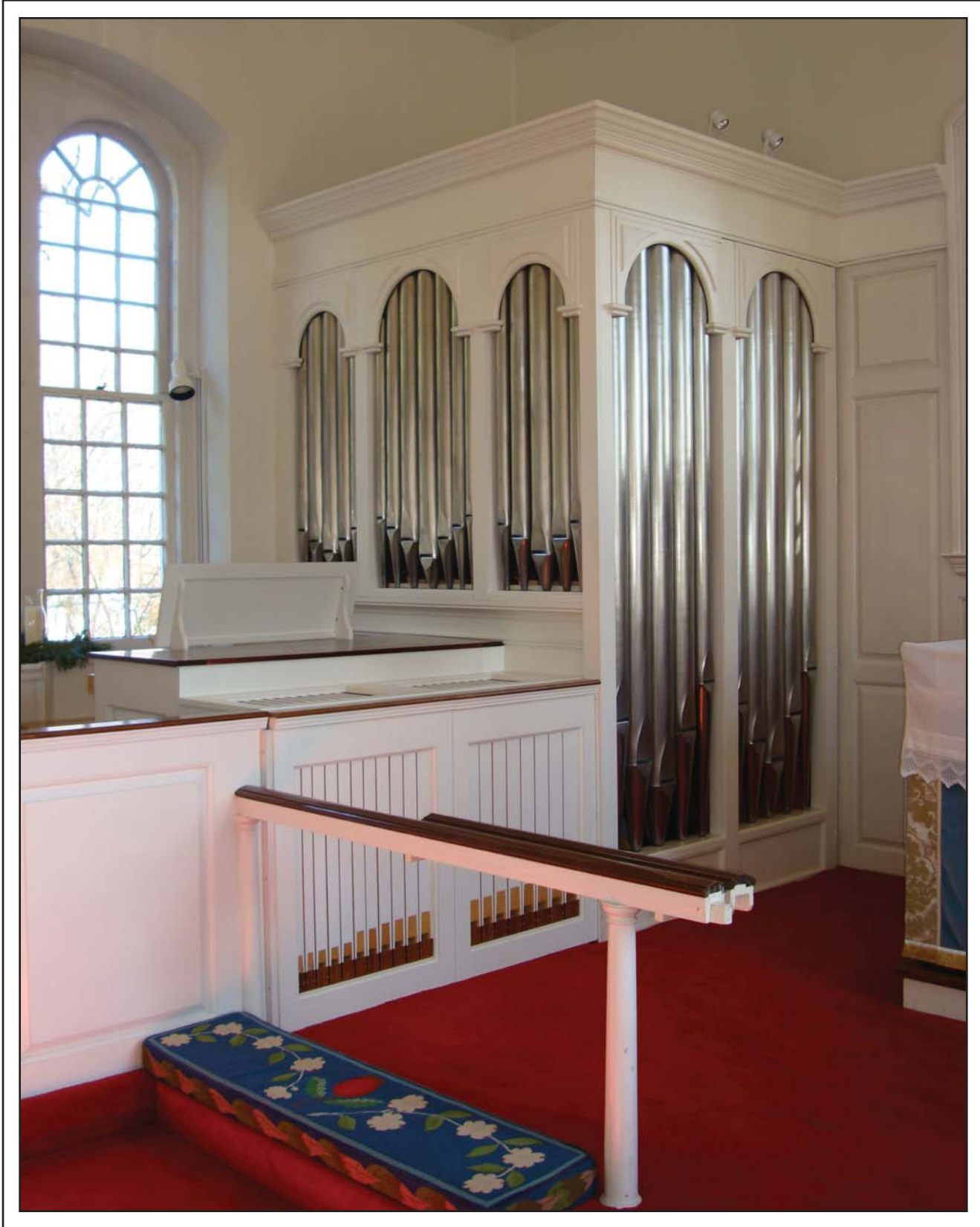


# THE DIAPASON

MARCH, 2012



All Hallows' Parish  
Davidsonville, Maryland  
Cover feature on pages 30–31



# 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*)

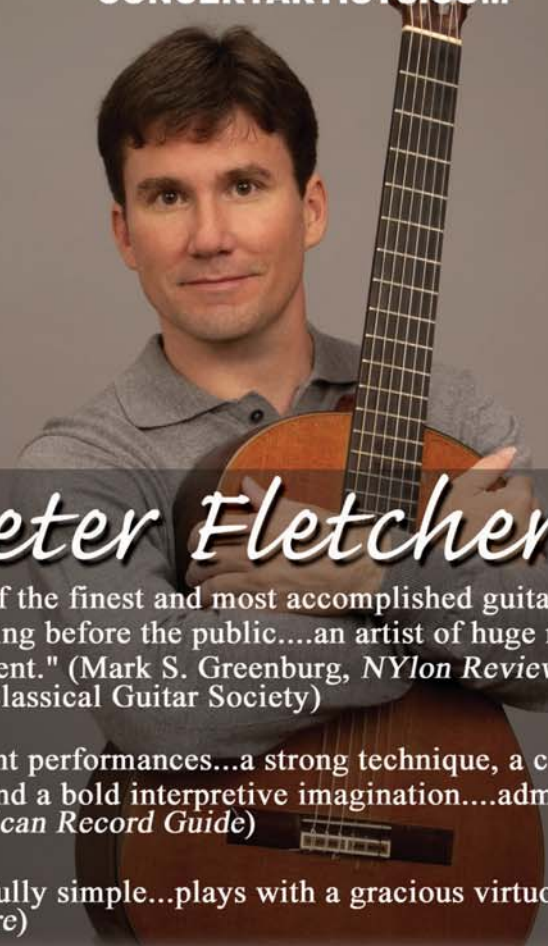
"A thrilling presentation...The entire recital reflected an intense personal involvement in each piece on the program and was enthusiastically received by a large and very receptive audience." (*The Diapason*)

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"Blissfully simple...plays with a gracious virtuosity." (*Fanfare*)



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# THE DIAPASON

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the Harpsichord, Carillon, and Church Music

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www.TheDiapason.com



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## Editor's Notebook

### In this issue

The organ and church music world was shocked and saddened by the death of Gerre Hancock on January 21. Known worldwide as one of the finest service players, choir trainers, recitalists, and of course improvisers, he is deeply missed. See his obituary in our "Nunc Dimittis" column, along with those of Charles de Wolff, Arlyn Fuerst, Alice Jordan, Gustav Leonhardt, and Kay McAbee.

Elsewhere in this issue of THE DIAPASON, John Collins gives information on composers of early organ music whose anniversaries occur this year; Robert August discusses the restoration of the Schnitger organ at Der Aa-Kerk in Groningen, the Netherlands; Bill Halsey describes organs in Lviv, Ukraine; and Frank Rippl reports on the 2011 convention of the Organ Historical Society.

In his column, John Bishop discusses municipal organs, and gives the history of the Kotschmar Organ at Portland City Hall and an update on the organ's restoration, whose 100th anniversary occurs this year. Gavin Black deals with the topic of finger substitution, and Brian Swager offers Carillon News, in addition to our regular columns of news, reviews, calendar, organ recital programs, and classified advertising.

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### Looking ahead

Articles in preparation include features on Dudley Buck's *Grand Sonata in E-flat*, historic Italian organs, the life and works of Jehan Alain, the Möller organ at Carl Schurz High School in Chicago, and much more.

### Submitting information

For routine items, such as "Here & There," "Appointments," Nunc Dimittis," "Letters to the Editor," "Organ Recitals," and "New Organs," send text as a Word document and photos as high-resolution JPG or TIFF files to me at the e-mail address below.

For Calendar listings and Classified Ads, you can submit information via our website, <www.TheDiapason.com>; contact associate editor Joyce Robinson with any questions (847/391-1044; <jrobinson@sgcmail.com>).

Feature article submissions should also be sent as Word file attachments to my e-mail address; illustrations should be sent as separate files. For inquiries about sponsoring a cover of THE DIAPASON, contact me either by phone or e-mail.

**Jerome Butera**  
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www.TheDiapason.com

## Letters to the Editor

### East Texas Pipe Organ Festival

The recent East Texas Pipe Organ Festival honored the late Roy Perry, of Kilgore, Texas (February issue, pp. 23–25). He brought together the ideas, musicians, churches, Aeolian-Skinner Organ Company, and his own fine voicing to create the best pipe organs in this area.

My husband, James C. Williams, his family, and I were privileged to work with him installing these organs, enjoying his unique personality, and his lifelong dedication to fine pipe organs.

I'm retired now and enjoying life in Laurel, Mississippi.

Nora Williams

### Last vestiges of Möller

I thank Randall Dyer for the fine and nostalgic article about M. P. Möller (January issue, pages 24–27). Our association with the firm goes way back to the 1960s when the factory was thriving under the leadership of the Daniels family. My assistant and I attended that sad auction in 1993, buying parts, tools and lumber, and filling two large U-Haul trucks. It was a 4-day "funeral" there, and it rained the entire time. Organ builders and enthusiasts from all over the world attended and all had difficulty coming to the realization that the firm (the largest pipe organ manufacturing plant in the world) had indeed financially failed. Much equipment was worn out and the roof leaked badly then, fully documenting that the company finances were extremely strained at the end of the firm's production. Yes, the auction was very poorly organized, as many lots of material such as sets of pipes were not all together, and machines and their related tools were spread out everywhere, making bidding and purchasing extremely challenging.

