his organ music have been reviewed in these pages over the last decade or so. Now Priory Records has issued a recording of some of his choral music.

The Vivace Singers, a group formed from the Royal Welsh College of Music and Drama in Cardiff, here sings in St. Augustine's Church in Penarth, South Wales, with Adrian Partington as conductor. The choir displays obvious influences of the late George Guest of St. John's College, Cambridge. The church has a fine 3-manual William Hill & Son organ, built under the direction of Arthur

Hill in 1895 and last restored by Harrison & Harrison in the year 2000. The building itself was constructed in 1866 to the designs of the celebrated Victorian architect William Butterfield, also a graduate of Trinity College, Oxford, and has superb acoustics.

The fourteen pieces recorded on this compact disc represent only a small part of Dr. Harwood's extensive choral output, but seem to be fairly representative of his work as a whole. His music is uniformly joyous and thrilling. Indeed, in his own lifetime many of his friends could not understand how such a shy and retiring English country gentleman could possibly compose such exciting stuff. The *Te Deum in A-flat* and the anthems *O How Glorious Is the Kingdom, This Is the Day the Lord Hath Made*, and *Sing and Rejoice, O Daughter of Zion* are particularly memorable. This is a fine compact disc of Basil Harwood's choral works, though it only scratches at the surface of his substantial output, and I hope it will prove to be the first of several such recordings.

—John L. Speller
St. Louis, Missouri

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Reviews George Bozeman in *The Tracker*:

"This recording is a lovely surprise on all counts . . . Marks plays the music with deep insight and spirit."

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22nd Annual UK Organ Tour Led by Leslie Peart

Janice Feher



The 2010 Peart UK organ tour participants after the sung Eucharist at St. Paul's Cathedral, London

Robert Noehren impressed me with his concern that organists should spend more time listening to music. I think he would have approved of the Leslie Peart organ tour of 2010 that included organ concerts, an evening at the BBC Proms, and choral services. We heard some impressive sacred and secular music in Scotland and England, as well as sharing memorable meals of representative local cuisine.

The 2010 Scotland and England organ tour—July 13–26—began with a welcome luncheon at the Ramada Mt. Royal Hotel in Edinburgh. This hotel is located on Princes Street, above shopping and restaurants, and it provided a great base for visiting the varied organs of Edinburgh. We began by playing the 1989 Collins organ at the **Greyfriars Church**, followed by the fine Willis organ at the **Episcopal Cathedral**. That evening we enjoyed a generous amount of time playing on the wonderful 1992 **St. Giles Cathedral** organ, built by Rieger Orgelbau of Austria.

The next day, Scottish rain and chill failed to dampen our spirits as we explored Queen Elizabeth's yacht, *Royal Britannia*. We were treated to lunch at **St. Mary's Metropolitan Catholic Cathedral**, where concert organist Simon Nieminski is music director. Afterward, we played the large 2007 Copley organ in the church.

Next we visited historic **St. Cuthbert Church**, which has a large organ by Robert Hope-Jones, dating from 1899. The 93-register organ was extensively reconstructed in 1997–98 by J.W. Walker & Sons Ltd. of Brandon, Suffolk. We found an unexpected treat in the **Freemasons' Hall** of Edinburgh, where there is a 1913 vintage Bridley & Foster pipe organ that has been preserved in original condition by Forth Pipe Organs of Edinburgh. The day concluded with a memorable organ recital at St. Giles, played by the cathedral's director of music, Michael Harris.

An early arrival before the public at the **Kelvingrove Museum** in Glasgow gave us time to see and play the historic Lewis organ from the 1901 International Exhibition. Later, we joined the public for the lunchtime concert played by our fellow tour members, Bob MacDonald and Dene Barnard.

Notable experiences in northern England included visiting Keswick in the beautiful Lake District, where we stayed at the Country House Hotel and cruised on Lake Windermere—England's largest lake. We were warmly welcomed at **St. Bees Priory**, which has a historic 1899 organ built by "Father" Willis that is essentially untouched. It was the last major instrument he personally supervised. The original programmable pistons (the first in England) are still in place.

On Sunday we enjoyed the sung Eucharist accompanied by the historic Willis organ at **Durham Cathedral**. After playing the organ at **Ripon Cathedral**, we traveled to **York Minster** for Evensong in the large Gothic cathedral.

The highlight of the next day was touring **Castle Howard**, the location



1989 Collins organ, Greyfriars Church, Edinburgh



1901 T. C. Lewis organ, Kelvingrove Museum, Glasgow

for *Brideshead Revisited*, where we played the organ in the castle's beautiful chapel.

Our host in Liverpool was concert artist Ian Tracey, who helped us discover the impressive Willis organs of Liverpool. "Father" Henry Willis founded his pipe organ firm in 1845 in Liverpool. He contributed much to the science and art of organbuilding, and he was regarded as the leading English organbuilder of the Victorian era. Willis organs were placed in town halls and churches throughout the UK. Many remain today, including the 121-rank 1855 "Father" Willis organ in St. George's Hall, Liverpool. Ian Tracey, Liverpool's city organist, has great enthusiasm and concern for the maintenance of this historic organ.

A second great Willis organ is located in the **Liverpool Anglican Cathedral**, where Ian Tracey is cathedral organist. It was the largest musical instrument ever conceived when dedicated in 1926. Today it is the largest organ in the UK, even larger than Royal Albert Hall, with recent additions. It is playable from two matching five-manual consoles.



Last "Father" Willis organ, St. Bees Priory



Lewis organ enlarged by Harrison & Harrison, Ripon Cathedral

We toured the **Willis organ factory**, where we were impressed with the quality of their current instruments and the historic Rolls-Royce that David Wyld, the new owner of the company, had driven to work that day. Our Liverpool adventures were capped by an evening visit to the dramatic **Metropolitan Cathedral of Christ the King**, where a 1967 Walker organ is installed.

The last few days flew by with visits to play many organs, including those at **Coventry Cathedral**; **Rugby School**, where the game of rugby originated; **Worcester Cathedral**, with its wonderful 2008 organ by Kenneth Tickell; and the military academy, **Sandhurst**.

On our way to London, we realized we had visited a total of 28 instruments in England and Scotland!

A special memory of our London visit was the sung Eucharist at **St. Paul's Cathedral**, where we had reserved seats under the dome for Mozart's *Mass in C Minor* with orchestra, organ, and soloists. The service concluded with the *Fantasia in F Minor* on the organ. Sunday afternoon Evensong at **Westminster Abbey** was followed by an organ recital by Christian Lane, assistant university organist at Harvard.

We flew home from London well rested, with great memories and new friends, and thankful for exposure to such wonderful and diverse organs.

If you are interested in seeing the highlights of our UK organ tour, visit gallery.me.com/janbela#100052 for a 24-minute slideshow. (Note: Grid al-



The 121-rank 1855 "Father" Willis organ in St. George's Hall, Liverpool



The largest organ in England today, the 1926 Willis organ in Liverpool Anglican Cathedral



One-half of the split-case Kenneth Tickell organ (2004) in Worcester Cathedral

lows manual control of timing; slideshow is automatic. Locations are identified above or below the pictures.)

The twenty-third annual England Choral, Castle, and Organ Tour will be July 12–25, with four days in London, three at the Southern Cathedrals Festival at Winchester Cathedral, and many other organs and castles along the south shore of England. For more information, go to www.organtours.com, or contact Leslie Peart at stopknob@aol.com, phone 217/546-2562. ■

Janice Feher is organist in residence at First Presbyterian Church, San Diego. She holds a BM from Michigan State University and an MM from the University of Michigan, and she is a Colleague of the AGO. Her teachers included Corliss Arnold, Leslie Spelman, Donald Sutherland, Robert Noehren, and Marilyn Mason. She and her husband, Bela Feher, published two photobooks as part of an ongoing project on pipe organs of Europe—Sacred Spaces of Germany and Denmark (with Marilyn Mason) and Sacred Spaces of the Austro-Hungarian Empire (available from Blurb.com <<http://Blurb.com>>).

Photo credit: Bela Feher

Early Organ Composers' Anniversaries in 2011

John Collins

In 2011 there are several composers whose anniversaries can be commemorated, including some less well-known names whose compositions are well worth exploring. This list makes no claims to completeness, but hopefully any omissions will be covered in future issues.

Simon Lohet (1550–1611). Organist at the court in Stuttgart, he left 20 short fugues, a canzona, two chorales, and transcriptions of a motet and a chanson, which were included in Woltz's tablature of 1607; a few of these also appear in manuscript. All have been edited by Larry Peterson for American Institute of Musicology, CEKM vol. 25; <www.corpusmusicae.com/cekm.htm>.

Cajus Schmiedecke (1555–1611). Included here, since he has been considered as possibly the author of the *Gdansk Tablature* of 1591, which contains 42 pieces, including 16 fantasias, five chorale arrangements, a pavan, and 20 chanson intabulations. None require pedals; all are excellent examples of late Renaissance compositions. Edited by Jerzy Erdman for Polski Instytut Muzyczny, Lodz; unfortunately I can find no trace of it being still in print, but well worth tracking down. An edition by Kessler presents the pieces on three staves and also includes a few extra pieces by Volckmar, Gronau and Mohrheim. Available from <www.saulbroen.nl>.

Pablo Bruna (1611–79). Organist in Daroca and most important Spanish composer for keyboard between Cabezon and Cabanilles, he left some 30 pieces in manuscript, including 19 *tientos*, many of them of considerable length and difficulty—comprising three *falsas*, four *lenos* (i.e., for non-divided registers), and 12 *partidos* (i.e., for divided keyboard [of which three have the solo in the treble, two in the bass, two for two trebles, one for two basses, one for one treble followed by two basses, one for one bass followed by two basses, and one for one bass followed by *ecos* and two basses])—and one is a *batalla*. Further pieces include three sets of *versos*, an *Ave Maris Stella*, and seven *Pange Linguas*. The complete edition by Carlo Stella was published in 1993 by Institución Fernando el Católico and is available from <www.trito.es>.

Carl Van der Hoven (1580–1661), organist in Salzburg, left a few keyboard works in manuscript. Two toccatas, a ricercar, fugue and fantasia have been edited by Siegbert Rampe for Bärenreiter in *Organ and Keyboard Music at the Salzburg Court* (BA8499); <www.baerenreiter.com>. A ricercar not included in this edition, together with the toccatas and ricercar, has been included by Clare Rayner for American Institute of Musicology, CEKM vol. 40, part 1, and a further toccata attributed to Van der Hoven is in part 3; <www.corpusmusicae.com/cekm.htm>.

Louis Couperin (1626–61), organist, harpsichordist, and violist in Paris, left well over 100 dances and some 16 unmeasured preludes for harpsichord, as well as 70 pieces for organ, including plainchant settings, fantasias, and fugues, many specifying registrations; they represent the transition from the strict counterpoint of Titelouze to the more *concertante* style of Nivers and his successors. A complete edition by Guy Oldham was published by L'Oiseau-Lyre, available from <www.oiseaulyre.com>, and a further commentary is scheduled for future publication.

Georg Böhm (1661–1733), organist in Lüneburg, met the young J.S. Bach there. Keyboard pieces specifically for

organ left in manuscript include three preludes and fugues with obligatory and demanding pedal parts, as well as 15 chorale preludes and partitas. Four of the five chorale partitas (and only the last verse of *Freu dich sehr* requires pedals) as well as one setting of *Christ lag in Todesbanden*, a capriccio and a prelude, fugue, postlude, and chaconne are *manualliter*. Modern edition by Beckmann for Breitkopf & Härtel (EB8087); <www.breitkopf.com>.

Giacomo Perti (1661–1756). *Maestro di cappella* in Bologna and better known for his operas and choral music, he also left several pieces for organ, of which ten *fughe*, two *elevazioni*, an aria, two *versetti*, and a *pastorale* have been edited by Genesi and Rossi for Carrara; <www.edizionicarrara.it>.

Ferdinand Tobias Richter (1651–1711). Organist in Passau and Vienna, he was a joint dedicatee (with Buxtehude) of Pachelbel's *Hexachordum Apollinis* of 1699. He left a few works in manuscript, including six partitas or suites, a capriccio, a toccata, a set of 10 *versetti* preceded by a toccata on the first tone, and two *versetti* on the third tone. Modern edition by Markus Eberhardt published by Edition Walhall; <www.edition-walhall.de>.

Anton Estendorffer (1670–1711). Organist in Münstener and Reichenberg (Austria), he left a collection of 19 sets of variations in a manuscript from 1695, including seven arias, five ciacconas, three galliards, and four chorale melodies, edited by Konrad Ruhland and available from Carus Verlag; <www.carus-verlag.com>. A further variation set attributed to him is in a collection of Christmas music published by Edition Baroque as eba4003; <www.edition-baroque.de>.

Juan Moreno y Polo (1711–76). Organist in Tortosa, according to contemporary sources he composed many pieces, mainly bipartite sonatas in the style of Scarlatti, but most sources have long since disappeared. Eight pieces, including a *tiento*, were edited by Preciado in *Doce compositores aragoneses de tecla*, and four by Luisa Morales in *Tecla aragonesa*, vol. V. A lengthy and adventurously dissonant *Paso para Ofertorio* and a sonatina in two movements were included by Pedrell in vol. 2 of *Antologia de Organistas Clasicos Espanoles*; available from <www.trito.es>. More *pasos* and other pieces published in anthologies by Pedrell are, regrettably, long out of print.

John Keeble (1711–86). Organist at St. George's, Hanover Square, he published four volumes of *Select Pieces for the Organ* ca. 1777–78, each volume containing six pieces; they are numbered consecutively through to 24. According to Robin Langley, he was "the first English composer to construct large-scale pieces in several inter-connected movements, and the first to make a distinguished contribution to decorative writing in the Rococo style."

His dedication to counterpoint is described in his preface to the first book, and many movements have a detailed description of the artifices employed; for example, the four movements of no. 12 are "composed on part of the B.

quadro hexachord." The fashionable movements for solo stops are conspicuously absent, there being just one for Cornet (no. 6) and one for Trumpet (no. 8). A modern edition by Greg Lewin of the first three volumes is available from <www.greglewin.co.uk>. Keeble also contributed 25 items to "Forty interludes to be played between the verses of the Psalms," the other 15 being by Jacob Kirkman.

William Boyce (1711–1779) was a pupil of Maurice Greene and held several organists' posts. A set of *Ten Voluntaries for Organ or Harpsichord* was published ca. 1785; the collection (each voluntary is in two movements, five being for Diapasons, and one being for Swell and Choir) includes four voluntaries for Trumpet, one for Vox Humana and Swell, one for Cornet, and four preludes and fugues each headed "Full Organ." Facsimile edition is published by Oxford University Press, and a modern edition by Greg Lewin is available from <www.greglewin.co.uk>. Boyce was named as a contributor to *Ten Select Voluntaries for the Organ, Book 3*, published ca. 1780 by Longman and Broderip, but his voluntary is not identified in the print.

Ignazio Cirri (1711–87). Organist of Forlì cathedral, his set of 12 two-movement sonatas, with no registration indications, was published in London ca. 1770 by Welcker. A facsimile edition also including 24 organ sonatas by Gian-Domenico Catenacci was published as *Biblioteca Classica dell'organista* vol. 28 by Paideia Brescia; available from <www.saulbroen.nl>.

John Mantel (1706–61). Born as Johann Scheidemantel, he is first known in England in 1738, and published a set of *6 Lessons for Organ or Harpsichord* ca. 1743, when he was organist at South Benfleet. Each set opens with a prelude and includes a fugue, as well as dances and pieces with tempo indication. A facsimile edition, albeit in very small print, has been published by Jacks, Pipes and Hammers; <www.jackspipesandhammers.com>.

Octavian Panzau (1683–1761). Organist in Augsburg, he published *Octonium Ecclesiastico-Organicum* in 1745, a collection of 16 fugues comprising two fugues on each of the eight tones, the subject of the second one being an inversion of the first. Modern edition by Rudolph Walter available from <www.carus-verlag.com>.

Tomas Ciurana (1761–1829). Organist in Játiva, Valencia, he left some 40 pieces in manuscript, including 30 sonatas, many of which show the influence of Haydn and Mozart (almost all are playable on manuals only and very few have any registration indicated), a *Tema* with variations, as well as seven *pasos* and two fugues designated "para órgano," versos on *Ave Maris Stella* and *Pange Lingua*. The modern edition by Vicente Ros is available from <www.trito.es>.

John Collins has been playing and researching early keyboard music for over 35 years, with special interests in the English, Italian, and Iberian repertoires. He has contributed many articles and reviews to several American and European journals, including *THE DIAPASON*, and has been organist at St. George's, Worthing, West Sussex, England for over 26 years.

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The Wayne Leupold Edition of Bach's *Clavierübung III*

Jan-Piet Knijff

Johann Sebastian Bach, *Clavier-Übung III*, ed. George B. Stauffer (The Complete Organ Works, Series I: Volume 8). Colfax, NC: Wayne Leupold Editions, 2010, \$58; <www.wayneleupold.com>.

Wayne Leupold Editions has embarked on what may be the publisher's most ambitious project to date: a new edition of the organ works of J. S. Bach. The complete series will contain no fewer than fifteen volumes of music (Bärenreiter's New Bach Edition managed with eleven) and three volumes of background information, in addition to introductions and commentaries in each music volume. The Wayne Leupold Bach edition clearly aspires to the highest level of present-day Bach scholarship; to make this possible, Leupold has enlisted the help of some of America's (if not the world's) most prominent Bach scholars: Christoph Wolff as consulting editor, George Stauffer as general editor, and Quentin Faulkner as performance issues editor. At the same time, the edition is to serve the very practical needs of the American organist. To meet this goal, every volume is extensively reviewed and "tested" by a large group of American organists and their students (p. vii of the present volume is filled with the names of all the reviewers). From one such survey Leupold learned, for example, "that having convenient page turns is one of the most desirable qualities of a Bach edition."

My first impression is that the book doesn't feel very pleasant in my hands. I personally like neither the quasi-calligraphic font nor the light-brownish color of the cover, but all this is, of course, a matter of taste. Inside the book, the margins seem remarkably small, both of the pages with text and of those with music. The music notation often looks quite dense to me. One might object that that is because I am used to the Bärenreiter edition, which Leupold, in the advertisement for the Bach edition, dismisses as "very widely spaced." In fact, Leupold, with some 102 pages of music, is hardly 10% more concise than Bärenreiter (112 pages of music). By comparison, Bach's own edition has less than 77 pages of music; and the Bach-Gesellschaft edition, much of which is now available in Dover reprints, 88. A very nice feature of the Leupold edition is the large number of facsimiles: no fewer than 22, with four of them in full color. (The color facsimiles are especially helpful, because in his personal copy, Bach made corrections in red ink.)

Aside from page turns, perhaps the biggest problem in editing Bach's organ works is the notation of the pedal. Bach, after all, notated the vast majority of his organ works on two staves, with the pedal sharing the lower staff with the left hand. Of the works in this volume, Bach notated only the *pedaliter* settings of *Dies sind die heiligen zehn Gebot*, *Vater unser im Himmelreich*, and *Aus tiefer Not* on three staves. As convenient as three-staff notation may seem to the present-day organist, the process of assigning the correct notes to the pedal is not at all un-

problematic in earlier music. I personally consider the notation on two staves the single most important advantage of Michael Belotti's edition of Buxtehude's organ works (Broude Brothers): it has clarified many passages that had puzzled me for a long time, and has helped me enormously to understand this repertoire better. Although the question of using pedal or not is, of course, much less of an issue in Bach's organ works, problems do remain, and the best solution for these would be to offer the music on two staves, just as Bach did most of the time.

A well-known example of such a problematic passage is the echoes in the E-flat-major Prelude: it's hard to believe that the bass note finishing off the echoes is to be played in the pedal (except if you quickly adjust the registration, which most people will find too cumbersome or else will dismiss as foreign to eighteenth-century performance practice). Yet, in Bach's edition, the notation of that note with the stem down on the bottom of the staff, looks no different than the *forte* note two measures earlier—or, for that matter, the pedal part in the opening section of the piece (Example 1a). If one plays from two staves, the problem becomes a purely academic one: the obvious way of playing the passage is to use the pedal for the *forte* measures, and to play the *piano* bass note with the left hand on the echo manual. But for an editor having to decide which notes to put on the pedal staff, this passage can become something of a nightmare; in a way, no solution is fair to both Bach's notation and the modern-day three-staff organist. The Leupold team has opted for a separate pedal staff; in the case of the echo passages in the Prelude, the bass part has been put in the left-hand staff; the pedal staff is empty apart from the barlines (no editorial rests have been supplied); with a symbol, the reader is referred to the Commentary, where the problem is explained in detail (Example 1b). On the other hand, both the Prelude and the E-flat-major Fugue are also printed on two staves in an appendix (Example 1c). (I personally greatly prefer this two-staff notation; not only does the pedal feel more like an integral part of the texture, the relationship with other keyboard pieces is much clearer this way.)

In the "great" *Christ unser Herr zum Jordan kam*, too, assigning the pedal part to its own staff can cause misunderstandings. Stauffer addresses the problem in the editorial report, pointing out that the left-hand part is really "the bass voice of a four-part score. Thus one would have the option of registering it with a 16' foundation." On the other hand, the pedal part carrying the cantus firmus "is the tenor voice . . . of the four-part score. Thus it would appear to call for an 8' solo stop." I think the problem is in fact a bit more complicated. In my mind, a 4' stop for the pedal cantus firmus is at very least a possibility (I personally prefer it that way); but if one decides to play the cantus firmus at 8' pitch, the left hand must have a 16' in it to avoid undesirable inversions (for example in mm. 18 and 43 of Leupold's edition; Example 2).

Example 1a: *Prelude in E-flat Major*, mm. 31–36, from p. 2 of the 1739 edition. The lower staff is shared by the left hand and the pedal, the latter with the stems down.



Example 1b: *Prelude in E-flat Major*, mm. 32–36 (Leupold p. 2). The bass notes in the echo passage appear in the "left-hand staff"; the pedal measures are "empty."



Example 1c: *Prelude in E-flat Major*, mm. 31–36 (Leupold, Appendix p. 113). Left hand and pedals share the lower staff, as in Bach's edition, leaving the issue of pedal in the echo passage to the performer.



Example 2: *Christ unser Herr zum Jordan kam* ("Great"), mm. 41–43 (Leupold p. 67). The D in the pedal (m. 43) needs to sound higher than the G in the left hand to avoid an undesirable 6/4-chord (if the left hand is played at 8-ft. pitch, the pedal must sound an octave higher, using a 4-ft. stop).



Example 3: *Jesus Christus unser Heiland* ("Great"), mm. 49–52, from p. 57 of 1739 edition. The pedal cantus firmus (in this passage the actual bass) is consistently stemmed down.



In the "great" *Jesus Christus unser Heiland*, the cantus firmus is also played in the pedal. Like *Christ unser Herr*, this piece was printed on two staves in Bach's original edition: the right hand occupies the upper staff (with an occasional note on the lower staff), the left hand moves between the lower and the upper staff (using three different clefs!), and the cantus firmus is written on the lower staff with the stems consistently down. While I agree with Stauffer that the cantus firmus is best played "with an 8' solo stop," I don't understand how he knows that "the Pedal part is the tenor voice . . . of the three-part score" (emphasis mine). Bach's notation of the cantus firmus with the stems down doesn't seem to support this (Example 3); and in almost half the number of its measures, the cantus firmus (when played at 8' pitch) is the actual sounding bass of the piece (assuming the left hand is also played at 8' pitch, as one would expect it to be). It seems to me that labeling the parts as voices is simply not very helpful in this piece; it is probably best to simply refer to them as right hand, left hand, and pedal.