Specialized organ tools and equipment have an interesting way of being acquired by other firms. Here, we often use machines, tools, mandrels, and jigs we purchased from Skinner, Estey, Berkshire, Schlicker and a host of smaller firms that have closed over the past 42 years. We were shocked at the first Möller auction when a woman drove the bid sky-high for some important wooden patterns, which many organ people wanted and could have used. Later I asked her what she planned to do with them, and she replied, "They are so unique and I am an artist and will make a sculpture with them." This was amusing but angered and caused great consternation to many professional organ people.

It is wonderful news to learn that Fred Oyster has saved the final remaining remnants of Möller and their use will

continue with his fine work. I look forward to reading Mr. Petty's forthcoming book about the Möller firm's history.

Alan D. McNeely  
McNeely Organ Company  
Waterford, CT

### In the wind . . .

Thanks for publishing Leonardo Ciampa's remarks and John Bishop's comments (Letters to the Editor, January, pp. 3–4). As it happened, the prelude I played this past Sunday was, indeed, Bach's "Wir glauben all an einen Gott," the chorale prelude mentioned in Mr. Bishop's remarks. In the unlikely event that a parishioner was familiar with the tune to "Wir glauben," it's even more unlikely that he would have recognized that tune in the musical foliage in which Bach enveloped the tune.

In our Lutheran church, we do attempt to blend other styles into our musical offerings: the Chorale offered Dan Schutte's "Here I Am, Lord," which went nicely with the 1st Samuel Old Testament account of Eli and Samuel, one of the scripture readings du jour. The postlude was Mark Sedio's improvisation on "O Zion, Haste." I suspect a large number of organists who read THE DIAPASON similarly offer their parishioners a variety of music. Also, we make it a point to use at least one hymn each Sunday that is relatively modern. This past Sunday, we felt it proper to give the folks a chance to sing the hymnal setting of Schutte's "Here I Am." No one was offended by the repetition of the tune and poetry of the chorale's anthem.

We believe that adding music of a more modern genre does not require anyone to give up earlier and more traditional music. Truth to tell, we don't sing Baroque and Classical anthems so often as was once the case, but we do find that a more eclectic approach results in more friends for our music program.

THE DIAPASON is a most rewarding journal of news, opinion, and educational essays. No other publication, to my knowledge, offers the likes of John Bishop, Gavin Black, James McCray, and John Speller. Thanks, too, for Randall Dyer's account of the regrettable demise of the M. P. Möller Company. If I were able to afford only one of the publications devoted to the organ and organists, I would continue to read THE DIAPASON.

Best wishes in your work. THE DIAPASON is a valuable contribution to the culture.

David Diehl  
Jordan Lutheran Church  
Orefield, PA

## Here & There

**Christ Church**, Bradenton, Florida, continues its music series: March 1, Gregory Chestnut; 3/4, Richard Benedum (Bach, *Art of Fugue*); 3/8, Cynthia Roberts-Greene; 3/11, The Florida Voices; 3/15, Nancy Siebecker; 3/22, R. Alan Kimbrough; 3/23, Istvan Ruppert; 3/29, Michael Wittenburg. For information: <www.christchurchswfla.org>.

**Holy Trinity Lutheran Church**, Lancaster, Pennsylvania, presents its Friday noonday recitals: March 2, Gary Garletts; 3/9, Larry Hershey; 3/16, John Huber; 3/23, Patricia Bleecker; and 3/30, Peter Brown. For information: <www.trinitylanaster.org>.

**The Cathedral of the Incarnation**, Garden City, New York, continues its music events: March 4, Choral Evensong for Lent; 3/25, Kathy Meloan; April 29, Ryan Jackson; May 6, Choral Evensong for Easter; June 15, Choir of St. John's Cathedral, Albuquerque; July 17, Choir of Selwyn College, Cambridge, UK. For information: <incarnationgc.org>.

**Madison Avenue Presbyterian Church**, New York City, March 4, Trio Cavatina; 3/18, pianist Gila Goldstein; April 1, choral concert, works by Leighton, Tallis, and Whitacre; 4/15, Montclair State University Singers and Vocal Accord; 4/29, violin and piano; May 6, Andrew Henderson, with harp; 5/20, Saint Andrew Chorale. For information: 212/288-8920; <www.mapc.com>.

**Fourth Presbyterian Church**, Chicago, continues its music series: March 4, Aaron David Miller, improvisation recital; 3/18, Chicago Chamber Orchestra; 3/30, John W.W. Sherer; April 6, James Macmillan, *Seven Last Words from the Cross*; 4/15, John W.W. Sherer, Titanic commemoration concert. For information: <www.fourthchurch.org>.

**St. Thomas Church Fifth Avenue**, New York City, continues its Sunday afternoon organ recital series at 5:15 pm: March 4, Domenico Severin; 3/11, John Gundersen; 3/18, David Baskeyfield; 3/25, Alexander Finch; April 8 (2:30



pm), Frederick Teardo and Kevin Kwan; 4/15, Paul Bowen; 4/22, Craig Williams; 4/29, John Scott; May 6, Elke Völker; 5/13, Elmo Cosentini; May 20, James Metzler. For information: <www.saintthomaschurch.org>.

**The Cathedral Church of the Advent**, Birmingham, Alabama, continues its music series: March 4, Choral Evensong; 3/25, Stephen G. Schaeffer; April 27, Broadway cabaret; May 6, choral concert. For information: 205/226-3505; <www.adventbirmingham.org>.

**St. Mary's Cathedral**, San Francisco, continues its recital series on Sundays at 3:30 pm: March 4, California Baroque Ensemble; 3/11, Matthew Walsh; 3/18, Marc Cerisier; 3/25, Robert Gurney; April 1, Lorraine Miller; 4/8, Ulrike Northoff; 4/15, Martin Setchell; 4/22, Timothy Zerlang; 4/29, Lenore Alford. For information: 415/567-2020 x213; <www.stmarycathedralsf.org>.

**Christ Church**, Grosse Pointe Farms, Michigan, continues its music series: March 4, Evensong; 3/18, Evensong; April 1, Evensong; 4/6, Bach, *St. Matthew Passion*; May 20, Gryphon Trio, with Christ Church Schola; June 2, Evensong; 6/10, Evensong; 6/24, Langsford Men's Chorus. For information: <www.christchurchgp.org>.

**Camp Hill Presbyterian Church**, Camp Hill, Pennsylvania, continues its music series: March 7, Beth Palmer; April 4, Donald Golden. For further information: 717/737-0488; <www.thechpc.org>.

**Trinity Episcopal Cathedral**, Cleveland, Ohio, continues its brownbag concerts: March 7, John Perrine, saxophone; 3/14, Doug Wood, guitar with bass; 3/21, Elizabeth DeMio, piano; 3/28, Matt Allen, cello, Elizabeth DeMio, piano; April 11, Case Collegium Musicum and Baroque ensembles; 4/18, CSU Concert Band; 4/25, CSU Chamber Choir; May 2, Oberlin Collegium Musicum; 5/9, Todd Wilson, with Michael Sachs, trumpet; 5/16, Kenny Davis Jazz Quartet; 5/23, Trinity Chamber Orchestra. For information: <trinitycleveland.org>.

**The William Ferris Chorale** continues its 40th season: Chicago premiere of Gabriel Jackson's *Requiem* and world premiere of a new work by Paul French, March 10, Madonna della Strada Chapel, Chicago, and 3/11, Emmanuel Episcopal Church, La Grange; world premiere of William Ferris's *Te Deum* and works by Widor, Delius, Sowerby, Poulenc, Mathias, and Hoiby, April 28, Madonna

della Strada Chapel, and 4/29, Emmanuel Episcopal Church. For information: 773/508-2940; <www.williamferrischorale.org>.

**Brevard-Davidson River Presbyterian Church**, Brevard, North Carolina, continues its music events: March 11, hymn festival service; 3/19, "Happy Birthday, Bach" concert; April 17, Renaissance Early Music Ensemble; May 18-20, choral workshop weekend. For information, contact Charlie Steele at 828/884-2645; <bdrpc.org>.

**The Cathedral of St. Paul**, St. Paul, Minnesota, presents "Strings, Pipes and A Glorious Tenor II" March 11 at 2:30 pm. The program features tenor cantor Nicholas Chalmers, associate director of sacred music Lawrence Lawyer, portable organ, Cathedral Chamber Orchestra artistic advisors Michal and Elizabeth Sobieski, violins, and Laura Handler, principal cellist of the Lyra Baroque Orchestra, in works by Buxtehude, Corelli, Bach, Langlais, Poulenc, and Gounod. For information: <www.cathedralheritagefoundation.org>.

**Trinity Episcopal Church**, Santa Barbara, California, continues its music series: March 11, Bach birthday bash; April 15, Ekaterina Gotsdiner-McMahon; 4/29, Kirkin' o' tartans; May 20, young artists; June 17, musical fireworks. For information: <www.trinitysb.org>.



Farrand & Votey organ, Campbellsville University

**Campbellsville University**, Campbellsville, Kentucky, continues its fourth annual organ recital series, featuring the Farrand & Votey pipe organ in Rans-

dell Chapel [See the article, "Farrand & Votey Organ Installed in Ransdell Chapel," by Wesley Roberts, THE DIAPASON, September 2009]; March 13, Maria LeRose; April 17, Wesley Roberts. For information: Dr. Wesley Roberts, 270/789-5287; <mwroberts@campbellsville.edu>; <www.campbellsville.edu>.

**Reading Town Hall (UK)** continues its series of lunchtime concerts: March 14, Daniel Cook; May 16, Jill York. The celebrity series: April 26, Jane Parker-Smith. For information: <www.readingarts.com>.



McDaniel College Aeolian-Skinner

**McDaniel College**, Westminster, Maryland, continues the series of dedication concerts celebrating the renovation of its Aeolian-Skinner organ: March 18, Ted Dix, with brass; April 28, alumni recital. For information: 410/857-2552.

**Duke University Chapel**, Durham, North Carolina, concludes its 2011-12 organ recital series on Sunday, March 18 at 5 pm with a program by Robert Parkins. For information: <www.chapel.duke.edu/organs/organseries.html>.

**First Congregational Church**, Los Angeles, continues its music series Sundays at 3 pm: March 18, Nathan Laube; June 3, Janette Fishell. In addition, there is a free midday organ concert every Thursday (except Thanksgiving) at 12:10 pm. For information: 213/355-5241; <jhombaker@fccla.org>.

**Our Lady, Queen of the Most Holy Rosary Cathedral**, Toledo, Ohio, continues its music series: March 25, Mozart, *Requiem*; April 15, Toledo Symphony Orchestra. For information: <www.toledodiocese.org>.

**St. Peter in Chains Cathedral**, Cincinnati, Ohio, continues its Great Music in a Great Space Concerts: March 28 (7:30 pm), Tallis Scholars; April 4 (7:30 pm), Ancient Office of Tenebrae. For information: Anthony J. DiCello, cathedral music director, 513/421-2222; <www.stpeterinchainscathedral.org>.

**Old Salem Visitor Center**, Winston-Salem, North Carolina, continues the recital series on its Tannenberg organ: April 4, University of North Carolina



Old Salem Tannenberg

School of the Arts students; 4/11, East Carolina University students; 4/18, Pamela Kane; 4/25, Andrew Scanlon. For information: 336/779-6146; <scarpenter@oldsalem.org>; <www.oldsalem.org>.

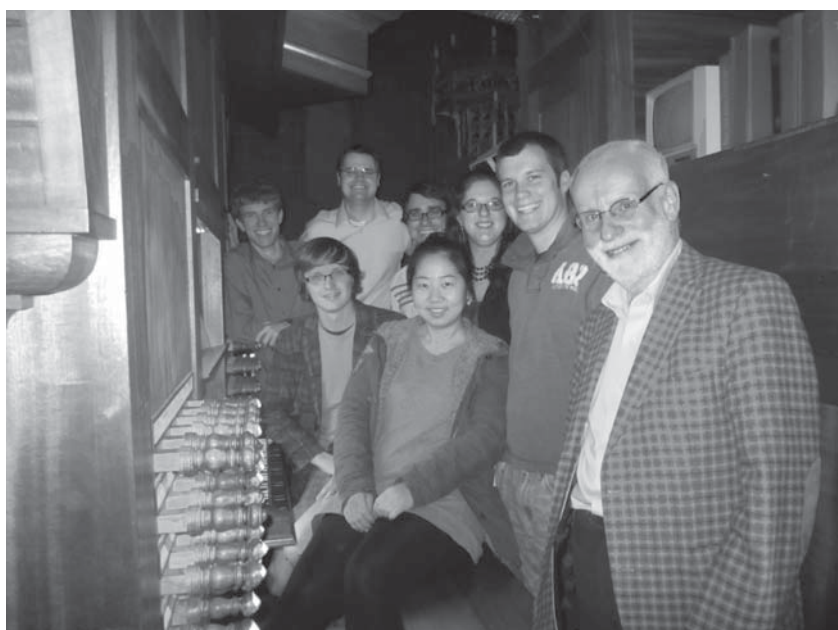
**First United Methodist Church**, Shreveport, Louisiana, continues its music series: April 6, Rutter, *Requiem*; 4/29, E. Ray Peebles and Bryan Bierbaum (organ duet). For information: 318/429-6887; <fumcshreveport.org>.

In celebration of the 150th anniversary of the Cavallé-Coll organ at **Saint-Sulpice**, Paris, France, there will be an organ tour of Paris and an organ class with Daniel Roth April 11-15; and on April 29, concerts by Kurt Lueders, Jean-Pierre Leguay, Yves Castagnet, Sophie-Véronique Cauchefer-Choplin, and Daniel Roth. For information: <www.ORGANpromotion.org>.

Celebrating its 1938 founding, the **Greater Kansas City Chapter** of the American Guild of Organists announces a 75th Anniversary Organ Composition Competition. The inaugural performance will be by a nationally recognized performing artist in spring 2013 on a significant organ in the Greater Kansas City area. The single winning prize of \$1,000 will be presented immediately following the public premiere of the music. Travel compensation up to \$600 will be added to the prize award.

The chapter requests celebratory solo music suitable for most two, three, and four-manual organs. Suggested duration is five to eight minutes. Technical requirements should be moderately easy to medium difficult. The goal is original new music of strong audience appeal and performer interest, playable by most organists, to become part of the standard repertoire. The entry fee is \$10.00 for one work or \$15.00 for two works.

► page 6



Seated: Justin Miller and Hye Ji Hwang; standing (L to R): James Hopkins, Scott Hayes, Michael Schaner, Paula Maust, Kyle Ballantine, and Ton Koopman

**Students of Todd Wilson** at the Cleveland Institute of Music took part in a masterclass with Dutch keyboardist and conductor **Ton Koopman** on November 15, 2011. The class took place on the three-manual, 1977 Flentrop organ

at Cleveland's Trinity Episcopal Cathedral, where Wilson is director of music and worship. Koopman was in Cleveland as part of a multi-year stint as a guest conductor and artist-in-residence with the Cleveland Orchestra.



Houston Chamber Choir

**The Houston Chamber Choir** continues its 16th season: March 24, *A Dome of Many-Coloured Glass*—music of Brahms, David Ashley White, and Dominick DiOrto, the Church of St. John the Divine, Houston (repeated March 25

at St. Mark's Episcopal Church, Beaumont); May 19, music of Leonard Bernstein, the Church of St. John the Divine. For information: 713/224-5566; <www.houstonchamberchoir.org>.





**Colin Andrews**  
*Adjunct Organ Professor*  
Indiana University



**Cristina Garcia Banegas**  
*Organist/Conductor/Lecturer*  
Montevideo, Uruguay



**Adam J. Brakel**  
*Organist*  
St. Petersburg, Florida



**Emanuele Cardi**  
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**Sophie-Véronique Cauchefer-Choplin**  
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**Ann Marie Rigler**  
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**Brennan Szafron**  
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**Marina Tchekbourkina**  
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Composer identity must not appear on the musical manuscript. Entry forms identifying the title of the work and the composer must accompany each submitted score. Deadline for receiving entries is July 30, 2012. For information: <[www.kcago.com/competition75](http://www.kcago.com/competition75)>.

**The Association des Amis des Orgues de la Cathédrale et de l'Eglise Saint-Taurin** (AMORCE) in Evreux, France, held its Prix Guillaume Costeley composition competition on October 11, 2011, in Evreux Cathedral. Works were performed by the Ludus Modalis ensemble, directed by Bruno Boterf, with organists Pascalé Rouet, Thomas Ospital, and Pierre Queval. The jury, headed by Jean Pierre Lequay, with Alain Mabit, Pascale Rouet, Bruno Boterf, and Nicole Corti, determined that none of the submitted works exhibited the qualities necessary for a first prize. Second prize was awarded to Stefano Bonilauri, for *Ascolta l'Aurora*, and third prize to Grégoire Rolland, for *Audite Caeli*. Grégoire Rolland was also awarded the audience prize. For information, and to hear extracts from the winning compositions: <<http://orgues.evreux.free.fr/>>.

**The Royal School of Church Music** (RSCM) annual Dr. Harold Smart Composition Competition has been won by David Manners for his hymn entitled *Llangarron*. The competition's genre this year was hymnody to mark the 150th anniversary of the publication of the first edition of the hymnbook *Hymns Ancient and Modern*. Bishop Timothy Dudley-Smith wrote a new text especially for the competition, "How shall we sing salvation's song."

David Manners is a singer, singing teacher, and lay clerk in the choir of St. George's Chapel, Windsor Castle. He has composed some liturgical pieces that are used by the choir at St. George's Chapel. Manners received a prize of £500, and his hymn was sung in a service at St. Paul's Cathedral on October 24 to celebrate the anniversary of *Hymns Ancient and Modern*. The full text of the hymn and more information about the competition can be found on the RSCM website, <[www.rscm.com/haroldsmart](http://www.rscm.com/haroldsmart)>.