An important advantage of the Leupold edition is that the division of the inner voices over the staves is in principle identical with Bach's original edition. In

the *fugetta* (that's how Bach spelled that word, although *fughetta* is correct Italian) on *Dies sind die heiligen zehn Gebot*, it is clear that the three upper voices are often to be taken together in the right hand. In the Leupold edition, these right-hand chords are clear right away, in contrast to the Bärenreiter edition, which tried to emphasize the polyphonic nature of Bach's music by writing the tenor in the left-hand staff as consistently as possible. The problem however is that, on the one hand, Leupold is not always consistent in this regard and, on the other, that the space between the staves is so much bigger in Leupold's edition than in Bach's; so that where Bach could conveniently be somewhat ambiguous, placing notes exactly "in-between" the two staves, Leupold was forced to make many tricky choices.

Towards the end of the *manualiter* version of *Aus tiefer Not*, some notes are obviously to be played in the right hand, and this is clear from Bach's original edition; Leupold places some of these notes in the lower staff—the player's loss, I think (see, for example, Leupold's mm. 68 [last two notes in tenor]; 69 [last two notes in tenor]; 71 [first two notes in tenor]; 74 [last two notes in tenor]). In the *fugetta* on *Dies sind*, the Leupold edi-

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Example 4a: *Dies sind die heiligen zehn Gebot* (fughetta), mm. 5½–8, from p. 35 of 1739 edition. The voice-leading of the alto and tenor parts in m. 6 is crystal clear.



Example 4b: *Dies sind die heiligen zehn Gebot* (fughetta), mm. 6–8 (Leupold p. 46), with apparent voice-crossing at the end of m. 6 (alto seems to leap from D to A).



Example 5: *Jesus Christus unser Heiland* (fuga), mm. 36–38 (Leupold, p. 87). The page turn would have been quite manageable in m. 36.



tion keeps the tenor notes in m. 31 in the upper staff, even though they technically landed in the lower staff in Bach's original; I agree with Leupold here, as these notes can only be played in the right hand. But a measure later, Leupold places the tenor in the lower staff, while—as is clear from Bach's original—these notes are obviously to be played in the right hand. The last note in the left hand of m. 25 in the same piece is double-stemmed in Bach's original, underlining that it and the following two notes are obviously to be played in the left hand. The Leupold edition obscures this by separating the alto from the tenor and placing it in the upper staff.

Although it is understandable that Bach's original stemming is not necessarily followed in the Leupold edition, it is sometimes unclear why this is not done. The very beginning of the fughetta on *Dies sind* is stemmed down in Bach's original but up in the Leupold edition (Example 4a/b). It is true that this is technically the tenor part, but it is also true that the listener (and in a way the player) doesn't really know this until the bass enters in m. 8. (Moreover, Leupold stems the tenor down all the way from m. 23 to m. 27.) By stemming the tenor up, a serious problem occurs in mm. 6–7. At the end of m. 6, the alto joins the tenor on the lower staff (in fact, this is somewhat arbitrary as the C is right in the middle between the two staves, at the same height as the alto C earlier in the measure). Of course, the alto is now the higher of the two lower-staff parts and is therefore written with the stems up. Consequently, starting with the last note of m. 6, the tenor is stemmed down. As a result, the voice leading is completely obscured; in fact, one is inclined to think that the alto crosses the tenor at the last eighth of m. 6.

In m. 14, the C-sharp in the alto—right in the middle between the staves—is stemmed up by Bach, with the following G stemmed down. From Bach's notation, it is immediately clear that the C-sharp is to be played in the left hand; the Leupold edition, by placing the note in the upper staff, obscures this—a great loss, in my opinion.

Although Leupold, supported by his reviewers, greatly prioritizes convenient page turns, one is surprised to find a number of unnecessary, awkward turns in this volume. In the Bärenreiter edition, I found 28 inconvenient page turns; Leupold does a much better job, but I still counted thirteen “bad” page turns. In some pieces, perhaps most prominently the “great” *Jesus Christus unser Heiland*, this is obviously unavoidable, but not always. In the fughetta on *Jesus Christus unser Heiland*, the very unpractical page turn is at the end of m. 38. A few measures earlier, however, I can easily free up my left hand and I have almost a measure to turn the hypothetical

page (Example 5). In the third *Duetto*, turning after m. 24 is hardly possible; six measures later, it would have been a breeze. It seems to me that Leupold should have been able to print those six measures on the previous page; it is true that this would have meant five two-staff systems on pp. 96 and 97, but elsewhere, Leupold has no difficulty with as many as twelve staves on a page (see pp. 30 and 31, for example). In the E-flat-major fugue, too, Leupold missed a chance: the turn at the end of m. 109 is, I think, not possible unless one possesses three hands; but turning in the middle of m. 111 would have been quite manageable. A different problem is posed in the second *Duetto*, where one has to turn back to play *da capo*. In my experience, this is asking for trouble; I don't see why the *da capo* couldn't have been written out. Alternatively, the whole piece could have been printed on two pages, as it was in the old Breitkopf edition (the one edited by Heinz Lohmann; it is about to be replaced by a new edition).

The history of the corrections in the known copies of Bach's own edition is a bit complicated—so much so that some corrections in a copy in the British Library seem to have been overlooked until now. This copy appears to be a second personal copy of Bach's; at least, the corrections (in black ink) are thought to be in his hand. The most spectacular of these is the additional trill on the penultimate chord of the E-flat-major fugue: the trill in the soprano is “mirrored” by one in the tenor (on the F). The Leupold edition is the first to include the additional trill, a remarkable world première, to be sure (Example 6)!

Despite the extensive editing process, this first volume does contain a number of fairly serious errors. In m. 21 of the F-major *Allein Gott*, the third beat is simply missing. In m. 47 of the “great” *Christ unser Herr zum Jordan kam*, the prolongation dot is missing in the alto. In the second *Duetto*, it seems to me that a dashed barline is missing before the *da capo*. At the end of the “great” *Jesus Christus unser Heiland*, the two rests are missing in the soprano. In the introductory essay, Stauffer refers to variations 14 and 28 of the *Goldberg Variations* as a “Scarlatti-like Italian *esercizio*.” The word is indeed spelled with two s's by Scarlatti himself, though standard Italian has only one; in any case, the singular of *esercizio* is *esercizio*. The list of known copies of the original edition includes one in “Gravenhage, Netherlands.” That village, home to the Dutch government as well as the International Court of Justice, is commonly called Den Haag in Dutch these days; the official alternative, 's-Gravenhage, with its tricky beginning, is too cumbersome even for the Dutch. English on the other hand has long adopted the name The Hague for this fair city.

Example 6: *Fugue in E-flat Major*, mm. 116–117, here on two staves (Leupold, Appendix p. 126) with Bach's additional ornament in the penultimate chord.



Example 7: *Aus tiefer Not* (fughetta), mm. 60–62 (Leupold, p. 78) with, in the *ossia*, the “correction” first proposed in the *Bach-Gesellschaft* edition.



An interesting theoretical issue occurs in m. 61 of the fughetta on *Aus tiefer Not* (Leupold's numbering; it is apparently unavoidable that three different Bach editions can count measures in as many different ways). The second half of the first beat has a B in the tenor, but Stauffer proposes in an “*ossia*” to play a C-sharp instead (Example 7). Although Stauffer suggests that the ledger line may be missing in the original, a simple glance at a facsimile edition proves that this is not the case: the note is written significantly lower than the two nearby C-sharps. The emendation may have a long history (it comes from the *Bach-Gesellschaft* edition), but I don't agree with Stauffer that it “appears to produce a better harmonic effect”: I hear the C-sharp in the soprano and the A in the bass as passing tones over a held B-minor chord, which is indicated as minimally as it is beautifully by the B in the tenor.

It is perhaps fair enough that English translations of the titles of the chorales are included in this American Bach edition, yet I personally would have preferred these in a convenient table in the

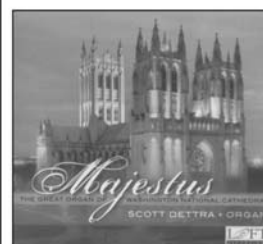
back of the book. And in addition to English, why not include the titles in French, Spanish, even Korean? Paradoxical as it sounds, that would make the edition even more American.

The Leupold Bach edition is an excellent initiative. With some improvements, this could well become the edition of choice for many American organists. ■

Jan-Piet Kniff has taught organ, harpsichord, fortepiano, chamber music, and performance practice at Queens College/CUNY for the past ten years. A Fellow of the AGO and a winner of the Grand Prix Bach de Lausanne, he holds the MM/Artist Diploma from the Conservatory of Amsterdam and the DMA from the CUNY Graduate Center; his organ teachers have included Christoph Wolff, Piet Kee, and Ewald Kooiman. Articles relating to performance practice of Bach's music have been published in *Bach Notes* and the *Dutch Journal of Music Theory*; a series of articles on hymns in recent American Lutheran hymnals appeared in *CrossAccent*. In addition to music, he teaches community classes in Latin and Ancient Greek. He recently accepted a position as Lecturer in Music at the University of New England, Armidale, New South Wales.

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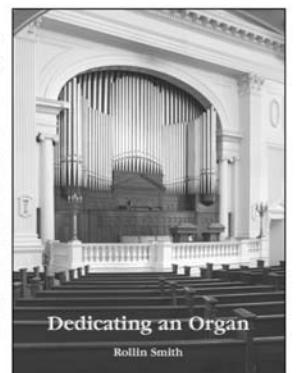


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Hidden Patterns in Jehan Alain's "Jannequin" Fugato

Margaret Vardell Sandresky

Jehan Alain's *Variations sur un thème de Clément Jannequin* received its first performance on February 19, 1938 at the Eglise de la Trinité in Paris, with the composer at the organ. *Le Jardin Suspendu* and *Litanies* were also played on the program, and in 1939 these three were published together by Alphonse Leduc as *Trois Pièces*. The theme, "L'espoir que j'ai", was taken from *Echos de Temps Passé*, a volume of old chansons edited by J.B. Weckerlin, belonging to Alain's grandmother, whose name, A. Alberti, is inscribed on the title page.

Marie Claire Alain's detailed and informative *Critical Notes on the Organ Works of Jehan Alain*, which appeared in English translation by Norma Stevlingen in 2003, contains a facsimile of Alain's thematic catalogue of his own works from 1929 to 1938, where the *Variations* are number 118, *Litanies* number 119, and *Le Jardin Suspendu*, composed in 1934, is number 71.

Of the four named sources for this piece, one is from the family heirs, and one is from Alphonse Leduc; but the two most interesting are from his two friends, for whom he made manuscript copies. In both the latter, Alain gives the full name of his theme, *Variations sur l'espoir que j'ai d'acquiescer votre grâce, chanson de Clément Jannequin*. The first of these is dedicated to his friend from Conservatoire days, Pierre Segond, who, much later, was largely responsible for the restoration of Albert Alain's famous house organ, for which his son conceived most of his music. Jehan Alain wrote: "The copy is not beautiful but it is from the heart. It should be possible for the musician of the 20th century to preserve the sound of this old music. The language matters little; only the spirit speaks." And from a manuscript belonging to Aline Pendleton, an organist who played his music, he writes of the "freshness and tenderness of the music of the 16th century."

The theme, which is presented very simply on the Récit Hautbois 8', accompanied on Grand Orgue Bourdon 8' coupled to the pedal, contains a palindrome (F-G-A-B^b-A-G-F) that occurs three times, at measures 3-5, 8-10, and

28-30. This idea is developed extensively in variation two, marked "Fugato," using the techniques of retrograde and inversion. Alain's seemingly loose and improvisatory compositional style is very tightly controlled in the episodic material and repeated in various ways six times, labeled alphabetically in the appended examples.

In each episode of the "Fugato," beginning at measure 86, two voices weave in palindromes. One of the voices consists of an octatonic scalar line moving in alternate whole steps and half steps, first up five steps and then down again in retrograde motion, then repeating itself. Such a scale consists of two tetrachords an augmented fourth apart. (For instance, in a scale on C, they would be spelled C-D-E^b-F and F[#]-G[#]-A-B.) Against this line a second voice moves freely, creating a set of twelve intervals, which are then presented in retrograde, while the scalar line occurs four times in the space of the second voice. Such a plan is suggestive of a serial working out of the material. And indeed, serial reconstruction shows that Alain had a strict plan for these episodes, one that is a further development of the previous material. For instance, he begins and ends episodes on an augmented fourth or its inversion. This interval, worked into the pattern, seems linked to the augmented fourth between the two tetrachords of the octatonic scalar motion. In addition, the octatonic scale sets up a series of alternating triadic sonorities consisting of, among other sonorities, alternate major 6/3 and minor 5/3 triads such as are found in the five chords beginning at measure 52.

In the Leduc editions, each of these two voices is spelled presumably as it occurs in the octatonic scale, resulting in many of the vertical intervals being disguised by enharmonic notation. In the following examples, my notation addresses the passages in vertical diatonic intervallic spellings, in order to make them more easily recognized.

From the attached examples of a serial analysis it is clear that some of the intervals in these editions do not fit into the plan. For instance, Examples A, B,

Serial analysis of interval patterns in Alain's Fugato*

O = Original, R = Retrograde, I = Interval inversion, Tr. = Transposition

Example A, m. 87

Example B, m. 90

Example C, m. 98

Tr. up P5

lower voice pitches in the printed score 2002 edition

1	2	3	4	5	6	7	8
A ^b	C	G ^b	B ^b	F [#]	D	F	C

Example D, m. 101

Tr. down 4+

upper voice pitches in the printed score 2002 edition

1	2	3	4	5
B ^b	G	B ^b	D	E

extra beat
rhythmic pattern broken

Examples E and F present new counterpoint to scalar line.

Tr. down a 10th

Example E, m. 114

Example F, m. 117

The only discrepancies between a serial analysis and the printed version occur at the transpositions shown in examples C and D, and never in the scalar line which always remains the same.

*For ease in the reading of Alain's melodic pitch notation, some of the pitches have been transcribed enharmonically.

and D begin on an augmented fourth or diminished fifth. In Example C, the first interval should therefore also be a diminished fifth, and the A-flat in the lower voice should be A-natural. Calculated from bottom to top, the following intervals show the discrepancies and how they should read if the pattern is followed accurately:

Example	Printed Score	Serial Analysis
C1	A ^b to E ^b	A to E ^b
C2	C to A	B to A
C3	G to E ^b	G ^b to E ^b
C4	B to D	A to D
C5	F [#] to G [#]	D [#] to G [#]
C6	D to F [#]	B to F [#]
C7	F to F unison	C to F
C8	C to E ^b	A to E ^b
D1	A ^b to B	A ^b to B ^b
D2	D to G	D to F
D3	G to B ^b	G to D
D4	B ^b to D	B ^b to E
D5	G to E ^b	G to D

Examples A and B show Alain's original intervallic structure and his serial organization. In Examples C and D, the intervals on the staff are a direct transposition of the original and the discrepancies in the Leduc editions are written below the staff. Examples E and F show Alain's new counterpoint added to the same octatonic scale and illustrate the serial structure.

In the *Critical Notes* we read the following:

In May 1938, Jehan Alain entrusted copies of his *Trois Pièces* to Alphonse Leduc Editions (according to notes in his appointment book). "Monday, July 4, 1938: 2:00 p.m. M. de Miramon Leducq' (sic).

A first edition of the *Trois Pièces* bears the copyright 1939. Therefore it was reviewed by the composer before he left for the army.¹

In view of my analysis, I think the performer must wonder if Alain really had the time to carefully proof his *Variations*, a tedious and time-consuming task for any composer. Perhaps he had to entrust this to someone who was not aware of the beautiful and sophisticated patterns Alain had designed, especially since the doubtful accuracy of pitch content in the Fugato stands in contrast to the careful accuracy of pitch content in Alain's 1935 intricate dodecaphonic "Fugue".

Notes

1. Marie Claire Alain, *Critical Notes on the Organ Works of Jehan Alain* (Paris, France: Alphonse Leduc Edition, 2003), 10.

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*, *The American Organist* and *THE DIAPASON*. 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. Volume VIII of her complete organ works was published by Wayne Leupold Editions in July 2010. Her article, "Mendelssohn's Sonata III: A Composer's View," was published in the March 2008 issue of *THE DIAPASON*.

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Welte's *Philharmonie* roll recordings 1910–1928: My afternoons with Eugène Gigout

David Rumsey

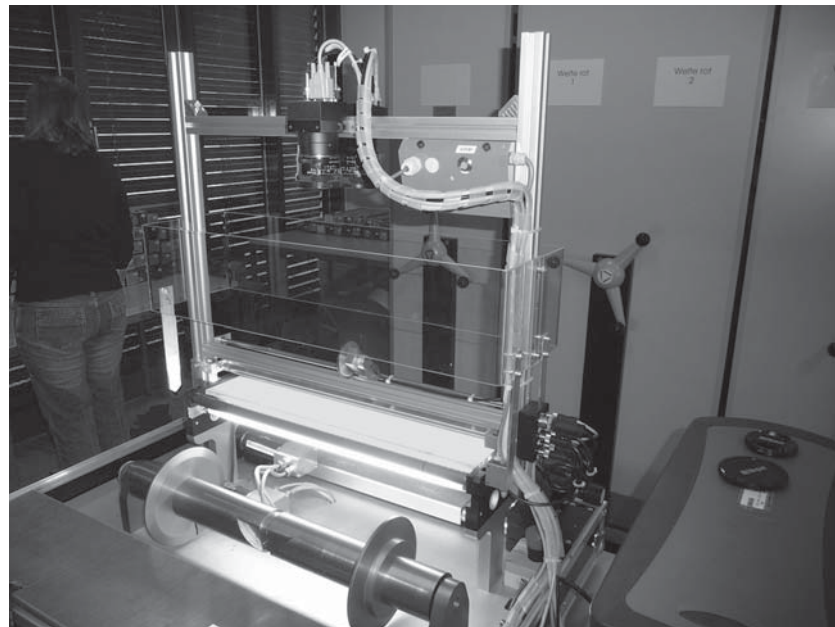
*Dem Himmel fliehet die Nachwelt
keine Krone, seit den Erfindungen
von Helle-Mignon und Philharmonie-
Organ hat dies Volk für den reprodu-
zierenden musikalischen Künstler
seine Gültigkeit verloren.
Noch späteste Geschlechter werden
die Meister unserer Zeit in ihrem
Können, ihrer gesamten Kunst-
auffassung erkennen lernen
können. Mit dem Mithras der
Technik sind Vergänglichkeit
und Zeit überwindend ist der
Augenblick einer zeitigen Be-
lebens für die Ewigkeit geworden
worden.*

Heidelberg d. 14. Aug. 1922

Karl Straube



Welte's portrait of Gigout



The Debrunner roll scanner

Posterity bestows no laurels upon mimesis. Since the invention of the Welte-Mignon piano and the Welte-Philharmonie organ, this expression has lost its validity for recording musicians. Generations far removed from ours will be able to recognize the masters of our age in their prowess and in the totality of their artistry. By means of technology, impermanence and time have been vanquished, the moment of metaphysical experience has been captured for eternity.

These prophetic words of Montgomery Rufus Karl Siegfried Straube (1873–1950) have never rung truer, although the long road, technological means, and near total loss of all that he was talking about in relation to the *Philharmonie*, could never have been foreseen—not even by a person of such eloquence, vision and culture as he obviously was. The British do have ways with words, the Germans perhaps more with music. Was it his English mother who lay behind this uncanny ability to express himself so well?

My former teacher in Sydney, Australia, Norman Johnston, used to sagely advise his students: “Always proceed from the known to the unknown.” It was well expressed and has long served as a useful life guide. Norman was a pupil of André Marchal, Marchal in his turn a pupil of Eugène Gigout. Like beauty, musical genealogy is probably mainly in the eye of the beholder, although it has been perpetuated often enough—as in Albert Schweitzer's biography. It is often associated—as there—with those who want to trace their instructional lineage back to J. S. Bach.

By this token, Gigout is my musical great-grandfather. As a student, I put him into a box labeled “romantic French”. And there he remained for a very long time. It was an accurate enough generalization, but when you spend whole afternoons with him—or his musical ghost—you soon begin to realize that he occupied a rather special place in the romantic French hierarchy. Furthermore, he does not always perform in quite the way a “romantic” tag might lead us to expect.

Until recently I had never heard Gigout play. Hardly surprising: he died 14 years before I was born and made no gramophone records. But now that I am a septuagenarian, some unexpected events have changed all that. With apologies to clairvoyants and occultists, whose hopes will now be dashed, perfectly rational explanations are offered, while Straube's prophecy is fulfilled.

The Seewen *Philharmonie*

The advice of my teacher was particularly apt over the past few years, as one of the world's few remaining full-sized Welte-*Philharmonie* organs was restored under my supervision. The instrument was originally intended for the ship *Britannic* and is now the central attraction

in the *Museum der Musikautomaten* at Seewen, Solothurn, Switzerland. Associated with it is a remarkable inventory of roll recordings, most commercially released between 1912 and 1928.

Several stages were needed in this not uncomplicated exercise, each of them representing a transition from the known to the unknown:

- restoring the organ
- dealing with the Britannic connections that were discovered during the restoration
- making the pneumatic roll-player work
- adding computer control
- tweaking the pneumatic roll player, computer and console systems to work optimally together
- scanning the rolls digitally
- developing software to electronically emulate the Welte pneumatic system
- auditioning the scanned and converted roll data played on the organ itself
- making an inventory of the roll collection, who played, what they played, how they played, and the current condition of the rolls.

With such a complex instrument, and old technologies that had slipped well behind the front line for nearly a century, we proceeded from our knowns to our unknowns with a mixture of confidence, trepidation and patience. Fortunately all went well.

But what of the rolls? We knew that playing them back over the Welte tracker bar and pneumatic player was always going to work—with the age-old reservations surrounding these machines and their many vagaries. Yet this, too, was surprisingly easy.

The Welte rolls

So the rolls could be played again pneumatically and the organ played manually—just as always with the Welte *Philharmonie* (*Philharmonie* to most of the English-speaking world). Seewen possesses, however, mostly only one roll of each recording. Even with other known collections, there are limited duplicates about in the world. Most original Welte rolls are nearly a century old now and show distinctive signs of being at “5 minutes to midnight.” Even with some potentially available copies, Seewen's collection can exist nowhere else in the world, for it mainly consists of original “second-master” rolls from which the copies were made. So the physical wear and tear, and real risk of damage, even destruction, from pneumatic machine playing are best avoided whenever possible.

With only around 250 roll titles known to exist in more than one copy at Seewen, we are clearly treading on rather delicate eggshells with all of them. Our answer has been to scan them once with people and machines that treat them kindly, digitize them, preserve the rolls

separately, then play them as often as we want from computer files.

So the next unknown became digital scanning and playback. Could we side-step the pneumatic roll-player with complete impunity? The scanning device needed its own custom-written software to produce playable files. The data was then transferred to the organ's computer, for which more arcane software programs had to be developed. The interface had to operate absolutely non-intrusively with the organ's playing action, for this was a unique and highly sensitive heritage restoration. There was a rough row to hoe here for a while, dealing with the huge multinomial equations of at least four different roll types, their age, and the weird but wonderful Welte multiplexing system, which might best be described as early 20th-century pneumatic computing. Welte's technical standards also varied from roll to roll and with the earlier and later developments of their technology.