**The German-Danish Organ Week** took place November 2-9, 2011, in the German-Danish border country between Flensburg and Lübeck. The schedule included courses and recitals with Bine Bryndorf and Daniel Roth, a Denmark organ tour, and a day of study in Flensburg, baroque organ music on historic organs, and symphonic modern organ music on the new Woehl organ of St. Nikolai in Flensburg.

Venues included the church of the former Cistercian monastery of Lögum, home to a Marcussen organ dating from 1923/1969, and the Nikolai Church in Flensburg, containing a Renaissance organ screen. Behind the screen are located two linked organ installations, one of them a baroque instrument modeled on Arp Schnitger's work, the other a modern, symphonic organ.

## Appointments



Frederick Bahr

**Fredrick Bahr** has been appointed tonal director for Patrick J. Murphy & Associates, Stowe, Pennsylvania, leaving a similar position with Kegg Pipe Organ Builders in Ohio. In addition to his duties in helping to refine the tonal direction of Patrick J. Murphy & Associates, he will be doing associate engineering and CAD drawing, assisting in service and tuning work, and collaborating with Patrick Murphy in creative writing and artistic direction.

Bahr is an active member of the American Guild of Organists and is currently President of the American Institute of Organbuilders (AIO). He has been privileged to lecture and give organ demonstrations at several AIO conventions, and was the primary author of "Guidelines for Organ Demonstrations," a document that continues in use today. A number of his articles have been published in *The Journal of American Organbuilding*, *THE DIAPASON*, and *The American Organist*.

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## Here & There

**Gail Archer** is presenting "An American Idyll"—a five-concert series featuring American music at various locations in New York City. Performing organ music by 20th- and 21st-century American composers, Archer will premiere two commissioned works: preludes on *He Leadeth me! O Blessed Tho't! Be Thou My Vision*, and *Eternal Father, Strong to Save* by Columbia alumnus Hayes Biggs; and a new work by Pulitzer-prize finalist and Vassar College professor Harold



Gail Archer

Meltzer. Known for championing contemporary organ music by female composers, Archer will also feature works by Joan Tower, Judith Lang Zaimont, Pamela Decker, Claire Shore, Libby Larsen, Emma Lou Diemer, and Kim D. Sherman. The schedule: January 25, St. Paul's Chapel at Columbia University; February 11, St. Agnes Catholic Church; March 23, St. Francis Xavier Church; April 27, Rutgers Presbyterian Church; May 23, Central Synagogue.

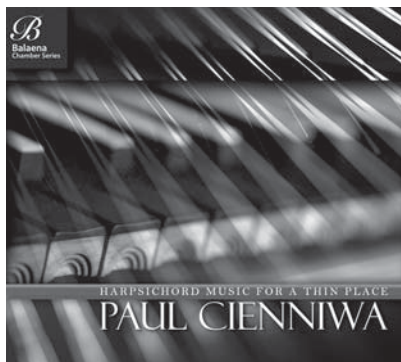
Gail Archer has presented recital series honoring composer anniversaries in New York City: Liszt, Bach, Mendelssohn, and Messiaen. Her recordings include *Franz Liszt: A Hungarian Rhapsody*; *Bach, the Transcendent Genius*; *An American Idyll*; *A Mystic in the Making* on Meyer-Media LLC, and *The Orpheus of Amsterdam: Sweelinck and his Pupils* on CALA Records, London.

Archer is college organist at Vassar College, and director of the music program at Barnard College, Columbia University, where she conducts the Barnard-Columbia Chorus. She serves as director of the artist and young organ artist recitals at NYC's historic Central Synagogue. For information:

<[www.gailarcher.com](http://www.gailarcher.com)>.



Paul Cienniwa



Paul Cienniwa CD, *Harpischord Music for a Thin Place*

Harpischordist **Paul Cienniwa** has released a new CD, *Harpischord Music for a Thin Place*, on the Whaling City Sound label. The CD focuses on some

of the slower repertoire for harpsichord in an attempt to bring the listener to the threshold between the ordinary and the spiritual—a "thin place." Included on the recording are works by Bach, Byrd, Couperin, Forqueray, Froberger, Rameau, and Sweelinck, among others. For more information: <[www.paulcienniwa.com](http://www.paulcienniwa.com)>.



Jeremy Filsell, pianist, and Nigel Potts, organist

**Jeremy Filsell**, pianist, and **Nigel Potts**, organist, offer a duo concert program featuring Rachmaninov's *Piano Concerto No. 2 in C Minor* (as can be heard on YouTube). The concert, with Potts performing his orchestral reduction on the organ, also includes piano and organ music by York Bowen (1884-1961), who was known as 'the English Rachmaninov'. Pictured at Cathedral Basilica of the Sacred Heart, Newark, New Jersey, Jeremy Filsell and Nigel Potts premiered this concerto arrangement at Christ & St. Stephen's Church in New York City in 2011, and will be performing the same across North America in 2012 and 2013. Jeremy Filsell and Nigel Potts are represented by Phillip Truckenbrod Concert Artists.

**Beverly Jerold** has published the following articles related to performance: "Eighteenth-Century Stringed Keyboard Instruments from a Performance Perspective," *Ad Parnassum* 9 (April 2011), 75-100. Findings include a very stiff keyboard action for harpsichords, clavichords, and some pianos, and considerably more volume than thought today.

"The Bach/Scheibe Controversy: New Documentation," *BACH, Journal of the Riemenschneider Bach Institute* 42/1 (2011), 1-45. Corrects misconceptions about the controversy and demonstrates that the anonymous criticism in Scheibe's journal concerned not the quality of Bach's church music, but its overwhelming difficulty for singers and instrumentalists.

"The French Time Devices Revisited," *Dutch Journal of Music Theory* 15/3 (Nov. 2010), 169-189. A new source, which solves the mystery of the disparate tempo numbers derived from early time-measuring devices, indicates that tempos were much more moderate than ours.

"What Handel's Casting Reveals About Singers of the Time," *Göttinger Händel-Beiträge* 13 (2010), 141-163.

**Dan Locklair's** *Rubrics* was performed by David Ball on January 25 in the Juilliard School's Paul Hall, as part of the organ department's annual recital. *Rubrics* is a liturgical suite in five movements, inspired by the instructions (rubrics) in the *Book of Common Prayer*. The program also included works by Frank Bridge, Marcel Dupré, Edward Elgar, Paul Hindemith, André Isoir, Max Reger, and Louis Vierne.

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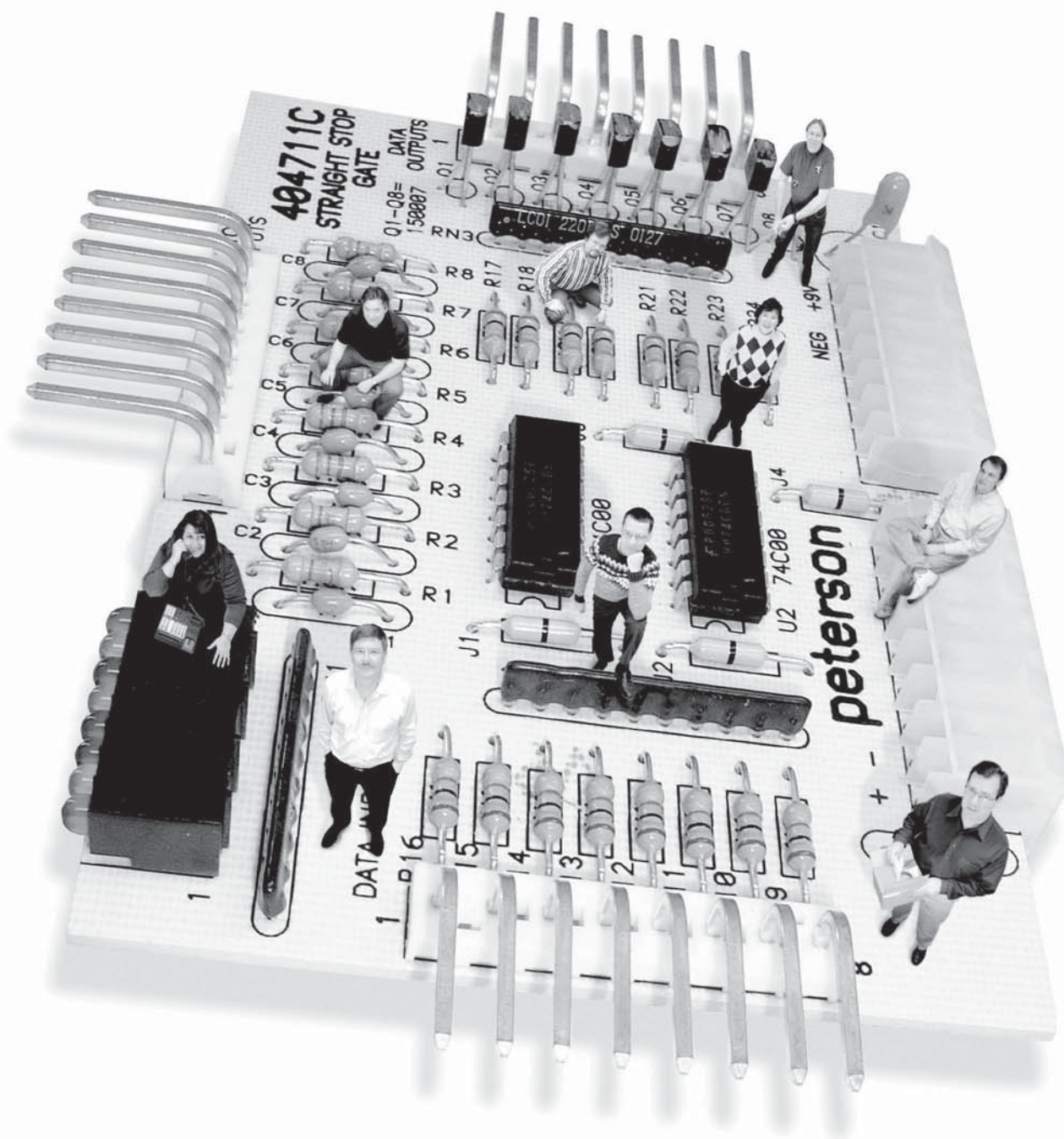
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Performers were David Ball, Michael Hey, Colin MacKnight, Griffin McMahon, Raymond Nagem, Benjamin Sheen, Janet Yieh, and Gregory Zelek. All of them are organ students of Paul Jacobs, chair of Juilliard's Organ Department.



Margaret Phillips

**Margaret Phillips** is featured on a new recording, Volume VI in her series of Bach organ works on the Regent label (REGCD307). Recorded on the 1738 Christian Müller organ at St. Bavo, Haarlem, and the 2004 Bernard Aubertin organ at St. Louis-en-l'Île, Paris, the two-CD set includes preludes and fugues in E minor (BWV 548), B minor (544), G major (550), concertos in C major (595) and D minor (596), trio sonatas in G major (530) and E-flat major (525), fugues in C minor (574) and G major (577), the *Fantasia and Fugue in G Minor* (542), *Toccata in E Major* (566), and many chorale settings. For information: <www.regentrecords.com>.



Thomas Trotter

**Thomas Trotter** is featured on a new DVD recording, *The Town Hall Tradition—Virtuoso Organ Showpieces from Town Hall, Birmingham*, on the Regent label (REGDVD001). The package includes a video of the program and an audio CD, and features works by Hollins, Thalben-Ball, Ketèlbey, Coates, Anderson, Wagner, Tchaikovsky, Lemare, and Trotter. For information: <www.regentrecords.com>.



Carol Williams

**Carol Williams** has released the first video about the Disney Hall organ in Los Angeles: *TourBus goes to Disney Hall*, the seventh DVD in the TourBus series. The DVD tells the story of the organ, and features interviews with Frank Gehry, the architect of the hall and organ, and Fred Swann, who played the inaugural concert of the organ. In addition, Manuel Rosales leads a crawl into the organ and shows the mechanical advances of the instrument. Phil Smith, the organ conservator, demonstrates the instrument, and Carol Williams performs on both consoles music by Bach, Rimsky-Korsakov, Marchand, Kleive, and two of her own compositions. Aerial scenes of the exterior of the building are also included. More details can be found at <www.melcot.com>.

## Nunc Dimittis



Charles de Wolff

Dutch organist and conductor **Charles de Wolff** died on November 23, 2011 in Zwolle, the Netherlands, following complications from a fall in his home in Vierhouten. He was born on June 19, 1932 in Onstwedde near Stadskanaal in the Dutch province Groningen, where his father was a minister of the Dutch Reformed church.

De Wolff studied piano, organ, and music theory at the Utrecht Conservatory. When his organ teacher George Stain 'moved' to the Amsterdam Con-

servatory, de Wolff followed his teacher to the Dutch capital, later continuing his studies with Anthon van der Horst. Van der Horst—whose students had also included Piet Kee, Albert de Klerk, and Bernard Bartelink—was perhaps the most influential Dutch organist of the twentieth century and also an important composer and conductor, especially known for his annual performances of Bach's *St. Matthew Passion* with the Dutch Bach Society.

After completing his studies in Amsterdam in 1954 with the *Prix d'Excellence* (the highest distinction possible), de Wolff continued his studies, on van der Horst's suggestion, with Jeanne Demessieux in Paris. From her, de Wolff learned to 'only accept one's very best', as he said in an interview in 2008. Demessieux inspired de Wolff to go hear Olivier Messiaen at the Ste-Trinité on Sundays. Along with Bach, the music of Messiaen became a constant in de Wolff's career. In 1965, he won the Dutch Gaudeamus competition for contemporary music with a performance of Messiaen's *Livre d'orgue*.

That same year van der Horst died, leaving 'his' Bach Society in the hands of de Wolff, who had already gained significant experience as a conductor following studies with Franco Ferrara and Albert Wolf. A year later, de Wolff was appointed music director of the Noordelijk Filharmonisch Orkest, based in the city of Groningen in the north of the Netherlands. De Wolff would stay with the orchestra for a quarter century. In Groningen, he also led the choral society Toonkunstkoor Bekker (1961–1989).

A difference of opinion about artistic matters between the Bach Society and its conductor in 1983 led to de Wolff's leaving and the vast majority of the semi-professional choir following him. De Wolff and his choir continued their annual *St. Matthew Passion* performances—as well as their regular performances of Bach's other major choral works—elsewhere as 'Holland Bach Choir', while the Bach Society started a new, smaller choir and an orchestra with period instruments. De Wolff stayed with 'his' Bach Choir until 1998, returning briefly a few years later.

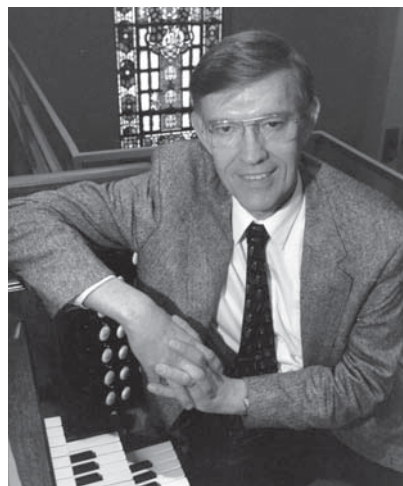
As an organist, de Wolff was strongly associated with the Schmitger organ (1721) at Zwolle. One of the first of the large Dutch city organs to be restored with historic awareness (Flentrop 1954), the organ was regarded very highly by organists at home and abroad, especially in the 1950s and '60s. The instrument was very dear to de Wolff, not only for the music of Bach, but also for Reger, Messiaen, and other contemporary organ music, much of which he premiered in Zwolle. A minor stroke forced him to give up organ playing in 2005.

Although a thoroughly passionate and in many ways single-minded musician—who could easily practice for eight hours a day and study orchestral scores in the evening—he was also a down-to-earth person, who enjoyed playing bridge with friends, driving large classic cars, and was never able to give up smoking. Seemingly secular on the outside, he always kept a connection with the Reformed Church and in later years played for weekly services, assisted by his son Franco, a geriatricist.

After a simple ceremony, de Wolff was buried in Enschede on November 28, 2011.

—Dr. Jan-Piet Knijff, FAGO

**Arlyn F. Fuerst** died December 26, 2011 in Fitchburg, Wisconsin at age 69 from CLL (chronic lymphocytic leukemia), with which he lived since 2001. Born on May 25, 1942 in Holdrege, Nebraska, he received a Bachelor of Music degree in church music at Wartburg College in 1963 and Master of Music degree



Arlyn F. Fuerst

in church music and organ from the University of Michigan in 1964. In 1971 he received a Lutheran World Federation scholarship and was granted a leave of absence from his position at Trinity Lutheran Church for further studies at the Musikhochschule in Lübeck, Germany and the University of Iowa. His teachers included Warren Schmidt, Robert Glasgow, Uwe Röhl, Kurt Thomas, and Gerhard Krapf.

Fuerst was minister of music at Trinity Lutheran Church (ELCA) in Madison, Wisconsin, from 1964 to 2006. He organized and directed an annual Renaissance Festival for Advent and Christmas on the First Sunday of Advent for 25 years from 1977–2001. The Trinity Choir toured Europe under his leadership in 1979, 1986, and 1996. He represented the city of Madison together with musicians from Trinity at the Madison Fair in Freiburg, Germany in 1994. He taught as a presenter from 1974–88 for the University of Wisconsin Music Extension Series, and from 1979 to 1988 as a presenter for the UW Series on Church Music on the Statewide Communication Network. Arlyn F. Fuerst is survived by his wife, Carolyn Fuerst née Wulff, three sons, nine grandchildren, and a brother and a sister.