Success began to arrive by mid-2009. The unknown was relieved by the known. From October of that year for the following six months, a team of three specially trained scanners began

the digitizing process. This required “sensitive fingers” to mount and guide the fragile rolls without damage and ensure that the best “geometry” was attained with, ideally, just one pass. By mid-2010 all 1,600 or so rolls had been scanned and digitized, and are thus now preserved in two forms: the original rolls and their digital conversions.

Still there were many unknowns: What was played? Who played? How? Phrasing? Tempo? Registration? Does this unique collection fully validate Karl Straube's statement above? A Pandora's box of questions and future research projects was suddenly opened up while myriads of fine historic performance details became available.

The latter represent the performance practices of an entire generation of organists who preceded most of those generally thought to be the first ever to make recordings. In chronologically defined terms: the rare “electrically recorded” 78s, most notably those of Harry Goss-Custard in the mid-1920s, were preceded by effectively no acoustic organ recordings. It was exactly during this period, 1912–1925, that roll-recording was in its heyday.

Scattered leaves ... from our Scrapbook



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Peter Jewkes
Sydney Organ Journal



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Some rolls being prepared for digitizing

Welte in particular, among the few firms making recordings at this time, managed to capture the playing of a whole school of 19th-century-trained organists in this important time-window. While they and many other firms made rolls aimed to sell in the “popular” and “transcription” repertoire arenas, Welte stands out for their dedication to recording the great organists and original organ repertoire of their own epoch. This included Harry Goss-Custard, himself, then about 13 years younger than when he recorded his 78s.

The downside to the Welte system may well be the limitations of one organ for all organists and repertoire, and a tricky recording technology and medium, but the upsides are many. For one thing, the playability and intelligibility of most roll recordings is now far better than any disc made before the mid-1940s. Fate has decreed that Seewen is the only Welte *Philharmonie* left in the world on which we can preserve and play so many of these early roll-recordings, reproducing the original playing and registration, at the highest possible standards allowed by this system.

Playing the rolls digitally

It is late 2010 as this is being written. We are halfway through a survey of the digitized rolls, a process that should be complete by late 2011. The results are very encouraging—about 85% play well on one scan. Inevitably there are some problematic rolls, some that may never play again, some re-scans to do, an odd roll that is wound in reverse (standard practice with Welte’s cinema organ players) or other eventualities, including five marked but not perforated “first-masters”. But the overwhelming majority turned out to play well—and, considering the historical importance of it all, quite breathtakingly so.

There are many advantages to playing rolls digitally. Quick search-and-play of the stored data and no rewinding—with all of that procedure’s dire threat to aging paper—are simple and obvious benefits. Dialogue boxes giving timings or the actual registration being used are extremely useful. The Seewen organ, which knew two main manifestations—1914 and, slightly enlarged, 1920–1937—can also be switched from one form to another, enabling the rolls to be heard as they were recorded, or as Welte themselves pneumatically patched them up to play on a larger organ (specifically this one). Smaller player-organ manifestations are also available.

One of the most important facilities offered is the chance to restore the pedal to the point where the organist originally played it: due to Welte’s multiplexing system, pedal notes were often adjusted by moving them slightly earlier so the pneumatic technology could still work while roll-widths remained manageable. They had valid reasons for this, but digital editing now allows restoration of that aspect of the original performance. Others, including the correction of wrong notes and stops caused by holes or tears

from years of damage to or decay of the paper, are also possible.

The computer in the Seewen organ is wired straight to the final windchest magnets, thus playing far more accurately and precisely than passing the whole process through paper and pneumatic systems with all their vagaries and notorious technological temperaments. That includes roll slippage or sticking, and worn, underpowered motors, to say nothing of arch-enemies such as dust, air leakage or damaged, corroding lead tubing. Another big plus for digital playback is that repeated playings do not create more wear and tear on rolls. Tear can all too literally be what happens. Simply re-winding a roll can be an act of vandalism against a unique surviving historic performance—the rewind moves at some speed and shredding is a better description than tearing when it happens.

Many rolls are no longer reliably playable pneumatically, and this situation must inevitably deteriorate further with time. So it was not a moment too soon to digitize them. In fact, both rolls and digitized scans are now the targets of careful preservation under the impenetrable vaults of this impressively-built museum (was “Fort Knox” more prototype than legend?).

Restoration

We were lucky. For such a sensitive heritage restoration, it was a relief that Welte themselves had built or converted its action to electric back in early 20th century. Had this not already been done, computer playback could have been unthinkable now. The consequences would have been pneumatic playing only, maybe only 50% of the rolls functioning properly, and a destructive process repeated for each playing. Further deterioration, with time running on its legendary wings—and no effective means of correction for rolls not running perfectly true—would have been our rather anguished lot.

The happy confluence of musical and computer skills found in Daniel Debrunner not only saw to the computer control of the organ’s action, but also developed the roll-scanner and necessary software to convert the rolls into digital formats. A collaboration now exists with a number of partners in a research program called *Wie von Geisterhand*, which, in late 2010, was awarded another Swiss Federal Government grant to continue through 2011 and 2012.

The museum under Christoph Haenggi’s direction, Daniel Debrunner, and I are among the Swiss and international partners in the *Geisterhand* team. Now that all rolls are scanned, we have set about auditioning them on the organ. Sure, Gigout can be heard playing his own *Toccata, Communion*, and *Festival March* on the Welte formerly in Linz-am-Rhein (EMI 5CD set 7243 5 74866 2 0 CD 2); but that organ is a much smaller model than the Welte recording organ was. Seewen’s full-sized *Philharmonie* has all the stops Gigout used. Important aspects of the registration can be compromised on the smaller models where,



The restored “Britannic” Welte in Seewen’s Hall of Auditory Arts

for example, some foundation stops on one manual are typically borrowed from another, or the pedal Posaune 16’ “pneumatically patched” to a Bourdon 16’—just not the same thing. The currently available CD-recorded repertoire is in any case minuscule compared to Seewen’s holdings.

Cataloguing the Welte recordings

At present rates it will probably take until late 2011 to complete the auditioning process and finalize a comprehensive database. We are also slowly incorporating whatever further information we can glean about the total Welte organ roll production and its current whereabouts around the globe. So far we have over 3,600 entries representing over 2,600 known rolls and those mentioned in Welte catalogues. This gives over 1,600 separate titles.

Already a wonderland of historic recordings has turned up. The relatively short playing times of 78s (at best about 4½ minutes) compared poorly to over 23 minutes available from rolls. The roll performances are without surface noise, demand no interruptions to “change sides”, and are in the most perfect “hi-fi stereo”.

Actually, we could say this process goes one step further: it nudges up towards “live” performance. Those who have experienced roll recordings frequently report the feeling that the artist is present, actually playing. An anecdote relates that admirers of Busoni’s once played a Welte-Mignon recording of his at his home while his widow was in the next room. The accuracy of reproduction was so true that she burst in, eyes full of tears, calling out “Ferruccio, Ferruccio!” *Wie von Geisterhand* (“as if by the hand of a ghost”) is a most relevant project name.

The Great Playback

Our computer technology began to reach maturity in the second half of 2009. In October 2009 the systematic scanning process commenced in the Seewen Museum’s library, which was specially re-equipped for this task. Then, from November, we could launch the long program of auditioning the scanned rolls. Tweaking it all has continued through 2010. In general, we took the rolls in the sequence of their Welte catalogue numbers. This led to some observations of the firm’s “commercial logic” in its rarified market: many of the earliest *Philharmonie* rolls are recuts from orchestration or piano rolls, modified to make them play on an organ with 150 holes in its tracker bar. Many were punched by hand: most impressive at Seewen are the long operatic, orchestral, and symphonic excerpts—including entire Beethoven symphonies and lengthy Wagner or Verdi opera potpourris—mostly hand-punched, often on rolls of around 15 minutes’ duration.

The sociology of this is a study in itself, but clearly, as with the British “Town Hall Organ” culture, Welte and its organists had to “entertain”. There was great public demand to hear operatic and symphonic music, but a notable lack of orchestras around to play it, especially aboard ships.

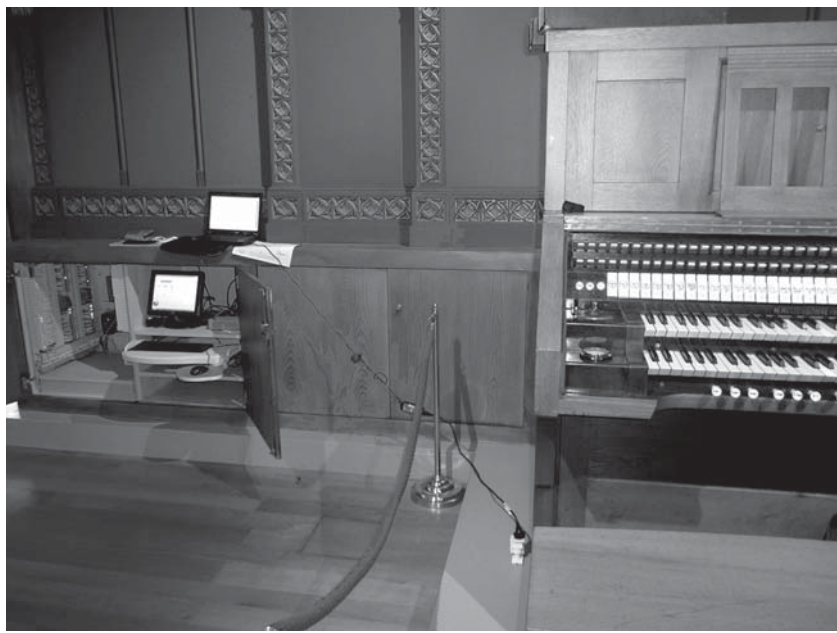
The auditioning of the roll-scans fell into my lap almost too naturally. There was a curious life-flashback here—history sometimes repeats itself in wondrous ways and without warning. When I was about eight years old, somebody disposed of an old acoustic wind-up gramophone in our backyard. This may have been thoughtless for the precinct, but it was kind to me. A vast collection of 78s was dumped alongside this machine. In the glorious outdoors of sunny suburban Sydney, I would play these recordings over and over. My great favorite was Wagner. Hapless neighbors were serenaded with unsolicited afternoons of Valkyries, Nibelungen and Flying Dutchmen. The complaints were legion. My skin was thick.

In late 2009—some 62 years later—I found myself listening to precisely this repertoire once again, but at Seewen. At least it was indoors this time—winter in Switzerland by contrast to summer in Sydney. Nobody was seriously disturbed, and the museum staff’s love or hatred of Wagner expanded or contracted commensurately according to their predispositions to this music. A subtle, inoffensive art of opening and closing the doors on me in Seewen’s “Hall of Auditory Arts,” where the organ is located, was tactfully developed. Or is that a residual “Wagner social conscience” now returning to make me utterly paranoid?

An amazing mastery of musical expression is found in the manually punched performances. All manner of nuances were reproduced—crescendi, sforzati, tremolandi, rallentandi, rubati, “orchestral” registrations—all fully expressive and highly convincing. One would scarcely guess that so many of them were laboriously drilled out by technicians rather than played by first-rate musicians. In fact, these technicians were consummate artists themselves, sometimes trained organists in their own right. They knew their repertoire and the performance paradigms of their day exactly, and had the skills and capacity to precisely build them into these rolls. All of this was through the medium of millions upon millions of tiny holes punched into paper. Yet there was nothing particularly new in this—in another lineage from Père Engrammelle through Dom Bédos de Celles, skills had already passed on to musical barrel-makers telling them how to make “mechanical” music expressive in the 18th century. And there had then been a 19th-century-long gestation of this art, through the orchestrion’s heyday, before Michael Welte and his crew applied their skills to Wagner, Brahms and Beethoven for their *Philharmonie*.

Such transcriptions were not only a much-favored repertoire of the Welte era, but are also one of the musical genres that the *Philharmonie* was truly “born to play”. In discussions of lost Beethoven traditions around World War I, these rolls at Seewen must have their part to play: they were created by people steeped in these traditions. They also knew their Verdi and Wagner.

Cinema organ music, light classics, and even hymns were also recorded. We have German chorales played by German organists or English hymns played



Computerized playback of the digitized rolls

by Harry Goss-Custard in what must have been the Berlin or Liverpool Cathedral traditions of the time. The variety of information that is stored on these rolls is truly breathtaking.

So: what is there?

Seewen is the inheritor of the largest ship's organ ever built and the most important single collection of roll recordings by fully romantic-tradition organists. Listed here chronologically according to their birth years are just 29 of Welte's organists—about one-third of the total:

1842–1912 Carl Hofner
 1842–1929 Johann Diebold
 1844–1925 Eugène Gigout
 1851–1937 Clarence Eddy
 1853–1934 Franz Joseph Breitenbach
 1858–1944 Marie-Joseph Erb
 1861–1925 Marco Enrico Bossi
 1862–1949 Samuel Atkinson Baldwin
 1863–1933 William Faulkes
 1865–1931 William Wolstenholme
 1865–1934 Edwin Henry Lemare
 1865–1942 Alfred Hollins
 1868–1925 Paul Hindermann
 1869–1929 Herbert Elie Georges Marie Bonnet
 1871–1964 Walter Henry (Harry) Goss-Custard
 1872–1931 Walter Fischer
 1873–1916 Max Reger
 1873–1950 Karl Straube
 1877–1956 Reginald Goss-Custard
 1878–1942 Alfred Sittard
 1878–? J(ohann?) J(akob?) Nater
 1882–1938 Paul Mania
 1884–1944 Joseph Elie Georges Marie Bonnet
 1886–1971 Marcel Dupré
 1890–? Kurt Grosse
 1893–1969 Joseph Messner
 1897–1960 Karl Matthaei
 1898–1956 Günter Ramin
 fl. 20thc “Thaddä” Hofmiller

Apart from the slightly special cases of Carl Hofner and Johann Diebold, the next earliest-born of Welte's organists was French: Eugène Gigout. Born in 1844, he was educated directly in his country's great 19th-century traditions of playing, which he himself helped to create and consolidate.

Judging by evidence on the rolls, the Freiburg recordings were made at least in early 1911. But 1910 must be more likely, since a preview of the *Philharmonie* was presented to the Leipzig Spring Fair in 1911. The final development—with order books then opened—was at the Turin Exhibition of November that same year. Most rolls were then made and released 1912–26, neatly covering the period up to electrical recording, and briefly overlapping it. During World War I, there was a dramatic reduction in factory output, and after 1926 productivity again slowly tapered off as entertainment changed focus to other media—radio, 78s. Roll production later dribbled away to special wartime releases, re-releases or late releases of earlier recordings. The last recording year found so far is 1938 (Binner playing Böhm on W2244).

Surveying it all, we get an impression of several waves of players fully immersed in their own traditions, with birth dates—and thus, broadly, traditions of playing—covering a span of over 50 years. From England, the USA, Italy, France, Ger-

many, Switzerland, and Austria, these organists were considered among the best available from anywhere in the early 20th century. While the list above tells many interesting stories, it is primarily a roll-call of Welte-preferred leading organists selected from about 1910 onwards. Others may have been asked and did not record for one reason or another. Those who did record were ones that Welte saw as potentially “best-selling” artists. Let us make no mistake about it: this was a highly commercial enterprise.

Italy: Bossi

Welte's Italian connection was uniquely through Marco Enrico Bossi. He was the first organist ever to officially record for them (July 1912). Perhaps the link was made when Welte exhibited their prototype *Philharmonie* at the Turin exhibition of November 1911? Bossi's son—also a German-trained organist—had just conducted an orchestral concert there in October. The original organ works that Marco Enrico plays are Bach's *Prelude and Fugue in D Minor* (BWV 539), Dubois' *In Paradisum*, and Franck's *Cantabile*. Transcriptions include Henselt's *Ave Maria*, op. 5 (arranged by Bossi), Handel's *Organ Concerto No. 10* (second and third movements), and a Schumann *March* (arranged by Guilment). The Chopin *Funeral March*, Debussy's “Girl with the flaxen hair,” and Haydn's “Ah! vieni, Flora” (from *Quattro Stagioni/ Four Seasons*) were also recorded—the arrangers are unidentified, but quite possibly Bossi.

Most importantly, he recorded four of his own pieces: *Hora mystica*, *Folk-song from Ath*, *Fatemi la grazia* and *Noël*, op. 94, no. 2. (The titles of pieces given here reflect the Welte catalogue with its sometimes quaint, often inaccurate presentation—where needed they are corrected.)

Bossi's playing is notable in many ways; for example, the detachment of pedal notes in the Handel, giving the effect of a double-bass playing spiccato. Notable also is his tendency to arpeggiate some cadential chords and detach in counterpoint—an almost constant marcato broken by rarer moments of “targeted legato” in BWV 539 (cf. Hofner and Gigout later: same generation, same idea?). He was clearly a powerful interpreter. Most notable is *Fatemi la grazia*, which has an entirely variant ending to that in his printed edition. Other organists—his contemporaries—also play works of Bossi on Seewen's rolls.

A major article by Nicola Cittadin on this topic is soon to be published in an Italian organ journal.

France: Gigout, Bonnet, Dupré, Erb

The French 19th and early 20th century school accounts for four Welte organists. Their training is an interesting chapter: Gigout was principally taught by Saint-Saëns, Bonnet by Guilment and Vierne, and Dupré by Guilment, Widor, and Vierne. The Benoist-Saint-Saëns-Gigout and Lemmens-Guilment-Widor

lineages are indeed musical genealogies of significance here.

The other, Erb, was an interesting choice. He was Alsatian; when he was in his early teens, his country became annexed to Germany. The proximity of Straßburg to Welte's base in Freiburg is noted. The repertoire he plays is interestingly mixed, although the French school is clearly important and predominates.

Ernst/Bach (G-major concerto)
 Vivaldi/Bach (*Adagio* from the A-minor concerto)

Guilment (*Invocation in B-flat Major; Funeral March & Hymn of Seraphs*, op. 17; *Melodie*, op. 45; *Grand Choeur in D Major*, op. 18; *Elevation*, op. 25)

Franck (*Pastorale*, op. 18, no. 4)

Three arrangements/transcriptions: Mendelssohn (*A Midsummer Night's Dream—Wedding March*), Debussy (*Prélude de l'enfant Prodigué*) and Wagner (*Die Meistersinger von Nürnberg—Walther's Preislied*).

The freedoms Erb takes are sometimes little short of astonishing by today's measure, perhaps even questionable—not least in the Franck *Pastorale*. His playing constantly fringes on what we might now define as poor, including rhythmic oddities and wrong notes. Yet, hear him through, and the lingering impression is that you have at least learned something. It is too easy to spring to quick judgements here—we are seeking a full understanding of a quite different era. Erb's playing does not conform to what is generally acceptable today, but it at least changes perspectives and questions our paradigms in this digitally edited, “technically perfect performance” era.

Dupré was later to be one of the very few of Welte's organists well-represented through gramophone recordings. His earlier roll recordings offer important supplementation and enhancements. An *Improvisation on a Theme of Schubert* (#2047) is of particular note in this connection. It seems to be a hitherto unknown recorded improvisation. Only two copies of the roll are currently known to exist. Both are in Switzerland: one is at the Barnabé Theatre Servion near Thun,

the other at Schloss Meggenhorn, near Lucerne. That from Barnabé has been digitized at Seewen and plays well. It is at any rate skilled and entertaining extemporization, well demonstrating his talents when he was around 40, a most useful and important addition to the surviving Dupré heritage.

North America: Eddy, Baldwin (Lemare, Bonnet)

The North American contingent is represented by no lesser personages than Clarence Eddy and Samuel Atkinson Baldwin, with club membership extended fully to Edwin Lemare and partially to Joseph Bonnet. Eddy recorded Clérambault and Couperin, then on through Liszt, Mendelssohn, Saint-Saëns, Bossi, Buck, and Faulkes. Also German-educated at the right time and place for it, Eddy plays the Reger *Pastorale* in a notably fine interpretation. Transcriptions of Wagner (*Bridal Chorus* from *Lohengrin*; *Prelude to Lohengrin*, *Pilgrim's chorus* from *Tannhäuser*, Isolda's *Liebeshod*) and one of his own works (“*Old 100th*” *Festival Prelude and Fugue*) complete the bigger picture, not to forget his inclusion of *From the Land of the Sky-Blue Water* by Charles Wakefield Cadman (catalogued confusingly as Wakefield-Gudmann *From the land of the sky-blue*).

Eddy's compatriot, Samuel Baldwin, leaves over 20 rolls, including Buck's *Concert Variations on the Star Spangled Banner*, op. 23, and Guilment's *Sonata in D Minor*, op. 42 (complete, on 2 rolls).

Eddy and Baldwin are among the most generally significant organists represented here, but Lemare naturally deserves his very special place. The full story of Lemare—luminary in the entertainment tradition—has been well-told by Nelson Barden (*The American Organist* 1986, vol. 20, nos. 1, 3, 6, 8). Barden has also made CDs of this most extraordinary organist's rolls. Seewen has almost all of the rolls, including Lemare playing his famous “*Moonlight and Roses*” (*Andantino in D-flat*). However, it seems that some additional rolls exist at Seewen

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that were not available to anybody until recently. They are:

- 1239°, Dubois, *Sylvine*
- 1241°, Mendelssohn, *Ruy Blas Overture*
- 1265°, Guilmant, *Funeral March & Hymn of the Seraphs*
- 1266°, Lemare, *Symphony in D Minor*, op. 50: Scherzo
- 1267°, Lemare, *Symphony in D Minor*, op. 50: Adagio Patetico
- 1269°, Wolstenholme, *Romance and Allegretto*
- 1270°, Wagner, *Die Meistersinger von Nürnberg*—Präludium
- 1274°, Goumou, *Queen of Saba (Sheba)*: March and Cortège
- With W1286° (Guilmant, *Reverie*, op. 70), three sources give J. J. Nater as organist, only one Lemare. At present we are ascribing it to Nater.
- ° = master roll
- °° = master roll and at least one copy
- °°° = two master rolls held

The British organists: Faulkes, Wolstenholme, Hollins, Walton, Goss-Custard

The British organists of the “Town Hall Organ” era—not to forget that of the Great Exhibitions—were well-represented in the Welte catalogues: six of them. Along with Lemare, they all reacted to their era’s special need for entertaining organ music. This choice of British organists is not surprising when we consider the firm’s exports to England (Salomon’s and *Britannic* were probably their first, Harrods and many others followed). Not only are some of the most notable recitalists of the era listed, but they also recorded a proportionately large number of rolls. Harry Goss-Custard was Welte’s most prolific organ recording artist, and their catalogue of his rolls overwhelmingly swamps the lists of his disc recordings. Only one work, Lemmens’ *Storm*, appears to be duplicated on both roll and disk.

The recordings of Faulkes, Wolstenholme, Hollins, Walton, and both Goss-Custards were no doubt made partly to satisfy this British market with so many wealthy industrialists or shipping magnates. The Salomon Welte at Tunbridge Wells is preserved, recently restored, and is a sister—if not a twin—to the Seewen organ. They are the only two of their kind left in the world today on which Welte *Philharmonie* rolls can be properly played pneumatically, taking the original recording organ’s specification into account. Tunbridge Wells’ capabilities also extend to play Cottage #10 Orchestron rolls. Its action remains completely pneumatic except for the remote Echo division, which is, and always was, electric.