Gerre Edward Hancock  
February 21, 1934–January 21, 2012

**Gerre Hancock**, one of America's most highly acclaimed concert organists and choral directors, passed away peacefully on January 21, surrounded by his family, in Austin, Texas. The cause was coronary artery disease. A gifted artist, teacher, and composer, he was considered by many to be a giant figure in twentieth to twenty-first century American sacred music. He was known not only for his artistry, but also for his energy, optimism, and love



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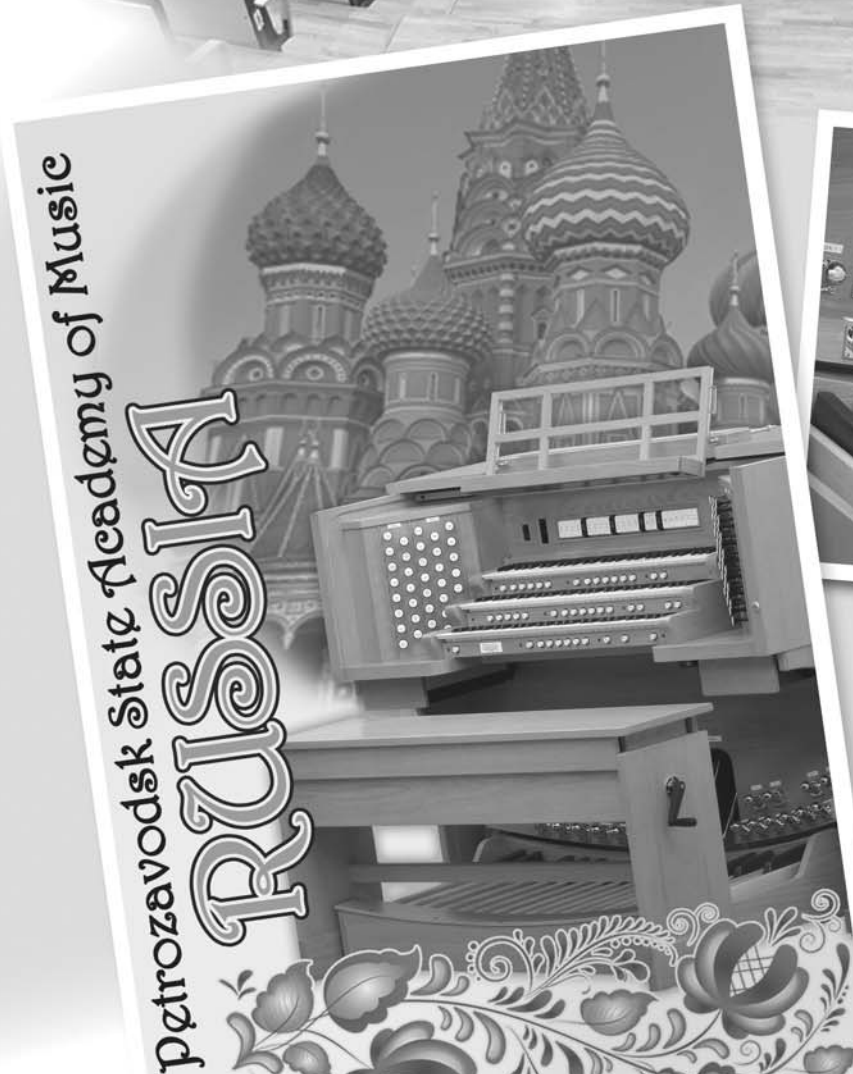


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of the people he taught and for whom he performed.

At the time of his death, Dr. Hancock was Professor of Organ and Sacred Music at the University of Texas at Austin, where he taught along with his wife of fifty years, Dr. Judith Hancock. Prior to this appointment in 2004, he held the position of Organist and Master of the Choristers at St. Thomas Church Fifth Avenue in New York City, where for over thirty years he set a new standard for church music in America. Previous to his time at St. Thomas, he held positions as organist and choirmaster of Christ Church Cathedral in Cincinnati, where he also served on the artist faculty of the College-Conservatory of Music, University of Cincinnati, and as assistant organist at St. Bartholomew's Church, New York City.

A native of Lubbock, Texas, Gerre Hancock began to hone his legendary skills as a child, taking piano and organ lessons in Lubbock and playing in a local church. He went on to study at the University of Texas at Austin, where he received his Bachelor of Music degree, and from there to Union Theological Seminary in New York for his Master of Sacred Music degree, from which he received the Unitas Distinguished Alumnus Award. A recipient of a Rotary Foundation Fellowship, he continued his study in Paris, during which time he was a finalist at the Munich International Music Competitions. His organ study was with E. William Doty, Robert Baker, Jean Langlais, Nadia Boulanger, and Marie-Claire Alain.

A Fellow of the American Guild of Organists, Dr. Hancock was a member of its national council, and was a founder and past president of the Association of Anglican Musicians. As a noted teacher, he served on the faculties of the Juilliard School, the Institute of Sacred Music of Yale University, and the Eastman School of Music.

Dr. Hancock was appointed a Fellow of the Royal School of Church Music in 1981 and of the Royal College of Organists in 1995. He received honorary Doctor of Music degrees from Nashotah House Seminary, the University of the South at Sewanee, Tennessee, and from Westminster Choir College in Princeton New Jersey. In 2004 he was awarded the Doctor of Divinity degree (Honoris causa) from the General Theological Seminary in New York, and was presented with the Medal of the Cross of St. Augustine by the Archbishop of Canterbury in a ceremony at Lambeth Palace, London. He is listed in *Who's Who in America*. His biography appears in *The New Grove Dictionary of Music and Musicians*, second edition, and the New York City Chapter of the American Guild of Organists named him International Performer of the Year in 2010.

Gerre Hancock's consummate skill was clearly apparent in his concert appearances. Possessing a masterly interpretive style, he was an artist of taste, warmth, perception, and style—and a master of virtuosity in his improvisations. Considered for decades to be the finest organ improviser in America, he was heard in recital in countless cities

throughout the United States, Europe, South Africa, Japan, and Great Britain. He also performed on occasion with his wife, Judith, including a recital at Westminster Abbey.

Compositions for organ and chorus by Dr. Hancock are published by Oxford University Press, as is his textbook *Improvising: How to Master the Art*, which is used by musicians throughout the country. He recorded for Decca/Argo, Gothic Records, Koch International, Priory Records and Pro Organo, both as conductor of the St. Thomas Choir and as a soloist. In addition, the American Guild of Organists produced a DVD about him, volume IV of *The Master Series*.

Gerre Hancock is survived by his wife, Dr. Judith Hancock of Austin, Texas, his daughters Deborah Hancock of Brooklyn, New York and Lisa Hancock of New York City, as well as his brother, the Reverend James Hancock, of Savannah, Texas. A memorial service took place February 4 at St. Thomas Church, New York City. The family requests that in lieu of flowers, donations may be sent to the University of Texas at Austin Organ Department with an emphasis on Sacred Music.

—Karen McFarlane



Alice Yost Jordan

Alice Yost Jordan died January 15 at the age of 95 at the Bright Kavanagh House. Born in Davenport, Iowa, December 31, 1916, she moved with her family to Des Moines, where she attended Hubbell, Callanan, and Roosevelt public schools, and graduated from Drake University. She pursued graduate studies at Drake, Columbia University, and Union Theological Seminary. Drake honored her during their centennial year as "One in a Hundred."

In 1986, Grand View University conferred the honorary degree, Doctor of Letters, upon her, and in 2006 Drake bestowed the honorary degree Doctor of Fine Arts. Mrs. Jordan was listed in the first edition of *Who's Who in American Women*, and in *Women in American Music*. She was inducted into the Iowa Women's Hall of Fame in 2002.

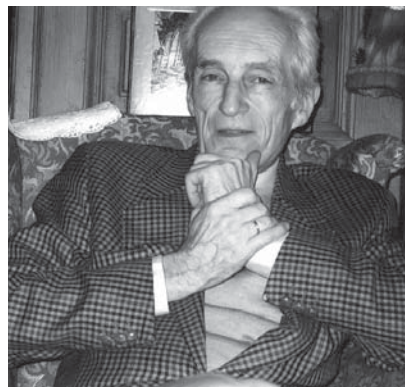
As a composer, she was best known for more than 250 published choral and

organ works; one of her best-known arrangements, "America the Beautiful," was sung many times by the Iowa All-state Chorus. Sherrill Milnes of Metropolitan Opera fame, and Jon Spong, his accompanist, chose her "Take Joy Home," as a closing work on many of their worldwide concerts, including a White House concert. Over 40 of her works had been commissioned by churches, universities, and other organizations across the United States.

Alice Jordan served on the boards of the Des Moines Symphony Association, the Des Moines Women's Club, and the Drake Alumnae Association, and was president of the Des Moines Civic Music Association when it had 4,200 members. Memberships also included ASCAP, Kappa Alpha Theta, PEO, and Mu Phi Epsilon, which honored her with the Orah Ashley Lamke Distinguished Alumni Award at its triennial national convention. For many years she was a member of the Des Moines Club. A long-time member of First United Methodist Church, she was also an elder in the Presbyterian Church.

Alice Jordan was preceded in death by her parents, her brother Lawrence, and her husband, Dr. Frank B. Jordan, an accomplished organist and a longtime Professor of Music and Dean of Drake University's College of Fine Arts.

—Robert Speed



Gustav Leonhardt (Photo courtesy of Janos Sebestyen)

Dutch harpsichordist, organist, and conductor **Gustav Leonhardt**, a pioneer in period instrument performance and Baroque performance research, died January 16 at his home in Amsterdam. He was 83. Born in the Netherlands on May 30, 1928, Leonhardt began studying piano at age 6, and the cello when he was 10. His parents and his brother and sister were avid chamber music players, and when he was a teenager his parents bought a harpsichord for Baroque music performances; he made it his specialty. In 1949 he enrolled at the Schola Cantorum, in Basel, Switzerland, to study organ and harpsichord with Eduard Müller, moving the following year to Vienna to study conducting and musicology, where he made his debut as a harpsichordist in 1950, performing Bach's *Art of the Fugue*. He also met Nikolaus Harnoncourt and began playing with his group.

Among his first recordings were collaborations with the countertenor Alfred Deller on music by Bach, Purcell, Matthew Locke, John Jenkins and Elizabethans. As a keyboard soloist and founder and director of the Leonhardt Consort, Leonhardt made hundreds of recordings in the 1950s and '60s that helped establish historical performance

practice. He founded the Leonhardt Consort in 1955, for performance of Baroque repertoire, first concentrating on then little-known composers like Biber and Scheidt, and later including works by Rameau, Lully, Campra, and other Baroque composers. The group collaborated with Harnoncourt's Concentus Musicus Wien to record, beginning in 1971, all of Bach's church cantatas for the Telefunken (later Teldec) *Das Alte Werk* series. The recordings took nearly two decades to complete, and were released in boxed sets that included full scores of the cantatas. Leonhardt also recorded Bach's keyboard music, sometimes revisiting works—he recorded the *Goldberg Variations* in 1952, 1965, and 1979.

Leonhardt taught harpsichord at conservatories in Vienna and Amsterdam, and also taught at Harvard in 1969 and 1970. His students included Richard Egarr, Philippe Herreweghe, Christopher Hogwood, Ton Koopman, Bob van Asperen, Alan Curtis, Pierre Hantaï, Francesco Cera, Andreas Staier, and Skip Sempé. He was also the founding music director of the New York Collegium. In Amsterdam, Gustav Leonhardt was appointed organist of the Waasle Kerk and later the Nieuwe Kerk (New Church), both of which have historic instruments. He continued to teach, and he edited the *Fantasies and Toccatas* of Jan Pieterszoon Sweelinck for the complete edition of Sweelinck's works, published in 1968. That year he also portrayed Bach in Jean-Marie Straub's film *Chronicle of Anna Magdalena Bach*, a non-speaking role that required him to perform, in period costume and wig, in locations where Bach worked. He gave his last public performance on December 12, 2011 at the Théâtre des Bouffes du Nord in Paris.

Gustav Leonhardt is survived by his wife, Marie Leonhardt, a noted Baroque violinist and concertmaster of the Leonhardt Consort, three daughters, and a sister, the fortepianist Trudelies Leonhardt.

**Kay Arthur McAbee** died January 8, after a month-long illness. He was born in Joliet, Illinois on November 17, 1930, and had been a resident of Albuquerque since 1986. He started his professional career as staff organist for the W. W. Kimball Company in 1952. After completing his musical education at the Chicago Musical College and the American Conservatory of Music in Chicago, he went on to become a featured soloist in at least five national conventions for the American Theatre Organ Society (ATOS), and was inducted into their Hall of Fame in 1985. He was a pioneer in the theatre organ world and well remembered for the series of concerts he performed at the Rialto Theater in Joliet, Illinois and the Aurora Paramount in Aurora, Illinois, and more recently at the Phil Maloof Roxy Organ at the Albuquerque Ramada Classic, Fred Hermes residence organ in Racine, Wisconsin, and concert series for the St. Louis Theater Organ Society.

McAbee taught up to fifty students per week in Joliet for years at the World of Music. He was member of the American Guild of Organists for 50 years, choirmaster and organist at St. Peter's United Church of Christ in Frankfort, Illinois for 23 years, and most recently organist for Covenant United Methodist Church.

—Larry Chace

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**Jazzmuze** announces new releases by Joe Utterback: *An Irish Blessing* (for tenor, piano, flugelhorn or clarinet, two copies \$10); *Prelude on Beach Spring* (four short organ variations, \$5); *Memories* (three piano solos, \$12); *Six Jazz Inventions for Organ* (short organ explorations for beginners, limited pedal, \$8); *One to One* (one note in each hand, piano jazz explorations, \$8); *O Come, Emmanuel* (SATB and organ, supplied for local copying, \$15); *Lillie's Waltz* (flute and piano, \$15). For information: <www.jazzmuze.com>.

**Naxos** announces the release of new recordings. Novum NCR1384 features the soloists of New College Choir Oxford, Collegium Novum, and Edward Higginbottom in the premiere of Couperin's *Exultent superi* and other motets. Oehms OC 683 features Hansjörg Albrecht playing his own transcription of Holst's *The Planets* at the St. Nikolai organ in Kiel. For information: <www.naxosusa.com>.

**The Royal School of Church Music** (RSCM) is publishing four short-listed anthems from the King James Bible Composition Competition, which was organized by the King James Bible Trust to mark the 400th anniversary of the bible's publication in 1611. The RSCM sponsored one of two categories—submission of an anthem or worship-song suitable for use in churches and schools. There were over one hundred submissions to this category alone.

The winning anthem, *The Mystery of Christ*, was composed by Christopher Totney, a music teacher and church organist based in Wiltshire. It has been published in a single volume with three other short-listed anthems composed by Owain Park, Andrew-John Bethke, and Thomas Hewitt Jones; £4.95, catalogue number B0355. For information: <www.rscm.com/shop>.

**Andover Organ Company's** recent newsletter reports on projects completed in 2011. Among the many projects: the installation and enlargement of a 2-manual, 21-stop, 1987 J. W. Walker & Sons tracker organ for St. Andrew's Episcopal Church, Stamford, Connecticut; repair of the largest pipes of the Pedal 32' Contra Bourdon in the 101-rank E. & G. G. Hook & Hastings organ at Boston's Cathedral of the Holy Cross; installation of a long-awaited Swell 8' Cornopean in the 2-manual, 25-rank, 1873 Wm. A. Johnson organ at the Congregational Church of Thompson, Connecticut; renovation and re-installation of the two-manual, 7-rank Hook & Hastings organ, Opus 2001, at the Congregational Church, New Ipswich, New Hampshire; and restoration of the 2-manual, 28-rank, 1897 Geo. Jardine & Son organ, Opus 1248, at the Church of St. Peter, Haverstraw, New York.

Andover will do a major rebuilding and expansion of the Hook & Hastings organ, Opus 2492 from 1924, for Newton Highlands Congregational Church in Massachusetts. The work will take place during the summer months for the next three years. For information: 888/674-2626; <www.andoverorgan.com>.

**Casavant Frères** completed a number of projects in 2011: a new 79-stop mechanical-action organ for the Kauffman Center for the Performing Arts in Kansas City, Missouri; a three-manual, 37-stop organ for the Igreja Sao Lazaro in Macau, China; a three-manual, 30-stop mechanical-action organ for Our Lady of Fatima Parish, Seattle, Washington; a two-manual, 18-stop organ at St. John's Evangelical Lutheran Church, Sinking Spring, Pennsylvania; a three-manual, 32-stop organ for Immanuel Baptist Church, Paducah, Kentucky; and a two-manual, 18-stop organ in the new Shipp Chapel of Lovers Lane United Methodist Church, Dallas, Texas.

Casavant installed the façade of the new organ for the Orchestre Symphonique de Montréal for the official opening of the hall last September. The four-manual, 84-stop mechanical-action organ will be completed in 2013.

Other new projects include a four-manual organ for the Kennedy Center in Washington, D.C.; new three-manual organs at St. John's Episcopal Church in Cold Spring Harbor, New York, and St. John's Episcopal Church, Georgetown Parish, Washington, D.C.; and a number of projects to restore or rebuild existing pipe organs. For information: <www.casavant.ca>.

**C. B. Fisk, Inc.** is celebrating its 50th anniversary. Among current projects: a practice organ for the Jacobs School of Music at Indiana University; Opus 137 (two manuals, 37 ranks) for Christ Church, Andover; Opus 139 (three manuals, 55 ranks) for Harvard's Memorial Church, with inauguration events April 10, 17, 24, and 29; Opus 141 (two manuals, 31 ranks) for St. Paul's Chapel, Rikkyo University Niiza, Japan; Opus 143 (two manuals, 21 stops) for St. Mark's Lutheran Church, China Grove, North Carolina. For information: 978/283-1909; <www.cbfish.com>.



Allen four-manual at Engelbrekt Church, Stockholm, Sweden

**Allen Organ Company** has installed a Quantum™ four-manual, 138-stop control, 92-digital stop organ in historic Engelbrekt Church, Stockholm, Sweden. Several times throughout its history, the church has updated or overhauled its pipe organ. Stefan Therstan, professor at the Royal College of Music, Stockholm is organist at the Engelbrekt Church. For information: <www.allenorgan.com/stockholm>.