Germanic territory: Hofner, Diebold, Ramin, Straube, Grosse, Breitenbach, Hindermann, Hofmiller, Messner, Matthaëi

German, Austrian, and Swiss organists account for about half the performers in the above list, and more are represented in our database. Numerically they occupy the most substantial block of historic talent here—their recordings mainly reveal the highly influential Berlin school of around 1900 (Eddy studied there, too). Leipzig, Freiburg, and Rheinberger’s influence in South Germany are also well represented.

Whatever predilection Welte might have had at the outset to use English talent and make good sales to that country, the First World War put a damper on that, although the firm was sleeping with the enemy by releasing Harry Goss-Custard’s rolls well into and through the time-span of this conflict. But they mainly had to concentrate on organists on their own side of enemy lines in the 1914–18 stretch.

The earliest-born of all these seem to have been Carl Hofner (1842–1912) and Johann Diebold (1842–1929). Hofner was educated in Munich, where the Bach tradition is sometimes said to have persisted longer than anywhere else. He was active as organist and teacher around Freiburg/Breisgau from October 1868. Then, appointed as organist at Freiburg Münster, he commenced duties on January 1, 1871. One tempta-

tion is to think that Rheinberger was his teacher in Munich. It is possible. But the teacher would have been a mere three years older than the student, and Rheinberger was only appointed professor in 1867, by which time Hofner had been in Metten for some seven years.

In 1878 Hofner settled in Freiburg. There he taught the Swiss organist and pedagogue Joseph Schildknecht, who later wrote an important *Organ Method*. Hofner features in early organ roll titles: #716, #717, and #722. Of these, the Bach *Praeludium and Fugue in C Minor* (BWV 549 on #716) is an impressive performance, varying only slightly from the note-readings of modern editions, exhibiting considerable freedom mingled with strong forward drive, and mixing a predominantly detached style of playing with seemingly carefully selected moments of legato. The relationship of this playing style to Bossi’s and Gigout’s might again be noted. The miscellaneous chorale setting of *Herzlich tut mich verlangen* is on #717, and an improvisation “on a theme” on #722 (not released until 1926).

Hofner died on May 19, 1912, so it was at the very end of his life and slightly before the otherwise earliest known organ recording activity by Welte with Bossi. Thus Hofner seems to have been a kind of early “trial organist” for the company. His may well also be the closest German training we will ever have to Bach’s own era—whatever musical relevance that might or might not have in these circumstances.

Diebold is represented by only one Bach piece—*Toccatto and Fugue in D Minor* (BWV 565)—almost certainly the earliest recording we will ever possess of it. The fugue has notable differences in approach and note-readings from our practices today. Diebold’s rolls were released by Welte between 1912 and 1922. This possibly shunts him marginally later than Hofner, so perhaps he was the later to record. According to the catalogue, Seewen’s holdings and other known Welte collections, including those in the USA, Diebold played the following on Welte rolls:

Organist Johann Diebold

- Welte #753° Birn, *Weihnachts-Fantasia über Kommet, Ihr Hirten*, op. 12
- 754° Böttcher, *Festal Postlude*
- 755° Faulkes, *Lied*, op. 136, no. 2
- 756° Mendelssohn, *Sonata*, op. 65, no. 1 in F Minor
- 757° Seiffert, *Fantasia on a Motiv of Beethoven*, op. 10
- 758° Tinel, *Improvisata*
- 774° Jongen, *Pastorale in A Major*
- 778° Neuhoft, *Andante in E-flat Major*
- 779° Jongen, *Pastorale in A Major*
- 780° Guilmant, *Communion in A Minor*, op. 45
- 781° Rheinberger, *Romanze*, op. 142, no. 2
- 782° Maily, *Finale aus Sonata für Orgel, D dur*
- 783° Bach, *Toccatto and Fugue in D Minor*
- ° Rolls and their scans now exist at Seewen, mostly in good playable condition.

The recordings of Ramin and Straube, the latter being the auto-prophetic author of the text quoted above, provide illuminating comparisons. The skill of the student, Ramin, at least equaled that of the master, if these rolls are any guide. Kurt Grosse is an interesting enigma—virtually unheard of today, he was one of Welte’s more prolific recording artists, with over 50 roll titles to his credit. This includes some of the epic Reger works (*Fantasia on “Wachet auf ruft uns die Stimme,”* op. 52, no. 2; *Toccatto and Fugue d/D; Fantasia and Fugue on B-A-C-H*, op. 46). The *B-A-C-H* is on a single roll and takes nearly 20 minutes to play; “Wachet auf” takes over 23 minutes (on one roll). Born and trained directly into the first generation of post-Brahms and Reger musicians, Grosse was mainstream Berlin organ school to the core. His playing—including some Brahms *Preludes* from op. 122—is a fount of challenge, example, and information.

Breitenbach was Swiss. Born in Muri/Aargau, later organist at Lucerne Cathed-

ral, he moved mainly about the southern regions of Germany near Stuttgart. Paul Hindermann was similarly placed—he recorded rolls of Bach, Brahms, Saint-Saëns, Franck, Boëllmann, Schumann, Guilmant, Salomé, and Reger. Hindermann was a student of Rheinberger, although he plays none of his master’s works on the rolls surviving at Seewen. Nor is he listed in this connection in any known global resources we have so far seen. Hofmiller is the most prolific single Rheinberger exponent in this collection—he plays five of Seewen’s 14 Rheinberger rolls. No evidence of him playing other Rheinberger rolls has yet been found.

Mention was made above of Messner, the Salzburger. He studied in Innsbruck and Munich. Unfortunately he was not a prolific recording artist—even if some more rolls currently under calligraphic examination do turn out to be his. We certainly have a “*Fugal Overture*” to “*Theophil*” Muffat’s *Suite for Organ* and two works of Reger (*Consolation*, op. 65, and *Romance in A Minor*). It is just one of the many side-steps you have to take with this former musical culture when you note Muffat’s first name is given—as he sometimes did himself—as Theophil, a direct translation of Gottlieb. In this connection, Wilhelm Friedemann Bach was still attributed in the Welte catalogues with the Vivaldi/Bach D-minor concerto transcription, now known to have been by his father.

The early days of the Organ Revival can be very well chronicled through some of these rolls. The 1920–37 additions to the *Britannic* organ also display Organ Revival influences—although it is surprising how gently voiced the two Manual II mutation stops are. Even leaving Bach (over 80 rolls) aside, there is Eddy (playing Clérambault, Couperin), Messner (Muffat), Binninger (Georg Böhm) and others, who present us at least with interesting insights. Buxtehude is played by Ramin, Bonnet (most interestingly, being the only non-German to do so, possibly under known influences of Guilmant or Tournemire), Stark, Landmann, and Straube. William Byrd is played by ten Cate, Paul Mania includes some Couperin, Dupré and Daquin, while Bonnet also plays Frescobaldi (appearing as “Trescobaldi” once in the catalogues).

The Swiss organist Karl Matthaëi was already a most remarkable pioneer of early music in the 1920s. Since then, performance of early music has taken on ever greater specialization, and seemingly also performance improvement—although anybody who wants to pass definitive public judgement on that might need to show a modicum of bravery. At any rate, it is remarkable to have Matthaëi’s work preserved here. He plays Bach, Buxtehude, Hanff, Pachelbel, Praetorius, Scheidt, and Sweelinck, forming an amazing early-music oasis in this otherwise high-romantic roll collection.

Improvisations

Some of these organists improvised, too. This is again very important musical documentation in its own right, the vast majority of it otherwise unavailable. The Seewen collection lists well over 20 improvisations, including organists Dupré (mentioned above), Grosse, Hofner, Hollins, Lemare, Mania, Ramin, and Wolstenholme. One of particular interest—by Hermann Happel—is a cinema organ improvisation: *Nachtstimmung*.

The current state of the art and technology in Seewen

There are always caveats in roll-playing technology. For instance, nobody knows the exact speed at which Welte organ rolls actually ran (or even if they all ran at a standard speed). So tempo cannot be pinpointed to three decimal places. Nevertheless, a considerable amount of research into this topic has resulted in what has yielded a reasonably objective basis for our scanning. This checks out well against subjectively-convincing musical results.

We came to a roll transport speed of 50 mm per second over the scanner’s “tracker bar”, taking into account all our



Welte’s speed control lever

knowledge of the subject and the experience of others, including authorities such as Peter Hagmann and Nelson Barden.

After we derived this figure, we did ongoing subjective checks. The resulting playback limits of “acceptably fast or slow” are all fully credible. About 40 musicians have so far had input and have delivered this consensus. Thus, the hand-punched roll of the overture to Mozart’s *Marriage of Figaro* can scarcely go faster, and Grosse’s Brahms Opus 122 *Chorale Preludes* seem about as slow as you would normally want them. The overwhelming bulk of the machine-made Beethoven and Wagner rolls are precisely at “tempo expectations”.

The only evidence we have yet seen of different settings being required to the normal position on the organ’s speed lever is confined to a few rolls, such as Lemare’s (#1217 *Stegfried-Idyll*) or the complete Boëllmann *Suite Gothique* (on one roll #752) played by Paul Hindermann. Their boxes have a sticker on them: *tempo langsam einstellen* (set the tempo to slow). No further details. One presumes that means at the left end of Welte’s speed-lever scale—which is about 20% slower than “normal”. Technological problems can result from this, whether the roll is played pneumatically or scanned. Experiments in the 1960s had the Boëllmann roll played twice at differing speeds for some surviving radio recordings—but the whole system is so sensitive that changing the speed changes the registration! The roll does not play properly at the moment, either pneumatically or digitally, slow or fast.

Subjectivity, technical limitations, and variant playing paradigms still leave questions in roll speed equations. Welte’s records are lost or only vaguely defined in their entire *Philharmonie* heritage. There are timings marked on some roll boxes, and these are generally very close to those resulting from our scan speed of 50mm per second. Whether this is totally reliable evidence remains to be seen—multiple markings on some rolls are significantly at variance with each other. The cinema organ rolls have a high proportion of timings but some just say “4 to 5 minutes”—a 25% tolerance? The timing marked on the box of #955 (Beethoven *Symphonie Pastorale* IV. Satz) at 10’10” is clearly around 7% slower than the roll-scan at 9’29”. And 7% is perceptible. So 50 mm/sec is possibly marginally too fast for this. Alternatively, the Beethoven *Egmont* overture (#956) is given as 8’30” on the box, and our scan runs at 8’37”—so 50 mm/sec is fractionally too slow?

Comparison with the few acoustic recordings of the same piece by the same artist could also be a guide, but little more. Pianist Grünfeld’s (Schumann) *Träumerei* performance on organ roll (#516), early adaptations from original piano rolls, is three seconds longer (2’40”) than his acoustic recording (2’37”). If meaningful at all, this could indicate our 50 mm/sec is again a mite too slow? Seven minutes is written on one roll lead-in which takes 9’09” to play—so here our choice is much too slow. Dominik Henning (Basel/Lucerne), Daniel Debrunner, and I are currently spearheading further work in this arena. István Mátyás (Vienna) has also become involved.

We have some details of the timings of historic 78 recordings by Alfred Sittard. At the moment, only one looks to be directly comparable with the same

Correct at last!!
 Lemare
 March 7, 1913

Lemare's endorsement, March 7, 1913, of his *Study in Accents* recording

artist's roll recording (#1037, BWV 533, *Präludium E moll.*), and that is 3'23" (roll-scan) against 3'23" (78). But the recordings were made about a decade apart, and while they seem to give fullest endorsement, the chances of achieving such split-second timing precision could also be approaching the miraculous rather than yielding scientific plausibility. Direct comparative tests on the existing Welte organ at Meggen, however, very closely endorse our chosen scan speed of 50 mm/sec.

The most likely explanations are, firstly, that Welte could not or did not hold precisely to an exact speed even if they were clearly conscious of this problem, and secondly, that such precision of tempi was simply not seen as a problem in their era.

The organ's playing action repetition rates come into this. These are among the more objective tests available to us. In fact, these rates can be quite amazing. They are often used by Welte to give rapid orchestral tremolo effects in the big Wagner-style transcriptions (e.g., "Lohengrin selection" #642). But the firm was sometimes up to a degree of trickery here, as fast repetitions are occasionally achieved by alternating between manuals, thus doubling the limit. Even so, with hand-punched rolls they can be faster than humans can play and crisper than what seems to have been attainable from console playing. There remain obvious physical and musical limits—the diameter of holes in the paper, for one. With our current roll scanning speeds, these limits are reached but not exceeded. The geometry of rolls tugged over the tracker bar, from a take-up spool whose effective diameter increased as the music proceeded, also needs compensation from a digitizer that uses a (linear) roll-tracking pulley.

Investigations will probably be ongoing in perpetuity, but so far we seem to have achieved a convincing position. At any rate, speed adjustments and take-up spool diameter compensations in the organ's computer allow any future, possibly better-authenticated, roll-speed figures to be applied.

It is probably significant that many who worked with these organs in the later 20th century often simply shunted the Welte pneumatic motors out and replaced them with electric motors that could take the loads more reliably. We restored the Welte roll-player pneumatic motor exactly as it was—typically with its power only barely equal to its purpose—but used fully adequate electric-motor systems for the scanner.

Another caveat is that the performances themselves are not always faultless—sometimes it is the organist, sometimes the technology. This leaves a dilemma—if we don't make corrections, then they could sound poorly when judged solely by the standards that we are accustomed to. There seems to have been a degree of acceptance of wrong notes, variant tempi, inconsistent phrasing, registration errors and compromises, or other expedients—e.g., from playing 3-manual works on a 2-manual organ—that could well be beyond some current tolerances but were completely acceptable at the time.

Of further significance is the fact that these organists played from earlier editions. The editions are sometimes marked on the master-rolls. Notation has been read or misread, or mistakes in playing were more readily accepted. Yet composers were often still alive—or their culture was well recalled in living

memory—so some organists could have been playing on a kind of "original authority" not known to us.

Leaving the performances alone, even if they seem faulty to us, is paramount. Perfection tends to be approached rather than achieved in the culture of paper roll recordings—as with CDs today for that matter. Moreover, the recording musicians, and, not least, Welte's roll-editing staff, were all thoroughly entrenched in their own era's musical paradigms. So anybody wanting to glean secrets from these performances is duty-bound to sit up and listen, even if—or especially if?—their credulity is stretched by non-conformity to today's norms. Grosse, for example, five years old when Brahms died, born and trained directly into that and the Reger tradition, does not hold the lengthened notes in the op. 122 *Herzlich tut mich erfreuen* (#1859) and rather slavishly obeys—even exaggerates—the phrasing slurs. We could lose credibility if we played it like that today, and perhaps Grosse would have lost credibility then, but we emphatically desist from "corrections" of this kind to the scans.

No doubt, the relative perfection attainable from modern recordings and sheer professional competition have produced changes in standards and expectations. No doubt also, inherited traditions, after several generations of variant pedagogical opinion, have some part to play. What the rolls clearly demonstrate is that both playing standards and performance practices have changed. To make a metaphorical mixture out of it: at least some of today's guru-preachers of authentic romantic organ playing might need to get back to their bibles.

Organists then were not all attuned to today's slick playing approaches, although some, like Lemare, actually fathered them. It is also evident that varied interpretations and sometimes seemingly inaccurate, even "unrhythmic" playing were accepted. So: was it an epoch of rubato beyond that which we can now tolerate? Such freedoms are different. Or perhaps it was simply fame, justified or not, that sold roll performances, good or bad? Reger's works seem mostly to fare better when played by others than the composer himself. Gigout, Eddy, Bossi, Lemare, the Goss-Custards, Dupré, Grosse, and Ramin are among those whose playing is particularly fine, although their interpretations are often at variance with today's expectations.

One hand-punched roll (Welte #429) of Mozart's well-known "mechanical organ" work, KV 608, gives some neat surprises: it promotes brisk tempi where some modern editions have perpetuated slower suggestions in parenthesis. Some organists have followed the slower option. Perhaps these parentheses were not known when the rolls were punched? Does retention of a faster tempo date back to an earlier practice, closer to Mozart's intentions? Who put them there, why, and who follows them may be pertinent questions. The piece naturally presents itself on the Seewen organ with romantic tonal qualities, but these are overlaid with some classical performance attributes. At any rate, with apologies to myself and all good colleagues, it comes across like no organist—or two—can or would ever have played it. Thus, in performance paradigms—was this intended? At least this source is a century closer to its origins than we are now. The tempo of the opening (erstwhile "Maestoso") section is around half note = 60,



Max Reger (far left) arriving in style at Welte's

perkier than that normally heard within my earshot.

The registrations

Roll-recorded registration practices can be quite clever, with often very unexpected choices or later-edited technical manipulations. Guilman's "Seraphs" *Cortège* (#770) is registered with Harfe at the end, and a trick of roll-editing allows the double-pedaling segment on two registrations to be effectively realized. Such roll-editing clearly supported the organist in registrations corrected or enhanced during the post-recording editing processes. Lemare's quick additions and subtractions of an 8' in his *Study in Accents* (op. 64, roll #1181) may have been achieved with intervention—or not, knowing Lemare. His own endorsement given to the post-production master could hint at this: "Correct at last". Equally his reputation for dexterous stop-manipulation could well be in evidence here.

The tendency of some Welte organists to draw the Vox Coelestis (on its own) and leave it on through all later combinations, including build-ups to plenums, is nowadays surprising. Reger plays the whole of the first section of his own *Benedictus* entirely on the Vox Coelestis alone—yes, without even another stop to beat with it. Moreover, he couples it to the pedals, but the rank has no sounding bottom octave, so you often hear just a vaguely-pitched Bourdon 16' humming away in that lowest pedal octave. The Vox Coelestis clarifies the bass dramatically, but only from tenor C upwards—and then beats with it. This would be unacceptable in most organ lofts today. Yet it is the same whether we play the master roll or either of the two copy rolls we possess, whether digitally or pneumatically (#1295).

Reger's idiosyncracies are legion in this roll collection. One wonders, when he turned up for his recordings, whether he did not adjourn immediately after his

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session to the local inn rather than stay on to check and edit his performances? Or maybe he had been at the inn before he made them? Quite possibly both. He had apparently not played organ for about five years when he was delivered to the studio around July 26, 1913 in that rather swank Maybach with its white-walled tires and klaxon (photo, p. 29).

Diebold, a pupil of Töpfer (1842–1929), also shares with Hofner and Gigout the honors of the first recordings and, just possibly, some residual Bach playing traditions. He held a major position in Freiburg/Breisgau and plays Mendelssohn's first sonata complete (on one roll, #756). For the slow (second) movement he uses the Vox coelestis alone for an entire section which, on account of that same missing bottom octave, omits the C "manual-pedal-point" altogether! While that looks like a clear technical fault, we cannot afford to simply switch in a stop of our own choice to correct it. Further investigation is required, and if this is the way he played it, then no corrective action can be taken by us without at least alerts being issued.

The use of what is loosely referred to as "bells"—in fact there are two sets, both on Manual I: Harfe (xylophone) G–a³ and Glocken (tubular bells) C–g⁰—is also notably far more frequent than most would normally envisage today. As children of organ reform, we would probably almost never use them even if available. Yet it was an important selling-ploy of Welte's, along with "Vox Humana", "Tutti", "Echo" and otherwise-identified rolls that captured the public's imagination while draining their purses. So there could have been pressure on organists to use these stops. Some did, some did not. Bells are heard, logically enough, in Bonnet's *Angelus du Soir* played by Bonnet himself (#1615), Massenet's *Scènes pittoresques: Angelus* played by Samuel Baldwin (#1353), Wheelton's *The Bells* played by Goss-Custard (#2015), or the Wagner Bridal Chorus from *Lohengrin* (hand-punched, #642). Surprises arrive, though, in Ramin's fine performance of Reger's op. 129 (*Prelude*, #1991) or perhaps Bossi playing Dubois' *In Paradisum* (#1011). The ocean, bad weather, and funerals seem to conjure up bells—Eddy in Schubert's *Am Meer* (#1666) as well as Goss-Custard in William Faulkes's *Barcarole in B-flat major* (#2001) or Lemmens's *Storm* by Goss-Custard (#1121). And the list continues with Lemare in Saint-Saëns' *Danse Macabre* (#1251), Erb in Guilmant's *Funeral March & Hymn of Seraphs*, op. 17 (#770), and Eddy in Bossi's *Ace Maria* (#1648).

The use of the Vox Humana also surprises at times, both with and without Tremulant—and that seems to be independent of "School". Grosse playing Brahms's chorale preludes is one notable instance. It was another Welte selling-point—proud of their rank modelled on "Silbermann", even if it had zinc resonators. Wolstenholme's use of it in Rheinberger's *Intermezzo* (*Sonate* op. 119, #1546) is typical and effective. Possibly 50% of these performances use bells and/or Vox Humana at some point or other. The Harfe stop combined with Vox Coelestis is another surprise—yet this is expressly required by Karg-Elert in the printed edition of one of his works.

There is no evidence that coercion was used to force organists to choose favored stops—their use, while sometimes surprising, usually seems appropriate. The Vox Humana is occasionally used as a kind of string stop—doubly enclosed, thus allowing each of two boxes to be opened or closed. It can emit some very charming *ppp* dynamics down around the sound-levels of an Aeolina when both boxes are closed. It also allows useful, delicate-gritty pitch-definition to be maintained in low chords that don't merely grumble. Grosse in Brahms's op. 122 (*Herzliebster Jesu*, #1858) uses this rank well in such a context. Statistically it seems to have been far more often used than it would ever be today—even if we still included it in our typical new organs. We seem to be "Vox-humana-clasts", having all but eliminated one of the few organ registers that existed continuously from Renaissance through Romantic and even

into cinema organs relatively unchanged. All of Welte's organists, and the makers of hand-punched transcriptions, had a veritable field day with it.

Some of Bonnet's interpretations are quite striking—his rubatos and/or rhythmic freedoms playing his own *Berceuse* (#1612) single him out. Equally so his use of the swell pedal, in an expressive playing style, at times notable for both speed and degree of dynamic change.

One other interesting example of organists and playing styles here is the much-beloved "crescendo fugue". Alfred Sittard, a German organist, composer and musical editor, was born April 11, 1878 in Stuttgart. He studied in Cologne, then in 1903 became organist at the Dresden Kreuzkirche. In 1912 he moved to Hamburg Michaeliskirche and, in 1925, became an organ professor in Berlin, where he died on March 31, 1942. As mentioned above, he is important in early recording contexts, making 78s in the 1928–32 era. His roll recordings for Welte are much earlier: he included J. S. Bach, Franck, Händel, Liszt, Reger, Saint-Saëns, and his own *Choralstudie: Wenn wir in höchsten Nöten sein*. A significant influence in the early days of the organ reform movement, Sittard also edited and published music by Buxtehude, Scheidemann, and Weckmann. On Welte roll #1036 he applies the crescendo-fugue approach to the Bach G-major Fugue (BWV 541ii), working through both prelude and fugue in a little over nine minutes, a steady, unrushed performance. To the fugue he applies a "crescendo-diminuendo-crescendo-plenum" scheme, occasionally soloing voices out on Manual II. There is no associated accelerando.

The afternoons with Eugène Gigout

Singling out just one performer for special attention risks the appearance of sidelining the others, but the Seewen collection is truly massive, and demarcations need to be set for an article such as this. We could as well take Wolstenholme, Lemare, Ramin, Faulkes, Straube or any one of dozens of others.

Gigout was the earliest-born of the group invited by Welte to make the first official recordings. His session began on August 6, 1912, the last of five pioneering recording organists. Bossi, Sittard, Breitenbach, and Erb had preceded him. The next group began with Bonnet on February 6, 1913. As will be clear above, Gigout is "musical family" so my curiosity reigned supreme. As it turns out, my arrogant inverted nepotism quickly led to the humility of some unexpected revelations. What comes out of this has the broadest possible implications to the music of his age, his own music, how it was played, and specifically how he and others played it.

Functioning alongside the Lemmens-Belgian derivative school in Paris, but not being part of it himself, he also kept up good friendships with Franck and Guilmant, who were. It was a somewhat unusual cross-tradition situation. Here teacher-pupil genealogies had significance and were potential minefields. Gigout seems to have transcended the traditional in-fighting and was respected by all. Even his choice of recorded repertoire shows no sign of the polarized French organ politics of this era or later—the inclusion of one Franck and four Lemmens pieces alone is testimony to that.

He was in his "mature prime"—aged 68—when he made these recordings. He died at 81. We presume that, like Reger, he was also chauffeured up in the Maybach and given the Welte "red carpet treatment", so aptly described by Nelson Barden in his articles on Lemare.

This all places Gigout in a very important light historically. In early 2010, I found myself listening to him play—effectively "live"—on what turned out to be a number of unforgettable afternoons. The repertoire that he recorded and which survives in Seewen is listed here.

- 1079° Bach, *Toccatà, F dur*
- 1587° Bach, *Largo* (*Trio Sonata V*)



Gigout recording in the Welte Freiburg studios, August 1912

- 1588° Bach, *Allegro Moderato* (*Trio Sonata I*)
- 1080° Bach, *Préludium E-flat major*
- 1585° Bach, *In dir ist Freude*
- 1586° Bach, *O Mensch, beweine dein Stinde* gross
- 1081° Boëllmann, *Marche religieuse* (op. 16)
- 1592° Boëllmann, *Sortie, C-major* (op. 30, no. 5)
- 1591° Boëllmann, *Communion B-flat-major* (op. 30, no. 5)
- 1589° Boëllmann, *Offertoire C-major* (op. 29, no. 2)
- 1590° Boëllmann, *Élévation, E-flat-major* (op. 29, no. 1)
- 1082° Boëly, *Andante con moto* (op. 45, no. 7)
- 1595° Chauvet, *Andante con moto* no. 6 (arr. Dubois)
- 1596° Chauvet, *Andantino* no. 9 (arr. Dubois)
- 1083° Franck, *Andantino G Minor*
- 1595° Gigout, *Marche religieuse*
- 1599° Gigout, *Chant* (from *Suite*) ("Lied" in catalogue)
- 1084° Gigout, *Toccatà*
- 1595° Gigout, *Communion*
- 1086° Gigout, *Grand Choeur dialogué*
- 1600° Gigout, *Marche de fête* (*Suite*)
- 1087° Gigout, *Minuetto*
- 1597° Gigout, *Marche des rogations*
- 1601° Gigout, *Fughetta*
- 1602° Gigout, *Cantilène*
- 1603° Gigout, *Allegretto Grazioso*
- 1604° Lemmens, *Scherzo* (*Symphony concertant*)
- 1606° Lemmens, *Fanfare*
- 1607° Lemmens, *Cantabile*
- 1605° Lemmens, *Prélude E-flat major*
- 1608° Lemmens, *Prière* ("Gebet" in catalogue)
- 1088/9° Mendelssohn, *Sonata*, op. 65, no. 6 complete (on 2 rolls)
- 1609° Saint-Saëns, *Sarabande*

There are four further Welte rolls known to have been cut by Gigout, but they are neither in Seewen's possession nor in any collection we yet know of:

- 1090 Mendelssohn, *Prelude*, op. 37, no. 2
- 1191 Schumann, *Etude*, op. 56, no. 5
- 1593 listed as "Chauvet-Dubois": *Grand Choeur*, no. 1, I. livr.
- 1594 listed as "Chauvet-Dubois": *Andantino*, no. 3, I. livr.

Bach

Gigout's choice of Bach works is significant—with two big preludes and two trio sonata movements, he was not choosing an easy way out. His Bach playing may now be outmoded, but it is instructive: trio registrations, tempo, and general treatment in a "reserved romantic" style that allow the music mostly to

be heard without undue fuss. We get the impression that he is always very conscious both of the counterpoint and of the formal structures.

In the *Toccatà in F* (BWV 540—erroneously "E major" in the catalogue!—#1079), whatever questions about his registration there may now be, the organ itself, as always, was a major conditioner of choice. Foundational at the start—all manual flue 8's and the Fagot 8' (free reed) coupled—no Vox Coelestis—he makes a quick crescendo to full organ from about one minute before the end. The tempo is sprightly and the work springs to life musically, although he takes some surprising liberties in varying tempi. The ornamentation shows no modern awareness of Bach's practice, nor is it "purely romantic," for that matter. There are main-note trill executions and sometimes short, inverted mordents. The duration is 8'57".

The Trio Sonata slow movement (BWV 529ii, #1587) uses the 16' Pedal Subbass (coupled to both manuals), while Manual I (RH) consists of Vox Coelestis + Gamba, and Manual II (LH) just the Bordun 8' + Wienerfloete 8'. He could have used a reed but chose not to—which does align with some modern thought on these matters. He starts with the box tightly shut for a lengthy period of time, then there is a degree of swell pedal manipulation. Again there are some freedoms—instabilities?—in tempo. He takes 5'40" to play it (and concludes, omitting the short modulatory coda at the very end).

The Trio Sonata first movement (BWV 525i, #1588) is taken at a good "Allegro Moderato"—wherever that indication came from: Forkel 1802 through Griepenkerl to France? The emphasis with Gigout is on the moderato. Freedoms at the cadential points, and some variant note-readings to today's editions and performances are part of this item. Registration is Manual I (RH) flutes 8' and 4' (coupled to Pedal Subbass 16' and Cello 8') against Manual II Oboe 8' (LH). There is rather a lot of swell pedal used, which could explain the relatively detached playing in the pedal against the more legato manual realizations, questioning modern approaches, which would have articulation strictly identical between manuals and pedals. Duration is 4'40".

The E-flat major Prelude (BWV 552i, #1080) uses a big, reedy plenum alternating with second-manual flues and Oboe. There is again freedom in the rhythmic interpretation, but a rather noble and "grandiose" basic tempo is chosen. The trills are played as simple "upper mordents". Like many of these early 20th-century performances, the artists took their time in tempi that were often, but not always, steadier than some today. Duration is 10'51". There is no known matching roll of the fugue by Gigout.

In dir ist Freude (#1585) takes 3'38". Both manuals are coupled to the pedals—with foundations 8' (no 4' or higher) including Manual I Principal and Manual II Oboe. The swell-box is open, tempo and rhythm are markedly flexible, and there are a few small variant note-readings. The plenum is brought on in a block towards the end, and the trills are then effectively upper-note trills. The roll technology needs some intervention: the pedal advance is at times disturbing. The scan is slated for further checking and possible correction, but this is not expected to change registration, tempo, agogic accent or articulation.

With *O Mensch, beweine* (#1586) we find a slow, but non-dragging tempo. The duration is 5'40". There are many swell crescendos, the solo is on Manual I Principal + Traversfloete + Vox coelestis; this is accompanied by Manual II Wienerfloete + Aeoline, all 8's. The pedal Subbass 16' is coupled to both manuals, giving a very solid bass. This seems intended and occurs elsewhere—perhaps it was because he came from a French tradition of Principal-oriented pedal "Flûtes" where effects like this were more normal? At any rate, it is good fodder for nourishing further thought. The trills are main-note "lower-mordents"—mostly just single mordents. The *Adagissimo* is scarcely



Gigout with Marie-Louise Boëllmann, ca. 1922

observed—little more than a trace of *ralentando* (with a brief *crescendo* and *diminuendo* from the expression pedal).

These two chorale preludes from the *Orgelbüchlein* provide some fuel for discussion. Gigout was born 94 years after Bach's death. Naturally that gives him no open access to styles of playing in Saxony, or even correct editions, but his interpretations are not without distinction, and elements of them could well have some relevance. Similarities to the playing of his German contemporary, Hofner, and the Italian Bossi, have been noted above.

Boëllmann

Gigout, quite apart from being the teacher of Léon Boëllmann, had a close personal relationship with the whole family. This could give added significance to the following recordings.

In the *Marche Religieuse* (#1081, 7'42"), we have a sensitive performance with some relatively free moments, again especially around cadences. The freedoms are more frequent and crafted differently than those of his Bach: is there a small, but conscious stylistic differentiation being made here? Gigout begins on 8's, including the Vox Coelestis. He then crosses to Manual II Bordun 8' + Aeoline 8' before returning to Manual I (as it was). After the initial change, he proceeds for a time, while the pedal is left coupled to a strong Manual I (Principal, Vox Coelestis, Flutes—all 8'). This again gives unusually solid pedal notes against the Manual II registrations. It all becomes rather grandiose towards the end with a reedy plenum, after which he reduces to (reedless) 16'-2' foundations (RH on Aeoline alone). The conclusion is also notable for its highly detached articulation in the pedal.

The *Sortie* (2'43", #1592) is played strongly and with much energy. The *Communion* (2'41", #1591) is appropriately meditative. The *Offertoire* (3'48", #1589) and *Elevation* (3'55", #1590) originally gave us transposed tracks playing Manual II a semitone higher. This was simple enough to fix unobtrusively, but there remain other small problems with the rolls and consequently their scans. The timings should stand. The rest must wait until the massive logistics of this entire exercise permit.

Boëly

Andante con moto (op. 45, no. 7) is recorded on rolls by both Gigout (#1082) and Bonnet (#1203). The comparisons are instructive: Gigout registers with Vox coelestis and Traversfloete on Manual I, sometimes with Bourdon 16', and with 8' Aeoline, Viola and 4' Blockfloete (RH solo) on Manual II. The second last chord is played on Manual II, but there is no echo passage at the end, at least not as there is with Bonnet. Tone is strengthened for a time towards the middle of the piece by Gigout's addi-

tion of Principal 8' (Manual I) and the double-bass-like tones of the Violonbass 16' (Pedal). Bonnet, on the other hand, uses the Traversfloete 8' and Vox coelestis 8' on Manual I in a similar manner, but never changes it until he removes the Traversfloete for the echo at the end (leaving the Vox coelestis drawn alone—*sic!*). On the second manual he draws Viola 8' and Wienerfloete 8' and makes a more definite and lengthy closing echo passage—an entire phrase rather than just the final chord or two. No manual couplers are used by either organist and only I/Ped is drawn supplementing the Subbass 16' on the pedals. Bonnet's 3'23" contrasts with Gigout's 2'57" in a noticeable 12–13% tempo difference. Gigout's slurring is slightly more conscious and expressive.

These two performances are broadly consistent with each other, but the differences are illuminating. They are both, judged subjectively from today's vantage point, within fair limits of representing authentic "school" manifestations. What is at least equally important is that they also show how variant interpretations were just as much part of that "school" as conformity to norms ever was.

Chauvet/Dubois

The Dubois transcriptions of Chauvet are a phenomenon of their epoch, apparently rather liked by Guilman, who included them on his programs. The *Andante con moto* is played freely by Gigout (#1595, 3'31"), with some quite beautifully shaped phrases, while the *Andantino* (#1596, 3'51") is similarly endowed with a sensitive rubato, phrasing, and fine feeling for the melodic lines that characterize this piece. It is all rather clever—you quickly forget they are arrangements. Gigout plays fewer transcriptions than most of the other Welte organists relative to his recorded output.

Franck

Gigout playing Franck—lamentably only the one piece—must be a precious jewel in the entire history of recording. We have many other organists playing his music, but, frankly, none with quite this pedigree. They are barely a generation apart and co-existed in the same school, same city, on good terms with each other for decades; Gigout grew up in Franck's culture. This puts another aura of special credibility on this recording.

The *Andantino in G Minor* (#1083) plays very well. Of interest is the eternal articulate or *note-commune* (or similar) question: "precedence to counterpoint or to harmony?" Here it seems to be harmony, judged by some octave leaps in the left hand to notes that the pedal is already playing. They are not lifted and repeated.

Registration summary: accompaniment commences on Vox Coelestis (alone), solo on Manual II Wienerfloete and Vox Humana (with Man II/Man II Superoctave). Mid-section he adds the Traversfloete to Man I. Here the upper voice is soloed by playing it in octaves—he either achieves an uncanny legato control here or Welte is assisting in the editing processes. At any rate the "solo" and accompaniment on the one manual is very effectively contrived in this way. The Pedal Subbass 16' is coupled to Man I (again no point in coupling the bottom octave to the Vox Coelestis, but there it is). Next solo section is on same Man I and Pedal registration as first, but Manual II is now Oboe alone and no octave coupler. For the penultimate section he uses Man I and II coupled (giving Traversfloete + Vox Coelestis + Wienerfloete and Horn—all 8's). Then the Oboe replaces the Horn. The conclusion is just Aeoline and Vox Coelestis. There is not a lot of swell expression, but what is there is effective and the lack of it at times good contrast. This reminds us of Franck's *Third Choral* in the middle section, where at one moment he indicates no "nuances," only to make a most poignant and beautiful contrast when he does. The tremulant is not once used. Gigout takes 7'42" to play the *Andantino*.

Lemmens

Once again we have an unusual authority in these recordings—music of

this Belgian founder of the French School being played by a first-generation exponent.

In the *Scherzo* ("Scherzo Symphony concertant" in the catalogue, #1604, 4'59") he gives a masterly performance, very expressive, if unhurriedly played. Gigout's mastery is tangible. His arpeggiation of the chords begins slowly and then moves more quickly, producing a quite striking musical interpretation. A romantically imaginative treatment of the melodic line is also evident, along with freedoms and rubatos that captivate us while still leaving the lingering impression of a vestigial classically disciplined approach.

This tilting to the classical is well illustrated in the *Fanfare* (#1601 and #4513). Some might be familiar with Gigout's playing of it on the Linz-am-Rhein organ from the EMI CDs, but, while the tempo and articulation are in concordance, the registration there is not at all what Gigout heard when he recorded it. While some organists today understandably love to play Lemmens' *Fanfare*, it is interesting to compare some performances with Gigout's. He takes 3'07", giving it a stately rendition, certainly compared to some who seem to be attempting a speed record for the piece. Gigout's performance demonstrates ever so clearly how tempo is critical to successful phrasing, and how phrasing, alongside speed, is his key to playing this piece. The more constant legato (or glossed-over legato slurring) of some modern performances—partly enforced by their fast tempi—also conjures up important comparisons: Gigout's articulation is once again here what we could consider as looking back towards the 18th century. It is mostly quite distinctively detached, but he graces this with an expressive legato in special "purposeful slurring" at clearly-selected moments. His targeting and treatment of these—most notably at cadential points—stems from the music itself but his interpretation is distinctive, structured and precise, part of Gigout's general style and nowhere better heard than here.

In the *Cantabile* (#1607, 5'35") his registration is Manual I Traversfloete, Manual II Bordun and Aeoline 8' to start with (RH solos). Later the Principal 8' is added to Manual I. Pedal Subbass 16' is coupled to Manual I throughout. The end returns to the initial registration. He uses much swell expression coupled with some neatly romantic rhythmic freedoms.

For the *Prélude in E-flat major* (#1605) the registration is: Pedal Subbass 16', Cello 8', Man II 8' Viola and Aeoline, and Manual I Fagott, Prinzipal and Vox Coelestis (all 8')—Man I/Ped and Man II/I. This is another masterly and strikingly beautiful performance by Gigout. The scanned roll plays remarkably well. Gigout takes 4'42" to play it.

Prière (#1608, 3'18"): For this erstwhile "Vox Humana en Taille", his registration is Manual II (LH) Vox Humana 8' + Aeoline 8', Manual I (RH) Vox Coelestis 8' (on its own—*sic!*) with Pedal Subbass 16' coupled to both manuals. The swell box is open; all is registered without tremulant. Again he employs much expression pedal, sometimes manipulating it rather faster and more dramatically than we might expect. We are reminded here of the few early references to swell manipulation, for instance Handel as reported by J. Hess "struggling with the new device" in London. Broadly speaking, the era of 18th-century nag's head swells was followed by one of trigger and ratchet devices in the 19th century and balanced swell pedals in the 20th with all their "logarithmic" and "fine-tuning" capabilities as well as allowing the foot to be removed and the set dynamic remain. Although the Welte swell was balanced, there are hints that Gigout might still have manipulated it a little like a 19th-century French ratchet device. Sometimes in these roll recordings, other organists also play in this manner: a little more gross than subtle. It does pose the question as to whether, in an era of historic performance consciousness, we should be differentiating our swell pedal techniques according to delineated 18th, 19th, or 20th century practices. This is just one of the many

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cans of paradigmatic worms opened up by this world of roll recordings.

Mendelssohn

Sonata op. 65, no. 6 (complete sonata on two rolls #1088 and #1089). This recording was an early Welte release from 1913. As with some others of that vintage, the pedal is advanced to a point of audible discomfort. Accordingly, this is one slated for corrective treatment, after which a better impression of the original performance should be available. That aside, Gigout opens with a reedy combination; then, for the flute and pedal section, he uses his characteristic “expressive articulation”. The swell expression is again a chapter in itself—perhaps a little exaggerated by some modern standards?—but the entire performance is a useful revelation of Mendelssohn interpretation in the immediate post-Mendelssohn era. Gigout, born just three years before the much-traveled Mendelssohn died, was a first-generation inheritor of that musical world.

The arpeggiated chords section (“*Allegro molto*”) is taken at about half note = 55—slower than the 69 that might be expected from available editions today. The freedom in Gigout’s arpeggiation is again notable, and two curious appoggiaturas are also heard in this section. A few problems linger—possibly from the early development of this technology, possibly uncorrected mistakes, and, just possibly, Gigout’s actual intentions. There are some variant note-readings to today’s norms, e.g., the soprano “A” in bar 43 for example is held right over and only broken just before the last-beat “D” in bar 44; the pedaling from bar 55 is not always exactly as marked.

This was an interesting choice for early release by Welte: French-Gigout playing in the German-Mendelssohn repertoire stream. Object lessons may also be found in his adaptation of this work to an early 20th-century German organ. The chorale solo after the beginning is played on Manual I Traversfloete 8’ + Gamba 8’ + Vox coelestis 8’. It is very effective. The second movement *Fuga* following really does start “forte”—both Manual II Oboe and Manual I Fagott are included and the swell box is entirely open. At bar 64 an F-sharp instead of F-natural (alto part) is played. The final movements are registered distinctly more readily than many modern performances—partly occasioned by the organ’s resources, partly by Gigout’s free choice. A fine playing sensitivity in the last movement is well evident.

The complete sonata takes nearly 17 minutes to play. Roll one (1st and 2nd movements) is 10’37” of music, and roll two (3rd and 4th movements) 6’07”.

Was Welte in something of a hurry to get this roll out? If so, it might also explain the fairly coarse pedal advance and other compromises. Mendelssohn formed a major block in the Welte catalogue and was clearly very important there for his place in German musical culture. Erb had recorded the *Midsummer Night’s Dream* Wedding March, which was released 1912, and Köhl followed in 1913 with *Sonata in C Minor*, op. 65, no. 2. But the former was relative trivia and the latter did not represent the truly great interpreter that Gigout offered. Harry Goss-Custard, Clarence Eddy, and Edwin Lemare’s later releases of 1914–16 did much to fan the “Mendelssohn transcription” flames, but very little to represent the sonatas. So it was Gigout, the Frenchman, left to fill this breach with Mendelssohn interpretation until the post-WWI releases. Even then, the offerings mostly included transcriptions and only the odd movement, never again a complete sonata.

Saint-Saëns

Sarabande: this roll (#1609, 3’17”) also gave us a few problems on account of paper movement and distortion, the results of aging, humidity, and other factors, which caused one manual to be transposed a semitone and some small “glitches” of probably little enduring consequence. The transposition fixed, it is evident that this performance also allows interesting comparisons; for, in spite

of the classical form—and articulation patterns with 18th-century echoes?—he gives it an overriding romantic treatment endorsing our earlier assessment concerning his stylistic consciousness.

Gigout plays Gigout

Gigout playing his own music is, naturally, of paramount importance. With these rolls we are the fortunate inheritors of much unique material. In general, he seems to move his pieces well along in tempo (of relevance might also be his slightly faster tempo than Bonnet for Boëly’s *Andante con moto* mentioned above). He shows ties back to 18th-century practices, partly through the repertoire forms he uses (*Minuet*, *Fughetta*, *March*) as well as certain elements of their musical styles. It is evident that his own playing is positioned squarely between “18th-century articulate” and “19th-century legato”—not, however, a general compromise between the two, more a deliberate application of one or other at given moments.

Marche religieuse (#1598, 4’27”)

He commences on foundations with Manual I Fagott 8’ (a free reed), then crescendos to full organ: the performance fringes nicely on the grandiose and there are some tasteful rhythmic freedoms worthy of observation.

Lied (from *Suite*) (#1599, 7’39”)

This starts with Manual I 8’s, Vox Coelestis + Traversfloete; he later adds the (manual) 16’ then Principal 8’. The Aeoline 8’ on its own in Manual II accompanies for a time, after which a series of slightly varied foundational registrations follow.

The Manual I Bourdon 16’ was interestingly not available on the original 1909 recording organ, but we know this was modified and some of it reportedly changed under Lemare’s influence. Lemare seems to have first been there, however, after Gigout—although there is prima facie evidence that he might have included this stop in his registration schemes. Either Welte had already included it well before Gigout’s 1912 arrival or there is the possibility of a technical error or an intervention through which the company “re-registered” the piece themselves later. So far there is no significant evidence that the company did this, other than at the behest of the artist, although we know they were perfectly capable of all manner of editing: notes or stops, in or out.

Toccata in b minor (#1084, 2’58”)

This famous work, as played by Gigout himself, is a most interesting exposition of his intentions as well as his flexibility in creative adaption given the resources available. The registration includes Harfe on the main manual (they actually perceptibly sound through in the first section as the pedal is already coupled to Manual I but he plays on Manual II). In fact, the pedal is only used as a manual I and II “pulldown”—just 8’ pitches—until he brings on the Posaune 16’ (alone) for the final chords.

It may eventually be shown that the bells are company intervention or some technical fault that has eluded us. Their presence or absence in the Weil-am-Rhein recording may or may not be of relevance for all sorts of reasons. It has, however, been checked thoroughly by all of us involved—many times—and for the moment we can come to no other conclusion than that they are there as Gigout’s intention or at least with his blessing. Judged in relation to the rest of the collection, this would certainly be the kind of repertoire for which bells might be used. To give a further glimpse into this world of roll-recordings in direct relation to this question, there are some cryptic markings on many of our master rolls—including this one—that are yet to be fully interpreted. These enigmatic details relate to the Harfe, Vox humana, rarely Tremulant and sometimes other stops, occasionally also “Tutti” or “Echo”. They seem to be a check on important aspects of registration, organ models, and appear to endorse the use of some stops which “sold” these organs and their



The author during a television interview

rolls. It is obvious that they were reviewing them for some reason or other in the 1923–1926 era. Similar markings seem to relate to adjustments they did in the crescendos and pedal. On the box of this toccata it gives “Harfe”, on the master-roll lead-in it gives “H ung.f.V.h 23” (*Harfe ungeeignet für Vox Humana* 1923) and “Tutti”. The H is specifically underlined. Make of it all what you will, but all roads seem to lead to the Rome of bells (Harp) being used in this piece quite intentionally. As might be expected from a tradition not so noted for including bells in their specifications, this *Toccata* is probably a lone example in Gigout’s recordings (although see below *Marche des rogations*).

Communion (#1085, 4’10”)

Gigout uses the Vox coelestis combined only with the Traversfloete (rather than another string, or Principal).

Grand Choeur dialogué (#1086)

The tempo is relatively sprightly here, with a 5’20” duration for the entire piece. He takes some notable tempo freedoms and there is no shirking the double-pedaling or any other difficult technical aspects of this work. Gigout plays it as he wrote it except for one moment where the pedal is slightly changed—seemingly either a lapse on his part or editing/technology—and there are elsewhere some slightly variant note readings for whatever reason. But the work is overwhelmingly played intact and true to its published text. The Seewen organ suits it rather well with its strong Trumpet 8’ on the second manual: the manuals are coupled, the second is every bit the equal of the first. Thus the final effect tends to be an addition or subtraction mainly of Manual I foundational weight, aided and abetted by the 16’ Clarinet on Manual II (from tenor G up) when he plays on the main manual. Some subtle but perceptible sound-source shifts from side to side, reflecting the organ’s windchest placements may also be detected, promoting the “dialogué” aspects. It keeps an equality of balance while still offering distinction in tonal effect and sound location. Nevertheless he adds and removes stops, increasing the effect of “dialogué” (actually removing some before the end).

In the pedal he desists from using the Posaune 16’ at all, nor is any form of octave coupling evident (it was available). In fact the piece is dynamically slightly more restrained than it could have been, most notably leaving the main manual Trumpet and the Pedal Posaune off—in other words it is not played with the full tutti available from the organ, showing that Grand Choeur does not necessarily mean absolutely everything.

Marche de fête (from *Suite*) (#1600, 7’05”)

This is another excellently articulated and finely chiseled performance in Gigout’s more grandiose manner. The rolls account for two of the three works in this *Suite*.

Minuetto (#1087, 4’53”)

Here he plays the solo on the Clarinet 16’ at the start of the “A”-sections,

and uses a purposeful, detached articulation in the pedal along with some notable freedoms that clearly draw this to our attention. The pedal advance is noticeable and needs correction. His rubatos and rallentandos are interesting—sometimes there is a characteristic short pause-and-dwell before launching into a new phrase. Tempo borders on brisk, shattering some slower concepts of “Minuet” perhaps, but the piece moves along convincingly.

Marche des rogations (#1597, 3’51”)

This needed some correction of a transposed track, and the roll-scan is not yet ready to play with full technical certainty, but his articulate performance style is again indisputably evident. Transposed tracks and apparent paper warpage leave questions as to whether his use of bells is really correct. For the moment, however, it seems quite possible and works well since only the Glocken (C-#) is drawn, giving a 3-manual effect with Manual I bass + Manual I treble + Man II).

Fughetta (#1601, 2’34”)

This was first published in 1913, the year after he had recorded it for Welte. Another neat Gigout performance, it moves along energetically and displays his characteristic articulation-and-slurring mix using a slightly reedy registration—both Manual I Fagott 8’ and Manual II Oboe 8’ are added to strong foundations at 16’ in pedal and 8’ in manual.

Cantilène (#1602, 4’08”)

A very tasteful, expressive performance. As accompaniment Manual I Traversfloete 8’ + Vox Coelestis 8’, later adding Principal 8’, RH solo on Oboe 8’ + Wienerfloete and Bourdon 8’s. The Pedal Subbass 16’ is coupled to Manual I. He applies almost constant, but tasteful, swell expression, and there are some interesting, not entirely predictable playing freedoms.

Allegretto Grazioso (#1603, 3’34”)

The RH Solo is on the Wienerfloete, sometimes with Oboe and Horn (the latter is a remarkable large-scaled flue rank). The LH accompaniment is on the Traversfloete 8’ + Vox coelestis 8’, with Principal 8’ added for a time. Pedal registration is Bourdon 16’ coupled to Manual I (LH). The interpretation is in a similar style to that of the *Cantilène*.

Most of Welte’s organists play their music relatively “straight”—that is, without a lot of obvious interpretative freedom in tempo, articulation, rhythm, ornamentation, or rubato. With some, it is even as if they were sight-reading and had not considered the formal structures, subtleties, or even cadences, or, if they did, then they don’t appear to want to do much about them. Gigout is one of the more notable exceptions to this. Yet even he had limits that confined his interpretations mostly to relatively conservative boundaries, certainly by some of today’s more exaggerated standards. In the light of recent research, we can probably say that Gigout was not on solid ground with his 18th-century ornamentation. What

he does demonstrate, however, is a romantic tradition and a notable variety of approach to styles.

Notwithstanding the caveats, we have here clear insights into Gigout's entire musical environment and particularly just how he expected his own music and the traditions surrounding him to sound. As ever, we are free to take or leave the evidence of these rolls with impunity, but those looking for direct sources of playing paradigms for this era will welcome these recordings. Interestingly, the Swiss organist Franz Josef Breitenbach (Lucerne Cathedral) and German Thadäus Hofmiller (Augsburg Cathedral) also recorded one roll each of Gigout's music for Welte: Breitenbach the *Scherzo*, Hofmiller the *Marche funèbre*. These also have distinctive value in the larger Gigout picture available here.

Conclusion

Posterity may well bestow no laurels upon mimesis: but laurels are due to the whole sequence of events and visionary people who, by an extraordinary 20th century cultural-preservation miracle, have safely delivered this full-sized *Philharmonie* linked with the largest roll collection left in the world today as a symbiotic musical entity into the 21st century. The performances of these organists can once again be heard and studied, and Straube's "moment of metaphysical experience" is available to us in a more enduring form than ever it was. ■

The Museum at Seewen is committed to making these performances accessible. Already many public and private, national and international, visits, demonstrations, and symposiums for organists, organ societies, organ students, and teachers have taken place. More are planned as well as some CD releases—three in 2011 on the OehmsClassics label—but the volume of material means that not everything can be published, certainly not immediately.

In the meantime, scholars, organists, organ teachers and their classes are very welcome. However, the playing of these performances is not part of the museum's regular guided tours except for a few selected demonstration pieces. So, visitors hoping to hear these rolls will want to make special arrangements. From now, through 2011–12, anyone with a serious scholarly interest should make initial contact through me at <davidrumsey@bluewin.ch>.

From 2011, a major centennial exhibition commemorating the appearance of the Welte *Philharmonie* at Turin in 1911 will be mounted by the Seewen Museum. Information is posted at <http://www.bundesmuseen.ch/musik_automaten/presse/00108/00109/index.html?lang=en>.

This will include symposium-style sessions dedicated to specific organists and aspects of organ playing. Details will be posted.

- You can hear examples of
- #1274, Lemare playing Gounod's *Queen of Sheba*: March and Cortege
 - #1084, Gigout playing his own *Toccata in B Minor*
 - #1106, Goss-Custard playing Elgar *Imperial March*, op. 32
 - #717, Hofner playing the Bach Prelude on *Herrlich tut mich verlangen* (BWV 727)
- at the following web-sites:
<www.davidrumsey.ch> or
<www.musikautomaten.ch>

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David Rumsey studied organ in Australia, Denmark, France and Austria. He rose to a senior lectureship in the Australian university

system from 1969–1998, also pursuing an international teaching, concert and consulting career as an organist. He worked in various cross-disciplinary fields, especially linking broadcasting, drama and music, arranging a number of major presentations and seminars. In 1998, after mounting a 14-hour spectacle on the life of Bach with actors in period dress and musicians playing historic instruments, he left Australia and settled around 2000 in Basel, Switzerland, where he continues to work as an organist and consultant.

An abbreviated history of recording (with particular reference to the organ)

1870s–1900: Pioneers of acoustic recording; the cylinder

1877: American inventor Thomas A. Edison developed the "talking machine." As commercially offered, it could both record and reproduce sound using wax cylinders.

1887: Emile Berliner filed a U.S. patent for a "Gramophone" (using discs instead of cylinders.)

1888–1894: Cylinders were sold, e.g., with readings by Tennyson and Browning. Brahms recorded one of his Hungarian rhapsodies. Josef Hofmann and Hans von Bülow recorded piano music.

1890: Magnetic (wire) recording was first explored by Danish engineer Valdemar Poulsen.

1894: Charles and Émile Pathé established a recording business near Paris. They issued cylinders. By 1904 the catalogue contained ca. 12,000 titles. Berliner began manufacturing his gramophones, founding the "Victor" firm. Their recordings (many novelty items) became popular, especially from coin-in-the-slot machines.

1897: The pianola was patented by E.S. Votey—originally a limited form of *Vorsetter*.

1900–1910: "78" era; piano roll-recordings

From 1902 a marked rise in public interest occurred, particularly with recordings of Italian tenor, Enrico Caruso. The fortunes of Victor waxed.

1904: The Welte firm perfected and marketed their *Vorsetter*, which was integrated into the "Welte-Mignon" piano from 1905. The recording and issue of piano-roll performances now became a good commercial prospect, although more the province of the rich. Early artists included Cortot, Paderewski, Debussy, Rachmaninoff, Rubinstein, Grainger, Gershwin.

By 1910 possibly 85 percent of recorded music was classical.

1910–20: The acoustic boom Birth of organ roll recordings

With the phonograph an early mass-media phenomenon was created, no longer just the province of the rich. The "78" (78 disc revolutions per minute) recording fully replaced the earlier wax cylinders and became entrenched as standard. Originally made from shellac—later synthetic thermoplastic resins gave better results with less "surface noise"—they came in 10-inch and 12-inch sizes, the largest of which were capable of durations extending to about 4½ minutes.

by 1912: The first roll recordings of organists were made by Welte in Germany—but ownership of player organs was virtually the sole province of highly affluent individuals, institutions, or companies. Some (rare) early gramophone recordings of organists were made in England and the first complete symphonies were recorded in Germany: solo instrumentalists and opera singers followed with excerpts and potpourris.

1914–1919: Phonograph sales quintupled. Original composition also began for player piano, which sometimes attracted leading composers (Stravinsky, *Étude* for Pianola 1917). Later Hindemith (*Toccata* for mechanical piano 1926) and others, notably George Antheil (*Le Ballet mécanique*, 1926) and Conlon Nancarrow continued this genre of recorded music. Only two roll-composed works for mechanical organ are known: the experimental stage piece, *Triadischen Ballett* by Oskar Schlemmers (1888–1943) was revised by Hindemith in 1927 as *Suite für mechanische Orgel* but survives only in an early recording (available on CD) and *Studie* for mechanical organ by Ernst Toch (1887–1964) which appears to have been lost.

1917: The "Victor" label increased its sales with classical releases, especially popular from their collaboration with the Philadelphia Orchestra conducted by Leopold Stokowski. All early commercial sound recording and reproduction to this point was achieved solely by acoustical means.

1920s: Electrical recording, broadcasting; roll recordings

From the early 1920s the vacuum-tube ("valve"), invented by Lee De Forest, paved the way for applications such as the amplifier and the record-cutting lathe. Microphones, earphones and loudspeakers now replaced the old needles and acoustical horns, while turntable drives shifted from the wind-up spring to the electric motor. The recording of "classical" music increased greatly but popular music and jazz also established their places. American and German scientists developed Poulsen's earlier wire recording technology and researched the potential for magnetic tape as an alternative medium to wire.

1923: An optical system of sound recording was invented by De Forest—of special relevance to sound films.

From 1925 electrical recording quickly predominates.

1926: Radio broadcasting is introduced and music becomes far more freely available to all classes of society.

1926–30: After a decade or so of more experimental organ recordings some early organ recordings appear, taking advantage of the newly available electrical technology (Alcock, Darke, Bullock, Palmer, Roper, Marchant, Thalben-Ball—the most notable in England was Harry Goss-Custard who had already recorded on Welte rolls). Edwin Lemare, another Welte player-roll recording artist, later made discs in the USA.

1928 (November): Louis Vierne made 78s at Paris, Notre Dame Cathedral.

Around 1930 in Germany, Walter Fischer made 78s of Rheiberger and Händel organ concertos in an unidentified location,

but generally thought to be the Berliner Dom. Alfred Sittard—who had recorded on Welte rolls released from 1913 onwards—made some 78 recordings between 1928–32 in Berlin (Alte Garnisonskirche) and Hamburg (Michaeliskirche). Six of Sittard's recording titles are duplicated on both roll and disk (two Bach, three Handel, one work of his own).

1930–1: Charles Tournemire made recordings at Paris, Saint Clôtilde.

From 1929 onwards the great economic depression threw the recording industry into serious decline: dance music recordings played on jukeboxes helped sustain a contracted market throughout the 1930s. The vogue of the player piano and player organ began to decline with this and the increasing popularity of the radio and phonograph, although player piano culture survived to a remarkable degree through the mid-20th century.

1945–1970: Microgroove recordings; tape

After World War II, magnetic systems were brought to full technological acceptability (the "tape recorder" era began and the use of wire declined). Similarly constant improvements in optical systems endowed motion pictures with ever higher quality sound.

1948: The "long-playing" record was first introduced (LP 33½ revolutions per minute, for a time also a 45 rpm format); discs made of "vinyl" took over and the "78" quickly disappeared from production. Available maximum playing times increased to 20–25 minutes (about the maximum capacity of some of the rolls from 30 years earlier).

1958: Provision of two separate channels of recorded information in the one groove ushered in the era of "binaural" (stereophonic) recording. This became standard.

The era of "hi-fi" particularly boosted organ disc recordings, which had suffered badly from inadequate technology hitherto. This led to a notable increase in "complete" (e.g., Walcha playing Bach) works and comprehensive anthologies of organ music and organs. Tape also was used for video recordings.



1970s: Digital

1970s: Digital recording technology displaced analogue and took over the industry (quadraphonic and similar experiments followed but were mostly unsuccessful except in cinemas).

In the late 20th century the player-piano concept was reinvented and applied; e.g., Yamaha's "Disklavier," which offered self-recording, and selected performances by artists from Horowitz to Liberace.


1980s: Fully digital compact discs (CDs) were introduced; they dominated the market by the 1990s. Playing time increased to over an hour. Digital editing and mixing techniques also evolved to produce a highly-packaged sound quality.

By the early 21st century, DVDs had also become a factor in sound and video recording as well as mass information storage. Their playing time could now cope with almost any extended musical form, including videos of operas. Recording to computer hard drives and memory sticks recently became an option and seems set to quickly become a new standard.



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Cover feature

**Lewtak Pipe Organ Builders, Inc.,
Camillus, New York
First Presbyterian Church,
Greenville, North Carolina**

A note from the organist/choirmaster

When I arrived at FPC Greenville in 1998, the 1971 two-manual W. Zimmer and Sons organ of about 20 ranks stood in the rear gallery. A gift of the Guy V. Smith, Max R. Joyner, and James Gibson families, it had served the congregation, community, and East Carolina University music department well for almost 40 years. When it was determined that the congregation and music program needed a larger instrument with placement in the chancel, we began exploring moving and expanding the organ.

The Zimmer's copper façade pipes of the 8' Pedal Principal were spread across the rear wall, directly behind the choir, in the shallow but wide gallery. With the Rückpositif division directly behind the organ bench and cantilevered over the balcony wall, the choir singers were literally in the middle of the organ pipes. The organ was of German neo-Baroque style, with no Swell or other enclosed division. It did have some nice pipework, a strong principal chorus, and a relatively independent pedal division for an organ of this size.

Originally the plan was to move the organ to the front chancel area with a few additions. The project evolved, and due to the generous gift from the estate of Mary Potts Goodman Sorenson, it was to become essentially a new organ—utilizing most of the pipes from the original instrument, along with new ranks, to make it over twice the original size.

We wanted the following qualities in a new instrument: well-rounded sound that would support and enhance congregational singing; an organ that would speak evenly through the worship space, filling but not overwhelming it; one that would play repertoire of all periods and be a worthy recital instrument. We also wanted to build upon the German nature of the original. I had wished for full-length 16' pedal ranks, string ranks, a Swell division with reeds and mixtures, colorful mutations, and additional flutes and 8' ranks—a lot to ask on a limited budget.

Upon the first visit of Tom Lewtak, his enthusiasm and vision of the possibilities for the space were inspiring to everyone. There were no problems or limitations that were not dealt with in a positive way and solved. When we got the first drawings, everyone was impressed by the boldness and artistry of the design, which was dramatic, yet still looked like it belonged in the space. It complements the contemporary design of the church building and its best feature, the beautiful stained glass windows.

Before renovations, which started in 2009, the focal point of the sanctuary was the prominent high pulpit with a large overhanging tester, which fanned out toward the congregation. Looking further and behind this, one would see the empty space behind the pulpit forming a kind of alcove, which rose to over 40 feet. What was this space designed for if not for organ pipes? So it is now filled with a beautiful arrangement of pipes, casework, and tower façades.

First Presbyterian Greenville is located on the edge of the campus of East Carolina University and enjoys a close relationship with the ECU music department. The Zimmer organ, at one time the premier instrument in Greenville, had been used as a teaching and practice tool for students. Many recitals, organ and other, have been held in our space. The church has been host to many AGO meetings and events.

Even when the organ was a little over half done and heard at the Eastern Carolina AGO chapter meeting last fall, participants were overwhelmingly positive about the sound, observing its sweetness of tone as well as power. This is even more the case now, and we are fortunate to have an instrument with character and



Console (photo credit: Dick Marks)



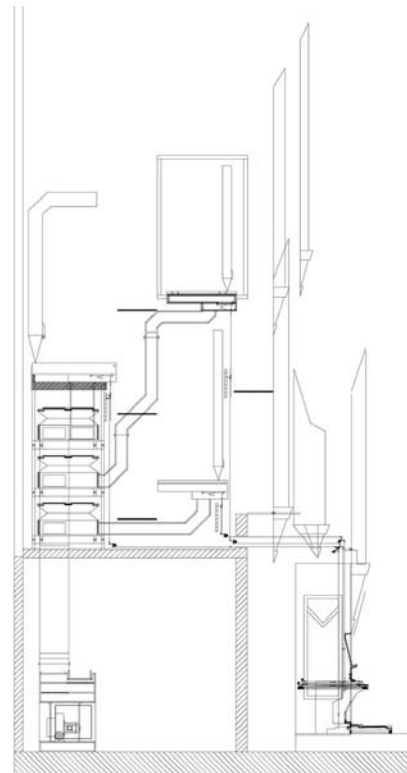
Mahogany drawknobs with Baltic amber inlays (photo credit: Dick Marks)

color, warmth in the ensembles and choruses, with brilliance as well as depth.

William M. Wood, organist/choirmaster, is originally from Graham, North Carolina. He did undergraduate work at the University of North Carolina, Chapel Hill, and Elon University, and holds the Master of Sacred Music in organ from East Carolina University. His organ teachers have included Robert B. King, William J.N. Stokes, and Janette Fishell. A frequent recitalist, he has served churches in Richmond, Virginia, and in North Carolina.

From the organbuilder

Building a straight tracker organ in a space that requires 30-foot-long tracker runs is always a challenge. I feel very strongly that mechanical action is superior, so I had no doubts that this is what was needed at First Presbyterian Church in Greenville, North Carolina—that is, if the church wanted to remain a leading center for cultural events in town. The acoustics of the sanctuary are more like those found in concert halls than in



Side view drawing

churches. There is sufficient reverberation to fill the room with lively sound, and the bass response is excellent, thanks to brick walls all around. The conditions for a new instrument were very favorable; this allowed us to design an instrument that, despite having just two manuals, has a comprehensive specification throughout, giving the organist a wealth of possibilities.

The tonal design called for a mid-German-style organ, with full principal chorus in the Great and rich complement of flutes in the Swell, along with strings and a well-developed reed section throughout the instrument. Both manuals are based on 16' stops—Bourdon 16' in the Great, and Fagott 16' in the Swell—which provides the necessary *gravitas* of sound. The Great offers Principals 8', 4', 2½', 2', and Mixture. This, along with a warm Trumpet 8' and a bright Clarion 4', guarantees a strong *plenum*. There are also two flutes in the Great, to enable soft registrations and good blend for accompaniments. Lastly, there is a lively Cornet III, which serves as a versatile transition stop, good for both solo as well as *plenum*, with or without the Mixture.

The Swell has a substantial selection of colorful ranks. At the 8' level we have included a wide-scale *Hohlfloete*, *Quintadena*, and *Gambe*, along with complementing *Celeste*. The *Prestant 4'* has a slightly stringy quality to it, and the metal *Gedackt 4'* perfectly complements the 8' flute. Going up, we added a 2' *Piccolo* and 1½' *Larigot*—this gives lightness and a “sparkle” to this division. The *Mixture III-IV* in the Swell is a bit unusual in that it includes a *Tierce*. The *Tierce* is voiced very mildly, not to be too present, and yet changes the character of the *Mixture* toward the “wider” sound, rather than the typical high-pitched shrill. This allows the *Mixture* to be used more frequently even in smaller ensembles with no danger of overpowering the singers. The Swell offers a generous choice of reeds as well; aside from the already mentioned *Fagott 16'*, we have included *Oboe 8'* and *Rohrschalmel 4'*.

The Pedal division features a *Posaune 16'* with full-length metal resonators, which along with a metal *Principal 16'* makes for a solid bass foundation, even at the loudest dynamic level. The Pedal is independent enough to support the manuals without coupling, but of course we installed traditional couplers I-P and II-P for additional flexibility.

Since flexibility was one of the main goals in the design of this organ, it is worth mentioning the inclusion of an additional II-I Sub coupler. It is a fully mechanical coupler and yes, it does make



Façade (photo credit: Dick Marks)



Keyboards and console details, showing the European layout (especially popular in Scandinavia) of memory pistons placed above the manuals



Three wedge bellows provide wind to the organ, one for each division (pictured in the shop)

you work a bit harder than normal, but it is worth it. The usefulness of this coupler is unquestionable, both for solo combinations as well as full-organ playing. Just consider this—when you sub-couple the 16' Fagott to the Great, you end up playing a 32' pitch on the main manual!

One peculiarity of this organ is the fact that the Quintadena 8' of the Swell division happens to be placed entirely outside of the expression box. This is

because we inherited the façade pipes from the old Zimmer organ, and among them was this Quintadena, which had 20 of the lowest pipes in the façade. We did not want to have 20 pipes out in the open and the remaining 36 under expression, so the logical solution was to offset the top of this rank completely outside the Swell. It seems to be working quite well, giving the Quintadena a distinct solo capability.

The design of the façade went through several stages. We first submitted three different proposals from which one was chosen and then modified to fit the space, the needs, and the taste of the congregation. The cabinetry is made from solid cherry, real mahogany, sapele, and wenge (the last two species are native to African tropical forests). Milder wood tones were needed to complement the church interior, and yet we did not want to make a completely dark façade, as the light in the building is rather subdued. The façade consists of eight towers—five in the lower tier and three in the upper—with rather daring angles and lines. As one can see on the drawing, the windchests and all playing components sit on the loft, twelve feet above the floor level, but the console is placed on the main floor. In designing the façade, we strove to make the organ look as “one”, with no detectable division between the upstairs and the downstairs. The towers are visually supported by the console cabinet, making the design very cohesive. In reality, the presence of the “loft” is hardly noticeable. The highest tower peak is 41.5 feet (12.6 meters) above the floor of the sanctuary, and the façade is 17.4 feet (5.3 meters) wide. Needless to say, the rigging was difficult and risky. We were able to use 90% of the Zimmer façade pipes: 29 made from copper and 27 made out of tin. All pipes were totally renovated so that they would look like new.

The console boasts our trademark features: drawknobs turned in Norway from real mahogany wood and then inlaid with Baltic amber stones set in sterling silver. The jewelry work was hand-crafted in Poland. The keyboards were produced in Germany, with key coverings provided by us. The naturals are covered with Madagascar rosewood called *Bois de Rose*, the sharps covered with bone. *Bois de Rose* was also used throughout the keydesk, key cheeks, and the music stand for inlays. All thumb pistons that control the electronics were capped with this wood as well. Stop nameplates are made of sugar maple and laser-engraved. The music rack is made of solid wenge wood and has all lighting fixtures concealed within it. It is easily detachable, to provide access to action regulation right behind it.

The key action is purely mechanical, with suspended action. It only has two square rails per manual to change the direction of the tracker run. One of the square rails for each manual is free-floating, providing the necessary self-adjustment of the action for climatic changes. The trackers are made from bass wood (linden tree) and all tracker parts (squares, arms, etc.) are made of hornbeam. Because of the significant distance between the windchests and the keyboards, we opted for a “double pallet” construction—imagine a normal pallet being sliced horizontally into two parts; the lower part opens first (breaking very minimal pluck force) and then the upper part falls down, letting a sufficient amount of wind into the tone channel. It is a simple and bulletproof solution for long tracker runs, allowing the key action to be light and crisp even with many stops drawn.

For the stop action, we utilized a German-made solid-state system with 3,999 levels of memory. Stops are controlled by drawknobs connected through this electronic system to slider solenoids opening and closing the stops. The console layout is European in its character, with only a minimal amount of buttons and gadgets. There is a clear numeric indicator for the swell shutters and for the crescendo. The thumb pistons are placed above the second manual, not under or between the keyboards. An average American organist will find it very user friendly, although different from our typical AGO standard. We also included one special feature for the drawknobs—the nameplates become gently illuminated from the back when the stops are turned on. It makes one's eyes immediately aware of which stop is on and which is off.

Voicing—always the most important part of any organ—took a good half-year to complete. All pipes from the old Zimmer organ were treated as virgin pipe-

work and revoiced from scratch, just like new pipes. The neo-Baroque flavor was removed in favor of a more rounded but full-bodied sound. There is no hint of shrillness and yet the sound is vibrant and bright. The instrument has plenty of power to impress the listener, with the might so typical for the King of Instruments; however, it is not senseless noise, which annoys our ears so often these days. For those who really want to experience the sound of this instrument, I cannot offer words of description. You need to come to Greenville and listen. The dedication of this organ will take place this month, on March 27, presented by Christopher Marks, assistant professor of organ at the University of Nebraska-Lincoln.

I wish to offer my heartfelt thanks to the people and staff of First Presbyterian Church of Greenville, North Carolina. Their incredible kindness, patience, and enthusiasm made this project the most gratifying experience one can ask for. This project would not have been possible without the support of Dr. William Neely, pastor.

Tomasz Lewtak was educated as an organist, having two master's degrees in organ performance. His inspiration to become an organ-builder came at the age of 16, when he viewed the building process of the monumental organ at St. Mary's Cathedral in Gdansk (Danzig), Poland, by the German firm of Hillebrand. Later, he studied organbuilding and design during his five years at the Academy of Music in Katowice, Poland. The following years took him to Denmark and Norway, where he apprenticed with Carsten Lund Organ Builders of Copenhagen. He acquired his voicing skills from Mogens Pedersen, chief voicer of Frobenius Organ Builders. Tomasz Lewtak is responsible for tonal design, pipe scaling, voicing, windchest and action design.

The following people worked on this project: Tomasz Lewtak, Pawel Lewtak, Craig Regan, Elliott Regan, Peter Clouser, Vanessa McCreia, Tony Pernisi, Michael McCreia, Kevin Reedy, and Joe Stillwell. Special thanks to Dick Marks for his volunteer service.

Photo credit: Tomasz Lewtak, unless indicated otherwise.

For more information about Lewtak Pipe Organ Builders: <www.lewtak.com>.

**First Presbyterian Church
Greenville, North Carolina
2 manuals, 30 stops, 40 ranks**

GREAT

- 16' Bourdon
- 8' Principal
- 8' Rohrflöte
- 4' Octave
- 4' Spillflöte
- 2½' Quinte
- 2' Principal
- Cornet III
- Mixture IV-V
- 8' Trumpet
- 4' Clarion

SWELL (under expression)

- 8' Quintadena (outside of Swell)
- 8' Hohlflöte
- 8' Gambe
- 8' Celeste
- 4' Prestant
- 4' Gedackt
- 2' Blockflöte
- 1½' Larigot
- Mixture III-IV
- 16' Fagott
- 8' Oboe
- 4' Rohrschalmei
- Tremolo

PEDAL

- 16' Principal
- 16' Subbass
- 8' Octavbass
- 8' Bassflöte
- 4' Choralbass
- Rauschquinte II
- 16' Posaune

Couplers

- II-I
- II SUB-I
- I-P
- II-P

Manual keyboard compass: C-g^{'''} (56 keys), naturals in black, sharps in white.

Pedal keyboard compass: C-g['] (32 keys), parallel keys, slightly concave.

Wind pressure: 90 mm water column for manuals, 99 mm for the pedal.

Mechanical key action (suspended), self-compensating for seasonal changes.

Electric stop action with 3,999 levels of electronic memory.

New Organs

Schoenstein & Co., San Francisco The Juilliard School, New York City

I wonder what a conservatory percussion major would think of working exclusively on a practice pad without experiencing the myriad tonal and dynamic effects that fine technique can extract from a snare drum? Except for organ and conducting majors, everyone else has the advantage of practicing on the kind of instrument they will be using as professionals. When Paul Jacobs and I planned the organ for Juilliard's newest studio, our first objective was to give students the experience of playing regularly on a full-scale instrument with capabilities representative of organs they are likely to encounter after graduation. In most music schools, such opportunities are restricted to those rare times when the concert hall is not booked by other departments. The new main studio in the recently renovated Juilliard building is 35 feet by 15 feet by 20 feet high, providing a pleasing resonance. The room is used exclusively for organ department teaching and practice. Here are the four requirements that guided the organ's design:

1. A vehicle for learning many skills—not only solo repertoire. Professor Jacobs' objective is to offer intensive training in all of the skills required for any career an organist may pursue. (The Juilliard faculty includes David Enlow for church music and accompanying and David Crean for literature.) The instrument is conceived as a large organ in miniature. It has three independent manual divisions, two of them under expression, and a pedal filled with borrowed stops from each division so that independence can be achieved simply by dedicating a particular stop to the pedal and not using it on a manual.

2. Tonal variety to encourage creative registration. Despite its size,

the organ contains representatives of every major tonal category. There is a Diapason chorus on the Great, complemented by echo Diapason (Salicional) tone on the Choir, and a tapered Principal (Gemshorn) over a foundation of flute and string in the Swell. There is a stopped flute in the Great, a very small-scale and colorful chimneyed flute in the Choir, and an open flute in the Swell. True string tone is usually missing from practice instruments, but is included here, with a celeste, in the Swell. There is a color reed (Clarinet) in the Choir and a chorus reed (Flügel Horn) in the Swell, extended to 16' pitch. E. M. Skinner thought that this stop, a very small-scale capped trumpet, was the most versatile reed for a small organ, and he was right.

3. A full complement of modern playing aids to master console management. The console has all of the controls and accessories found on a large three-manual instrument. Two of these are of special value in teaching and practice—the record/playback feature and 258 combination memory levels, which provide adequate channels for all the department students.

4. Pleasing tone. I can't imagine anything less conducive to productive practice than harsh tone. Our goal was for each stop and the full ensemble to be interesting and pleasant over long periods of arduous and repetitive practice. We wanted students to have sonic encouragement while bringing a passage to technical perfection. Having the organ reflect your hard work with unyielding and shrill tone is not the best way to reward effort.

The instrument is also used to introduce students to some concepts of organ construction. It does not have the normal façade. Instead, the Great division and the two expression boxes are visible behind a decorative quarter-sawn white oak and wrought iron open-work parti-



Schoenstein organ, The Juilliard School

tion much like a traditional choir screen. The console also is made of oak with Karelian birch and Honduran mahogany. The woodwork was awarded first place in a 2009 wood industry design contest. A windchest and wind regulator have glass observation ports so action operation can be viewed. All components of the organ are easily visible and labeled.

The organ was completed along with the renovation of the building in August 2009. As it joins Juilliard's distinguished recital hall organs by Holtkamp and Kuhn and practice organs by Flentrop and Noack, we hope this teaching studio organ will be a source of inspiration to generations of talented young artists who wish to perfect the art of musicianly organ playing.

—Jack M. Bethards
Schoenstein & Co.

Three manuals, 12 voices, 12 ranks Electric-pneumatic action

GREAT (II – unenclosed)

16'	Bourdon (Pedal)	
8'	Open Diapason	61 pipes
8'	Claribel Flute (Swell)	
8'	Fernflöte	61 pipes
8'	Salicional (Choir)	
4'	Principal	61 pipes
4'	Liebllich Gedeckt (Choir)	
2'	Fifteenth	61 pipes
8'	Flügel Horn (Swell)	
8'	Clarinet (TC, Choir)	
	Great Unison Off	
	Great 4'	

SWELL (III – enclosed)

8'	Claribel Flute	61 pipes
8'	Echo Gamba	61 pipes
8'	Vox Celeste (TC)	49 pipes
4'	Gemshorn	61 pipes
16'	Bass Horn	12 pipes
8'	Flügel Horn	61 pipes
	Tremulant	
	Swell 16'	
	Swell Unison Off	
	Swell 4'	

CHOIR (I – enclosed)

16'	Salicional (TC) †	
8'	Liebllich Gedeckt	61 pipes
8'	Salicional	61 pipes
4'	Liebllich Gedeckt	12 pipes
4'	Salicet	12 pipes
2½'	Nazard (from Liebllich Gedeckt)	
2'	Fifteenth	12 pipes
8'	Clarinet (TC)	49 pipes
	Tremulant ††	
	Choir 16'	
	Choir Unison Off	
	Choir 4'	

† Prepared for later addition of 12 pipes
†† Affects Great and Choir stops

PEDAL

16'	Bourdon (ext Lieb Ged)	12 pipes
8'	Salicional (Choir)	
8'	Claribel Flute (Swell)	
8'	Liebllich Gedeckt (Choir)	
4'	Fifteenth (Great Open Diapason)	
4'	Claribel Flute (Swell)	
16'	Bass Horn (Swell)	
8'	Flügel Horn (Swell)	
4'	Clarinet (Choir)	

Note: Space prepared for later addition of 16' Salicional Choir borrow.

Couplers

Gt/Ped 8', 4'
Sw/Ped 8', 4'
Ch/Ped 8', 4'
Sw/Gt 16', 8', 4'
Ch/Gt 16', 8', 4'
Sw/Ch 16', 8', 4'

Mechanicals

Solid-state capture combination action with:
256 memory levels and lock
Programmable piston range
10 General pistons
10 General toe studs (duplicate)
5 Great pistons
5 Swell pistons
5 Choir pistons
3 Pedal toe studs
Swell to Great reversible piston
Great to Pedal reversible piston
Great to Pedal reversible toe stud
Swell to Pedal reversible piston
Swell to Pedal reversible toe stud
Full Organ reversible piston
Full Organ reversible toe lever
Record/Playback system
Adjustable bench

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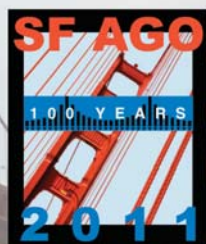
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29 MARCH

Kevin Soodsma; Park Congregational, Grand Rapids, MI 12:15 pm

30 MARCH

Brett Judson; Woolsey Hall, Yale University, New Haven, CT 12:30 pm
John Matthews, Jr.; Grace Lutheran, Columbus, IN 12 noon

31 MARCH

Carol Hawkinson, with baritone; Christ Church, Bradenton, FL 12:15 pm

1 APRIL

Karen Christianson; Trinity Church, Boston, MA 12:15 pm
Roger Kurtz; Holy Trinity Lutheran, Lancaster, PA 12:30 pm
David Enlow; Parish Church of St. Helena (Episcopal), Beaufort, SC 12 noon
John Scott, conducting St. Thomas Church (NYC) Boychoir; Christ Church, Bradenton, FL 7:30 pm
David Lamb; St. John Presbyterian, New Albany, IN 12 noon
Gerre Hancock; St. Francis in the Fields, Harrods Creek, KY 8 pm

2 APRIL

Eton College Chapel Choir, Ralph Allwood, director; All Saints, Worcester, MA 4:30 pm
Samuel Backman; Dwight Chapel, Yale University, New Haven, CT 3 pm

3 APRIL

Gail Archer; St. Anthony of Padua, New Bedford, MA 4 pm
David Briggs; All Saints, Worcester, MA 5 pm
Fauré, *Requiem*; First Congregational, Bristol, CT 3 pm
Downtown Hartford Three Choirs Festival; Center Church, Hartford, CT 3 pm
Noah Wynne-Morton; Woolsey Hall, Yale University, New Haven, CT 8 pm
Scott Dettra; Reformed Church, Poughkeepsie, NY 3 pm
Choral Evensong; Cathedral of the Incarnation, Garden City, NY 4 pm
Handel, *Messiah*, part II; St. Vincent Ferrer Church, New York, NY 3 pm
Choral Evensong; Cathedral Church of St. John the Divine, New York, NY 4 pm
William Randolph; Cathedral Church of St. John the Divine, New York, NY 5:15 pm
Roger Judd; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Jeremy Filsell; Washington National Cathedral, Washington, DC 5:15 pm
Dongho Lee; First Presbyterian, Greensboro, NC 5 pm
Harold Pysher; Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL 3:30 pm, Evensong 4 pm
Choir of St. John's College, Cambridge, England; St. Peter in Chains Cathedral, Cincinnati, OH 3 pm
Ken Cowan; First United Methodist, Jackson, MI 3 pm
Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Helen Skuggedal Reed; First Presbyterian, Evansville, IN 4:30 pm, Evensong at 5 pm
Gerre Hancock, Choral Evensong; St. Francis in the Fields, Harrods Creed, KY 5:30 pm
Concordia Chorale, with Chapel Ringers; Concordia University, Mequon, WI 3:30 pm
Aaron David Miller, with bass and oboe; Elizabeth Chapel, House of Hope Presbyterian, St. Paul, MN 4 pm**Richard Elliott**; Holy Trinity Lutheran, Akron, OH 8 pm**Roger Craft**; St. Paul's Episcopal, New Albany, IN 12 noonCathedral Chorale, Rutter: *Requiem*; Cathedral of St. John the Evangelist, Milwaukee, WI 8 pm

9 APRIL

Joshua Stafford; Trinity Church on the Green, New Haven, CT 5 pm**Thierry Escaich**, masterclass; Covenant Presbyterian, Charlotte, NC 9:30 am**David Higgs**, masterclass; Crawford Hall, UNC-School of the Arts, Winston-Salem, NC 10 am**Peter Richard Conte**; St. Norbert Abbey, De Pere, WI 2 pm

10 APRIL

Jay Zoller; First Congregational, Waterville, ME 3 pm**Jeremy David Tarrant**; All Saints, Worcester, MA 5 pm

Chanticleer; South Church, New Britain, CT 4 pm

Robert Gant; Cathedral Church of St. John the Divine, New York, NY 5:15 pm**Greg Abrahams**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Singing Boys of Pennsylvania; Grace Lutheran, Lancaster, PA 3 pm

Marko Petricic; Thomas Hall, Wilson College, Chambersburg, PA 3 pm**Jory Vinikour**, harpsichord; Shadyside Presbyterian, Pittsburgh, PA 4 pm

Evensong; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm

Mark Brombaugh; Trinity Episcopal, Solebury, PA 4 pm**Gail Archer**; St. Luke's Episcopal, Lebanon, PA 7:30 pm**Roger Judd**; Washington National Cathedral, Washington, DC 5:15 pm**Thierry Escaich**; Covenant Presbyterian, Charlotte, NC 3 pm**David Higgs**; First Baptist, Winston-Salem, NC 5 pm**Isabelle Demers**; Hyde Park Community United Methodist, Cincinnati, OH 4 pm**John Gouwens**; Memorial Chapel, Culver Academies, Culver, IN 4 pm

Gospel Choir concert; Lutheran School of Theology, Chicago, IL 4 pm

11 APRIL

Michael Lawrence; Mount Calvary Church, Baltimore, MD 7:30 pm

12 APRIL

Scott Atchison and Zachary Hemenway (Passion of the Christ: The Musical Stations of the Cross); Peachtree Road United Methodist, Atlanta, GA 7 pm**Carol McNally**; Park Congregational, Grand Rapids, MI 12:15 pm

13 APRIL

Nancianne Parrella; Church of St. Ignatius Loyola, New York, NY 7 pm

Choral concert; Church of St. Ignatius Loyola, New York, NY 8 pm

Andrew Peters; Cathedral Basilica of the Sacred Heart, Newark, NJ 12 noon

Quire Cleveland; Cathedral of St. John the Evangelist, Cleveland, OH 7:30 pm

David Lamb; First United Methodist, Columbus, IN 12 noon

14 APRIL

Bach, *St. Matthew Passion*; Trinity Church, New York, NY 7:30 pmC.P.E. Bach, *St. Matthew Passion*; Church of St. Luke in the Fields, New York, NY 8 pm**Mary Mozelle**; Christ Church, Bradenton, FL 12:15 pm**H. Ricardo Ramirez**; Nichols Concert Hall, Music Institute of Chicago, Evanston, IL 12 noon

15 APRIL

Colin Lynch; Trinity Church, Boston, MA 12:15 pmBach, *St. Matthew Passion*; Cathedral of St. John the Divine, New York, NY 7:30 pm**Karl Moyer**; Holy Trinity Lutheran, Lancaster, PA 12:30 pm**Todd Wilson**, masterclass; Community Church of Vero Beach, FL 1 pm**Todd Wilson**, Durufle, *Requiem*; Community Church of Vero Beach, FL 7:30 pm**Judith Miller**; First Presbyterian, Jeffersonville, IN 12 noon

16 APRIL

Amanda Mole; Marquand Chapel, New Haven, CT 8 pm**Gail Archer**, with Barnard-Columbia Chorus; Union Theological Seminary, New York, NY 8 pm**Thierry Escaich**; Verizon Hall, Kimmel Center, Philadelphia, PA 3 pm

The Philadelphia Singers; Church of the Holy Trinity, Philadelphia, PA 8 pm

Todd Wilson, with brass; St. Turibius Chapel, Pontifical College Josephinum, Columbus, OH 5:30 pm

17 APRIL

Bach, *St. John Passion*; Madison Avenue Presbyterian, New York, NY 3 pm**Bruce Neswick**; Cathedral Church of St. John the Divine, New York, NY 5:15 pm

Choral Evensong; Grace Church, New York, NY 4 pm
Daniel Sansone, Dupré: *Le Chemin de la Croix*; Cathedral of Mary Our Queen, Baltimore, MD 5 pm
 Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Paul Jacobs; Ball State University, Muncie, IN 4 pm
Kirsten Smith; First Presbyterian, Evansville, IN 4 pm
 Choral concert; First Presbyterian, Arlington Heights, IL 4 pm
Natalie Niskanen, Joshua Lucas, Sean Rajnic, Rachel Cott, Matthew Bartolameolli; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm
Kim Kasling, with Kantorei, Solemn Evening Prayer; Cathedral of St. Paul, St. Paul, MN 7:30 pm

18 APRIL
Frederick Teardo, Maleingreau: *Symphonie de la Passion*; St. Thomas Church Fifth Avenue, New York, NY 6:30 pm

19 APRIL
Wesley Roberts, with faculty from the School of Music; Ransdell Chapel, Campbellsville University, Campbellsville, KY 12:20 pm

20 APRIL
 Office of Tenebrae; Cathedral of the Incarnation, Garden City, NY 8 pm
Ed Bruenjes, Colin Andrews, David Lamb, Lisa Lohmeyer, John Simpson, John Matthews; First Christian Church, Columbus, IN 12 noon

21 APRIL
Michael Sponseller & Paul Cienniwa, harpsichord; First Church, Boston, MA 12:15 pm
Vera Kochanowsky, harpsichord; St. Luke Catholic Church, McLean, VA 1 pm

22 APRIL
 Lessons & Carols for Good Friday; All Saints, Worcester, MA 7:30 pm
 Handel, *Messiah*, Parts 2-3; First Church of Christ, Wethersfield, CT 4 pm
 Dubois, *Seven Last Words*; Community Church of Douglaston, Douglaston, NY 8 pm
 Fauré, *Requiem*; The Church of the Holy Trinity (Episcopal), New York, NY 12 noon
 Maunder, *Olivet to Calvary*; Grace Church, New York, NY 7 pm
 Brahms, *Ein deutsches Requiem*; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 7 pm
Gary Pope; Old Capitol United Methodist, Corydon, IN 12 noon

24 APRIL
Frederick Teardo & Kevin Kwan; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Scott Dettra; Washington National Cathedral, Washington, DC 5:15 pm

25 APRIL
John Ourensma; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

27 APRIL
Don Armitage; Old Salem Visitor Center, Winston-Salem, NC 12 noon

28 APRIL
Michael Beattie, harpsichord; First Church, Boston, MA 12:15 pm

29 APRIL
Bryan Ashley; Trinity Church, Boston, MA 12:15 pm
William Ness; First Baptist, Worcester, MA 7:30 pm
John Rose; Trinity College Chapel, Hartford, CT 7:30 pm
Andrew Sheranian; Cathedral of the Incarnation, Garden City, NY 4 pm
 Choral concert; Grace Church, New York, NY 7 pm
David Schrader, harpsichord, with chorus and instruments, Bach works; Nichols Concert Hall, Evanston, IL 7:30 pm
Isabelle Demers; Shryock Auditorium, Carbondale, IL 7:30 pm

30 APRIL
Amy Munoz; Dwight Chapel, New Haven, CT 5 pm
John Gouwens, carillon; Memorial Chapel, Culver Academies, Culver, IN 4 pm
 Alleluia Ringers; Concordia University, Mequon, WI 2 pm
 William Ferris Chorale; Madonna della Strada Chapel, Loyola University, Chicago, IL 7:30 pm

**UNITED STATES
 West of the Mississippi**

15 MARCH
Ken Cowan, with **Lisa Shihoten**, violin; First United Methodist, Warrensburg, MO 7:30 pm

17 MARCH
Dongho Lee; Ellis Recital Hall, Missouri State University, Springfield, MO 7:30 pm

18 MARCH
Philip Brisson; Grace St. Paul's Episcopal, Tucson, AZ 7:30 pm
Maxine Thévenot; Pulaski Heights United Methodist, Little Rock, AR 8 pm

20 MARCH
John Romeri, with tenor; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm
 Duruflé, *Requiem*; Second Presbyterian, St. Louis, MO 4 pm
 Choral Evensong; St. John's Cathedral, Denver, CO 3:30 pm
J. Melvin Butler & Alan de Puy, with sopranos, works of Handel; Thomsen Chapel, St. Mark's Cathedral, Seattle, WA 2 pm
 Evensong; Christ Episcopal, Tacoma, WA 5 pm
Christoph Tietze, works by Bach; St. Mary's Cathedral, San Francisco, CA 3:30 pm

23 MARCH
Ken Cowan; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm
Alison Luedecke, with Millennia Too!; Biola University, La Mirada, CA 12:30 pm

25 MARCH
Nicholas Schmelter, with friends; Church of SS. Peter and Paul, Mankato, MN 7:45 pm
Tom Trenney; First Presbyterian, St. Joseph, MO 7:30 pm

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MARCH

#1110 - **Celebrating Bach!**...in the first of three Bach-related programs this month, notable performers bring decided individuality to their interpretations and tributes.


#1111 - **Sebastian and Max**...honor the birthdays of the two greatest German exponents of the pipe organ, only two days apart: **Johann Sebastian Bach** (March 21) and **Max Reger** (March 19).

#1112 - **Bach in the Big Apple**...Paul Jacobs celebrates the reinstallation of the 1975 Kuhn pipe organ at Lincoln Center's renovated Alice Tully Hall with a performance of *Clavierübung III*. (t. 11/16/10)

#1113 - **Chicago Conventional**...performances from an American Guild of Organists gathering presented in and around the Windy City.

2011

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26 MARCH
Michael Kleinschmidt; Christ Episcopal, Tacoma, WA 7:30 pm

27 MARCH
Frederick Hohman; St. Andrew's Lutheran, Mahtomedi, MN 4 pm
Paul Jacobs; First United Methodist, St. Charles, MO 3 pm
 Durufé, *Requiem*; Ladue Chapel Presbyterian, St. Louis, MO 4 pm
Bruce Neswick; St. Paul's Cathedral, Oklahoma City, OK 5 pm
Herndon Spillman; Episcopal Church of the Epiphany, Houston, TX 5 pm
Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Christopher Houlihan; St. Margaret's Episcopal, Palm Desert, CA 5 pm

28 MARCH
 Las Cantantes; Keller Hall, University of New Mexico, Albuquerque, NM 7:30 pm

1 APRIL
Stephen Tharp, with Cathedral Choir; Cathedral of St. John, Albuquerque, NM 7 pm
Alison Luedecke, with Millennia Consort; Trinity Lutheran, Manhattan Beach, CA 12:15 pm
Robert Bates; St. Bede's Episcopal, Menlo Park, CA 7:30 pm

3 APRIL
Lawrence Archbold; Carleton College, Northfield, MN 3 pm
Stephen Hamilton, Dupré: *Le Chemin de la Croix*; Bates Recital Hall, University of Texas, Austin, TX 4 pm
Bede Parry, with flute; All Saints' Episcopal, Las Vegas, NV 7 pm, followed by Compline
 •**Robert Bates**; Grace Lutheran, Tacoma, WA 2 pm lecture, 3 pm concert
Jeannine Jordan, with visual artist, Bach and Sons; St. Paul's Episcopal, Salem, OR 4:30 pm
Hans Uwe Hielscher; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Jane Parker-Smith; Davies Symphony Hall, San Francisco, CA 6 pm

4 APRIL
Paul Jacobs; Benaroya Hall, Seattle, WA 7:30 pm
Christopher Houlihan; First Congregational, Los Angeles, CA 4 pm

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

7 APRIL
Stephen Hamilton; First United Methodist, Richardson, TX 7:30 pm

8 APRIL
 VocalEssence; St. Olaf Catholic Church, Minneapolis, MN 8 pm
John Karl Hirtzen; Church of the Incarnation, Santa Rosa, CA 6 pm

9 APRIL
 VocalEssence; St. Olaf Catholic Church, Minneapolis, MN 8 pm

10 APRIL
Marilyn Keiser; Grace and Holy Trinity Cathedral, Kansas City, MO 2 pm
Hans Uwe Hielscher; Doc Rando Hall, University of Nevada, Las Vegas, NV 7:30 pm
Ken Cowan; Segerstrom Concert Hall, Orange County Performing Arts Center, Costa Mesa, CA 7 pm

11 APRIL
Mary Preston; Meyerson Symphony Center, Dallas, TX 12:30 pm

14 APRIL
Jean Krinke; St. Barnabas Lutheran, Plymouth, MN 12:30 pm

16 APRIL
Christopher Houlihan, with Wartburg Community Symphony; Wartburg College, Waverly, IA 7:30 pm

17 APRIL
 Choral Evensong; St. John's Cathedral, Denver, CO 3:30 pm
Bruce Stevens; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm
 Bakersfield High School Choir; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Isabelle Demers; Grass Valley Seventh-day Adventist Church, Grass Valley, CA 2 pm

18 APRIL
David Goode; Edythe Bates Old Recital Hall, Rice University, Houston, TX 7 pm

19 APRIL
David Goode, Bach lecture; Edythe Bates Old Recital Hall, Rice University, Houston, TX 11 am

20 APRIL
 Tenebrae; St. John's Cathedral, Denver, CO 7 pm

Alison Luedecke, with trumpet; Pasadena Presbyterian, Pasadena, CA 12 noon

23 APRIL
Christoph Bull; Royce Hall, UCLA, Los Angeles, CA 2 pm

24 APRIL
Shinji Inagi; Holsclaw Hall, University of Arizona, Tucson, AZ 7 pm
Christoph Tietze, Widor: *Symphony No. 5*; St. Mary's Cathedral, San Francisco, CA 3:30 pm

29 APRIL
Maxine Thévenot, with soprano; Cathedral of St. John, Albuquerque, NM 7 pm
Hans Davidsson, Bach works; St. Mark's Cathedral, Seattle, WA 7:30 pm

30 APRIL
 Choir of Church of Saint-Martin-in-the-Fields; St. Mark's Episcopal Cathedral, Minneapolis, MN 7:30 pm
Lynn Trapp, with choirs, works of Britten; St. Olaf Catholic Church, Minneapolis, MN 7:30 pm

INTERNATIONAL

16 MARCH
Tim Harper; Reading Town Hall, Reading, UK 1 pm

20 MARCH
Simon Johnson; St. Paul's Cathedral, London, UK 4:45 pm
Benjamin Nicholas; Westminster Cathedral, London, UK 4:45 pm

21 MARCH
Jonathan Rennert; St. Michael's, Cornhill, London, UK 1 pm

23 MARCH
Kumi Shibusawa; Minato Mirai Hall, Yokohama, Japan 12 noon

26 MARCH
Gillian Weir, **Peter Planyavsky**, **Martin Haselböck**, **Ludger Lohmann**, **Olivier Latry**; Musikverein, Vienna, Austria 7:30 pm
Gerard Brooks; Golders Green Unitarian Chapel, London, UK
Robert Munns; Bloomsbury Central Baptist, London, UK 4 pm

27 MARCH
Daniel Cook; St. Paul's Cathedral, London, UK 4:45 pm
Martin Baker; Westminster Cathedral, London, UK 4:45 pm

28 MARCH
Gerard Brooks; St. Michael's, Cornhill, London, UK 1 pm
Jonathan Hope; Southwark Cathedral, London, UK 1:10 pm

29 MARCH
Stephanie Burgoyne & William Vandertuin; St. Paul's Anglican Cathedral, London, ON, Canada 12:15 pm

1 APRIL
Gillian Weir, with Vienna Philharmonic; Musikverein, Vienna, Austria 7:30 pm
Peter Planyavsky; Christ Church Cathedral, Victoria, BC, Canada 7:30 pm

2 APRIL
Gillian Weir, with Vienna Philharmonic; Musikverein, Vienna, Austria 5:30 pm

3 APRIL
Gillian Weir, with Vienna Philharmonic; Musikverein, Vienna, Austria 11 am

14 APRIL
Gillian Weir; Reading Town Hall, Reading, UK 7:30 pm

16 APRIL
Nathan Laube; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon

25 APRIL
Ian Tracey; Liverpool Cathedral, Liverpool, UK 11:15 am

28 APRIL
Mineko Kojima; Minato Mirai Hall, Yokohama, Japan 12 noon

30 APRIL
Gillian Weir, workshop on Bach; Oxford University, Oxford, UK 10 am


Organ Recitals

J. SCOTT BENNETT, First Baptist Church, Nashville, TN, September 12: Final (*Symphonie I*, op. 14), Vierne; *Aria*, Manz; *Toccata alla Rumba*, Planyavsky; *Variations sur un Noël*, op. 20, Dupré; *Elegy*, Thalben-Ball; *Aria*, Carter; *The 94th Psalm*, Reubke.

BYRON L. BLACKMORE, Our Savior's Lutheran Church, La Crosse, WI, September 19: *Homage to Perotin*, Roberts; *Schmücke dich, o liebe Seele*, Homilius; *Prelude and Fugue in c*, BWV 546, Bach; *Rondeau (Le coucou)*, d'Aquin; *Choral No. 3 in a*, Franck; *Élégie*, Christie; Trio (*Triptyque*), Langlais; *Final et Amen (Variations sur le thème du Pange lingua)*, Leclerc.

PHILIP CROZIER, Evangelische Stadtkirche, Schopfheim, Germany, July 24: *Choral Song and Fugue*, S.S. Wesley; *Trio in g*, BWV 584, Bach; *Prélude en mi bémol mineur*, op. 66, d'Indy; *Two Fugues*, F. 31, W.F. Bach; *Canon in b*, op. 56, no. 5, Schumann; *Sonata No. 1 in f*, op. 65, no. 1, Mendelssohn; *Miroir*, Wammes; *Récit de Tierce en taille (Gloria, Premier Livre d'Orgue)*, de Grigny; *Variations sur 'Nous chanterons pour toi, Seigneur'*, Bédard.

Sct. Nicolai Kirche, Svendborg, Denmark, August 3: *Choral Song and Fugue*, S.S. Wesley; *Trio Sonata Nr. 6 G-dur*, BWV 530, Bach; *4 Skitser*, op. 58, Schumann; *2 Fugaer*, F. 31, W.F. Bach; *Miroir*, Wammes; *Variationer over 'Nous chanterons pour toi, Seigneur'*, Bédard.

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EMMA LOU DIEMER, Bethania Lutheran Church, Solvang, CA, September 18: *Short, easy variations in all keys without any fugues and only one brief canon on Morgenstund har guld i mund*, Diemer; *Nun bitten wir*, Buxtehude; *Bright and Glorious Is the Sky*, Wood; *A Mighty Fortress Is Our God*, Diemer; *Jesu, Joy of Man's Desiring*, Bach; *Two Sonatas in C*, Scarlatti; *Bist du bei mir*, attrib. Bach; *What a Friend We Have in Jesus*, *Amazing Grace*, *I Have Decided to Follow Jesus*, Diemer; *Toccata*, Noble.

MARSHA FOXGROVER, Temple Square, Salt Lake City, UT, September 10: *Allegro (Concerto in a)*, *Prelude and Fugue in c*, Bach; *You Raise the Flute to Your Lips (Four Eclogues)*, DeLamarter; *There Is a Happy Land*, arr. Shearing; *Pageant*, Sowerby; *Adagio for Strings*, op. 11, Barber, arr. Strickland; *Timpanogos Suite for Organ*, Gates.

DAVID C. JONIES and JAY PETERSON, Sinsinawa Mound, Sinsinawa, WI, July 21: *Sonata in A*, op. 65, no. 3, *Sonata in c*, op. 65, no. 2, *Sonata in B-flat*, op. 65, no. 4, *Sonata in D*, op. 65, no. 5, *Sonata in d*, op. 65, no. 6, *Sonata in f*, op. 65, no. 1, Mendelssohn.

ROBERT HUW MORGAN, Stanford Memorial Church, Stanford, CA, September 24: *Sonata in G*, Elgar; *Benedictus Sit Deus Pater*, Preston; *Mass for Trinity Sunday*, Rhyer.

ANNA MYEONG, Coventry Cathedral, Coventry, UK, August 30: *Fantasia and Fugue on Ad nos, ad salutarem undam*, Liszt.

LARRY PALMER, organ and harpsichord, Southern Methodist University, Dallas, TX, August 30: *Dialogue in C*, Marchand; *Nocturne*, Tailleferre; *Tempo moderato (Sonata in a)*, op. 98, Rheinberger; *Vigilia*, Martinu; *A Triptych of Fugues*, Near; *Seven Innocent Dances*, Davenport; *Fugue on BACH*, op. 60, no. 3, Schumann; *Trifles*, Spring; *Toccata in e*, BWV 914, Bach.

BEDE PARRY, Trinity Church, Seattle, WA, August 25: *Kyrie, Gott heiliger Geist*, BWV 671, Bach; *Andante (Concerto No. 1 for Organ)*, op. 4, HWV 289, Handel, arr. Dupré; *Fugue in C*, BuxWV 173, Buxtehude; *Fugue in G*, BWV 577, Bach; *Noël (Esquisses Byzantines)*, Mulet; *Prelude in B (Trois Préludes et Fugues)*, op. 7, Dupré.

MARGARET PHILLIPS, University of Calgary, Calgary, AB, Canada, September 29: *Kyrie Martyrum*, Praetorius; *Unter der Linden grüne*, Sweelinck; *Fantasia*, Byrd; *Voluntary in C*, Tomkins; *5 Verses on Salve Regina*, Bull; *Komm, heiliger Geist*, BuxWV 199, Buxtehude; *Praeludium in G*, Bruhns; *Komm, heiliger Geist*, BWV 651, *Trio Sonata No. 5 in C*, BWV 529, *Prelude and Fugue in a*, BWV 543, Bach.

DAVID PICKERING, Kansas State University, Manhattan, KS, August 25: *Toccata in d*, BWV 565, Bach; *Movement II (Sketchbook II)*, Gawthrop; *The Peace* may be exchanged (*Rubrics*), Locklair; *Allegro (O Jerusalem—A Symphony for Organ)*, Gawthrop.

DAVID ROSE, MARCIA DESILETS, DOMINIC RICHARDS, KEVIN MATHIEU, and ANDREW HAGBERG, First Baptist Church, Worcester, MA, May 10: *Fantasia in G*, BWV 572, Bach; *With High Delight*, Leavitt; *Alas, and Did My Savior Bleed*, Jones; *Toccata in e*, Pachelbel; *Schönster Herr Jesu*, op. 11, Schroeder; *Carillon (Twenty-Four Free Pieces)*, Vierne; *O Sons and Daughters*, Hall; *Holiday for the Pedals*, Young; *Prelude in a*, BWV 543, Bach; *Savior of the Nations, Come*, BuxWV 211, Buxtehude; *Te Deum (Three Gregorian Paraphrases)*, Langlais.

JONATHAN RYAN, First Presbyterian Church, Little Rock, AR, August 8: *Prelude and Fugue in D*, BWV 532, Bach; *Noël: Où S'en vont ces gais bergers?*, Balbastre; *The Legend of the Mountain (Seven Pastels on the*

Lake of Constance, op. 96), Karg-Elert; *Rhapsody in c#*, op. 17, no. 3, Howells; *Pastorale and Toccata*, Conte; *Ricercare del Settimo Tuono*, Diruta; *All'Elevazione in C*, Zipoli; *Balletto in a*, Scarlatti; *Jerusalem, My Happy Home, I Love Thee, My Lord*, Shearing; *The World Awaiting the Savior (Passion Symphony)*, op. 23, Dupré.

DAVID SCHRADER, organ and fortepiano, University of Notre Dame, South Bend, IN, September 12: *Variations on an Original Theme*, op. 34, *Sonata in C*, op. 53, Beethoven; *Benedicam Domino*, Praetorius; *intabulation Scheidemann; Preludium in e*, Bruhns; *Tiento de medio registro de tiple del segundo tono*, de Arauxo; *Prelude and Fugue in D*, BWV 532, Bach.

STEPHEN A. STEELY, Sinsinawa Mound, Sinsinawa, WI, August 25: *Overture, The Rejoicing, The Peace, Bourrée, Minuet Finale (Music for the Royal Fireworks)*, Handel; *Ricercare*, Palestrina; *Gabriel's Oboe*, Morricone; *Prelude and Fugue in G*, BWV 541, Bach; *Jesu, Lover of My Soul, I Danced in the Morning, Jesus, the Very Thought of Thee*, Diemer; *Final (Organ Symphony I)*, op. 14, Vierne.

LOUISE TEMTE, with Paul Rusterholz, baritone, Shrine of Our Lady of Guadalupe, La Crosse, WI, August 22: *Prelude and Fugue in G*, BWV 541, Bach; *Organum, sacrosanctum instrumentum, tu incipies laudem Patris omnipotentis, Tu cantabis sacrificium Domini Nostri Jesu Christi, Tu implebis sanctuarium laetitiae carminis tui, Toccata (Dans la Gloire des Invalides)*, Dupré; *Hear my prayer, God is my Shepherd, I will sing new songs of gladness (Biblical Songs, Set I)*, op. 99, Dvorák; *Introduktion und Passacaglia in d*, Reger; *Tuo Organ Variations on In dulci júbilo*, Berthier; *Toccata on Nu la oss take Gud*, Hovland.

STEPHEN THARP, Eglise Saint-Sulpice, Paris, France, September 26: *Final Te Deum*, Roth; *Prélude et Fugue en mi mineur*,

op. 36, no. 1, Dupré; *Variations sur l'hymne ROUEN*, Baker; *Symphonie No. 5 en la majeur*, Vierne.

MARIJIM THOENE, with Sister Anita Smisek, OP, vocalist/reader, Sinsinawa Mound, Sinsinawa, WI, August 11: *Suite Médiévale*, Langlais; *Ave Maris Stella (Faenza Codex)*, Ave Maris Stella (*Cinq Improvisations*), Tournemire, transcr. Duruflé; *Luttes (Trois Dances, JA 120)*, Alain; *Habakkuk*, op. 434, Hovhaness.

KENT TRITTLE, Church of St. Ignatius Loyola, New York, NY, September 12: *Praeludium in e*, BuxWV 142, Buxtehude; *Hexachord Fantasy*, Sweelinck; *Sei gegrüßet, Jesu gütig*, BWV 552, Bach; *Sonata No. 3 in A*, op. 65, Mendelssohn; *Choral Fantasy on 'Hallelujah! Gott zu loben'*, op. 52, no. 3, Reger.

ANITA EGGERT WERLING, St. John's Lutheran Church, Bloomington, IL, September 19: *Répons pour le Temps de Pâques*, Demessieux; *Sonata in d*, op. 65, no. 6, Mendelssohn; *Toccata, Adagio and Fugue in C*, BWV 564, Bach; *Fanfare for Organ*, Proulx; *Wondrous Love: Variations on a Shape-Note Hymn*, Barber; *Fantaisie in A*, Franck; *Prélude et Danse fuguée*, Litaize.

THOMAS WIKMAN, Lutheran School of Theology, Chicago, IL, September 7: *Suite du Deuxième Ton*, Clérambault; *Schmücke dich, o liebe Seele*, Bach; *Introit (Gaudeamus omnes in Domino)*, *Paraphrase-Carillon (In Assumptione B.M.V.)*, Tournemire.

MARGARET WILSON, The Presbyterian Homes, Evanston, IL, September 27: *Choral-Improvisation sur le Victimae paschali*, Tournemire; *Trio Sonata No. 1 in E-flat*, BWV 525, Bach; *What a Friend We Have in Jesus! (Gospel Preludes)*, Bolcom; *Sonata No. 4 in B-flat*, op. 65, Mendelssohn.

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PUBLICATIONS/ RECORDINGS

Nine miniatures by Walter Johnston (1841–1900) are mostly short and easy to play, some sight readable. Includes *March, Adagio, Melody, Twilight, and Processional*. michaelsmusicsservice.com; 704/567-1066.

The Chicago-based Gaudete Brass Quintet (www.gaudetebrass.com) joined musical forces with organist Robert Benjamin Dobey in September 2010, to record an album featuring premieres of newly composed and newly commissioned works for organ with brass quintet. The Chicago-based quintet has quickly gained favor in chamber music circles, and the ensemble has performed at key chamber music festivals in 2009 and 2010. The ensemble recorded their album at Grace Episcopal Church, Sheboygan, Wisconsin, with Dr. Dobey at the Schoenstein organ. The location recording, made with the ultra-high-fidelity multi-channel DSD (Direct Stream Digital) format, was produced by Frederick Hohman. A spring 2011 release is planned on the Pro Organo label (www.proorgano.com).

PUBLICATIONS/ RECORDINGS

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

Wayne Leupold Editions announces new publications, including the *Clavier-Übung III* of the complete Bach organ works, and the *Anthology of Eighteenth-Century Spanish Keyboard Music*. New works include compositions by Samuel Adler, Chelsea Chen, Carson Cooman, Pamela Decker, Robin Dinda, João Wilson Faustini, Calvin Hampton, Dennis Janzer, Bálint Karosi, Rachel Laurin, Austin Lovelace, Margaret Sandresky, Larry Visser, and many others. Numerous volumes of transcriptions are available, including works by Scott Joplin, Maurice Ravel, and Gioachino Rossini. For information: 800/765-3196; www.wayneleupold.com.

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

Request a free sample issue of **The Diapason** for a student, friend, or colleague. Write to the Editor, **The Diapason**, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005; or e-mail: jbutera@sgcmail.com.

PUBLICATIONS/ RECORDINGS

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

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

The OHS Catalog is online at www.ohscatalog.org. More than 5,000 organ and theatre organ CDs, books, sheet music, DVDs and VHS videos are listed for browsing and easy ordering. Use a link for adding your address to the OHS Catalog mailing list. Organ Historical Society, Box 26811, Richmond, VA 23261. E-mail: catalog@organsociety.org.

If your company was not listed in THE DIAPASON 2011 Resource Directory, be sure to be part of the 2012 issue! Visit www.TheDiapason.com and from the left column select Supplier Login. For information, contact Joyce Robinson, 847/391-1044, jrobinson@sgcmail.com.

HARPSICORDS FOR SALE

One-manual Rutkowski and Robinette harpsichord. 8-8-8 in immaculate condition. Dark green case with red interior. Can be seen at The Church of the Holy Trinity (Episcopal), 316 East 88th Street, New York. Contact: Stephen Hamilton at 212/289-4100 ext 210.

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Available Summer, 2011. Moller Opus 11546 (1981), 3-manual, 34+ ranks. Polished zinc exposed pipes symmetrically set in wood finish casework. Chicago area. Come try it! Contact Adrienne: 847/816-1468; a.tindall@comcast.net.

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THE DIAPASON 2011 Resource Directory was mailed to all subscribers with the January 2011 issue. Additional copies are available at a cost of \$5.00 postpaid. Contact the editor, Jerome Butera, at 847/391-1045, jbutera@sgcmail.com.

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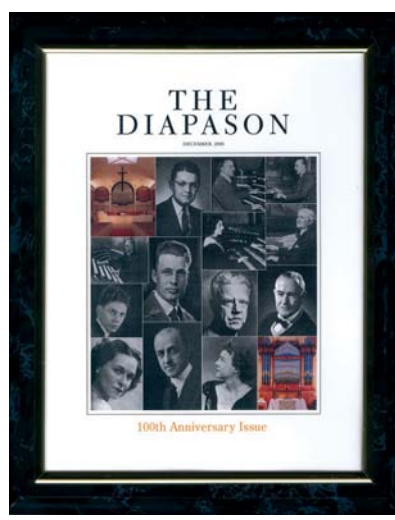
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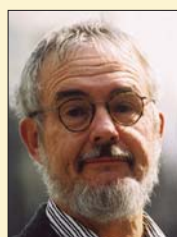
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