## Carillon News by Brian Swager

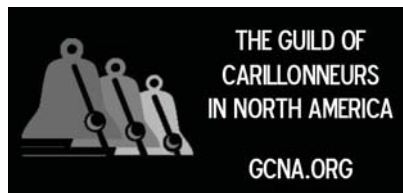
### Competitions

In celebration of the 450th anniversary of the birth of Dutch composer Jan Pieterszoon Sweelinck (1562–1625), the Martini Carillon Foundation of Groningen is organizing a carillon performance competition in cooperation with the Dutch Carillon Guild. It will take place on September 15, 2012 and consists of two parts: playing the Martini carillon, and making an arrangement for carillon of a keyboard composition of J. P. Sweelinck. Further information and rules are available at <http://www.klokkenspel.org>.

The Carillon Society of Australia, Inc., organized a student carillon composition competition in conjunction with the Wesley Music Foundation. They received 20 entries from students of the Australian National University and the Sydney Conservatorium of Music. First prize (\$2,000) was awarded to **Leonard Wiess** for "The Bells of Nyx." **Ella Macens** won the second prize (\$1,000) with "The Transfixed Walls." Third prize (\$500) was awarded to **Austin Har** for "The Devil's Merry-Go-Round."

### GCNA news

Five members of the Guild of Carillonners in North America successfully passed the examination for carillon certification during the congress at Kirk in the Hills, Bloomfield Hills,



Michigan: **Joseph Brink** of Yale University, **Stephan Burton** of Brigham Young University, **Nick Huang** of Yale University, **Joseph Peebles** of Brigham Young University, and **Chelsea Vaught** of the University of Kansas. The next congress of the GCNA will be hosted by Clemson University in Clemson, South Carolina, June 19–22, 2012.

### Washington National Cathedral

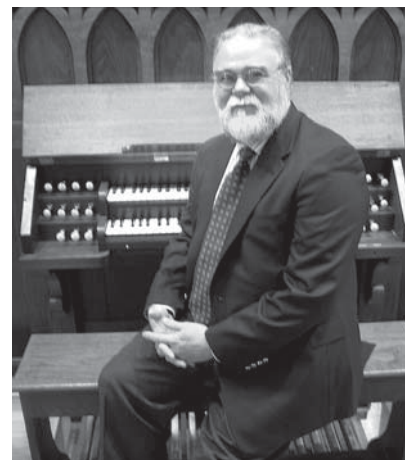
Washington National Cathedral was damaged by a 5.8-magnitude earthquake last August. The cathedral was closed on August 23, and the carillon was silenced with the exception of the commemorative ringing of the bourdon bell on September 11. Cathedral carillonneur Edward Nassor reported that the 53-bell Kibbey carillon was repaired by the cathedral's facilities department. The tower stabilization has progressed to the point that the bells can be played without risk to the tower. Scaffolding has been erected atop the Gloria in Excelsis (central) Tower bracing the four corner pinnacles. Separate scaffolding has been built to support the transept and west towers.

The earthquake caused the clappers on four of the largest bells to swing violently enough to pull the cables out of the turnbuckles that connect the tracker wires to the keyboard. The cables that had pulled out of the keyboard were re-attached, so the bells can now play normally. Nassor performed on the carillon, for the first time since the earthquake, during the Cathedral Choral Society's Joy of Christmas concerts. The first selection played was Wendell Westcott's arrangement of *Joy to the World*. The concert concluded with Lisa Lonie's *Fantasy on "I Saw Three Ships."* Now that the carillon has been repaired and the tower is stabilized, carillon music will resume sounding over the cathedral close before Sunday Holy Eucharist and for Saturday recitals.

Send items for "Carillon News" to Dr. Brian Swager, c/o THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025; or e-mail <brian@allegrofuoco.com>. For information on the Guild of Carillonners in North America: <www.gcna.org>.

## In the wind . . .

by John Bishop



### Of the people, by the people, for the people . . .

. . . that government of the people, by the people, for the people, shall not perish from the earth.

These words from Abraham Lincoln's *Gettysburg Address* are in tribute to those killed during the pivotal Battle of Gettysburg of the American Civil War. In the eulogy he delivered after Lincoln's assassination, Massachusetts Senator Charles Sumner said, "The world noticed at once what he said, and will never cease to remember it. The battle itself was less important than the speech." Sumner's other claim to fame is as namesake of the Sumner Tunnel that connects downtown Boston to Logan Airport by passing under Boston Harbor.

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Perhaps it's rare for words like these to appear in the pages of a trade journal, and in today's volatile political climate I know very well that I tread on dangerous ground. The relationship between politics and religion is strong and prevalent, though the United States Constitution specifically calls for the two to be separate. The differences in worship styles between Northeastern Anglicans and Southeastern Evangelicals are as vast as the wide range of styles found in the world of the pipe organ.

Like it or not, the pipe organ has been associated primarily with the church for some five hundred years. It's hard to imagine what the pipe organ would be today were it not for the influence of the church. From the late Renaissance to the modern day, most of the music written for the organ comes from the church, and by extension, most of the organ music we might consider secular couldn't have happened had the church not provided us with the parade of instruments that is our history. One might argue that the organ symphonies of Vi-erne or Widor are not ecclesiastical music, but without the Cavaillé-Coll organs in the grand churches of St. Sulpice and Notre Dame in Paris, I doubt those two masters would have gotten it together to write that music.

Some twenty years ago my friend and colleague, the widely respected organ historian Barbara Owen, commented, "We have to get the organ out of the church." I was dumbfounded—I guess because I found I was too dumb to understand what she meant. How could the organ possibly survive without the church? It was the comment of another friend and colleague, Steven Dieck, President of C.B. Fisk, Inc., that enlightened me a little. To paraphrase Steve's comment, large portions of modern society might never have the chance to hear a pipe organ—those people who would never be caught dead in church, or more to the point, those who would *only* be caught dead in church! After all, some people never go into a church unless they're in a coffin.

The organs we find in concert halls, university auditoriums, and increasingly rarely, in municipal auditoriums are available to the general public without risk of exposure to the perceived perils of organized worship, and it's the municipal organ that is of the people, by the people, and for the people.

The first American municipal organ appeared in 1864 when E. & G. G. Hook built a four-manual organ with 64 stops for Mechanics Hall in Worcester, Massachusetts. That organ was restored by the Noack Organ Company in 1982 and is still very much in use. Records show that Roosevelt built an organ with 129 stops for the Chicago Auditorium in 1889, the year that Benjamin Harrison was inaugurated as America's twenty-third president, and three years after the dedication of the Statue of Liberty. I don't know how many organs that large had been built before 1889—but it sure must have stood out as one of the great cultural icons of its day. And with what I know about the organs built by Hilborne Roosevelt, it must have been a knockout.

In 1882, Thomas Edison proved the practicality of the commercial and residential use of electricity by installing electric lighting in the home of J. P. Morgan at the corner of Madison Avenue and 36th Street in New York. When the Roosevelt organ was built, the development of electrical applications was still in its infancy—the organ had tracker action. That's a huge organ. The stoplist shows that there were indicators for low, medium, and high wind pressures—imagine the army of people needed to pump that organ.

In 1921 E. M. Skinner built a five-manual instrument with 150 stops for the new 13,000-seat Municipal Auditorium in Cleveland. Those were the days before radio and recordings, and it was expensive to hear the few great symphony orchestras across the country, so the municipal organ was the only way for many to hear live performances of great music. Accounts of the introduc-

tion of that organ give us a glimpse into the popularity of the public pipe organ. Following the dedication of the organ, Harold MacDowell, the Cleveland City Architect wrote:

Despite the oppressive heat, the crowd which had been collecting since noon soon exceeded the capacity of the mammoth hall and long before the time set for the inaugural recital all seats were filled and more than 5000 men, women, and children were crowding the corridors of the colossal structure. The police which were out in large numbers were at first able to hold the crowd into a semblance of order, but soon gave up in despair as the eager mob swept all before it.<sup>1</sup>

That means there were at least 18,000 people in attendance. A riot before an organ recital? Wow!

It wasn't only big cities that had municipal organs. Melrose, Massachusetts is about seven miles north of Boston. Today there are around 29,000 residents. In 1919 when the Austin Organ Company installed the 78-stop organ in Soldiers and Sailors Hall, just over 18,000 people lived in Melrose. As we learned in Cleveland, that's just enough to make an audience.

If you're interested in reading more about this heritage, visit the website <[www.municipalorgans.net](http://www.municipalorgans.net)>, where you'll find a chronological list of American Municipal Pipe Organs. You can

click your way further in to find stoplists and histories of most of the instruments. Thanks to the creators of that website for making so much information available. I'm sure that was a labor of love!

Two cities in the United States still have important secular organs with seated municipal organists: San Diego, California and Portland, Maine. San Diego is home to the Spreckels Organ, housed in the Spreckels Organ Pavilion at Balboa Park. It's one of the world's largest outdoor organs, and though it must compete with the flight paths of San Diego International Airport, it remains a popular attraction. Municipal Organist Carol Williams and visiting artists offer weekly concerts. Like so many other cities, San Diego has been struggling to manage a deficit budget, and after much well-reported arguing, the City Council voted in 2011 to renew Williams' contract for ten years, continuing the city's sizable contribution to her salary. You can read an article about the city's decision in the *San Diego Union Times* at <<https://www.utsandiego.com/news/2011/aug/02/civic-organist-contract-renewed/?ap>>. The article cites that the city has a \$40,000,000 deficit—but they approved funding of \$286,000 for a ten-year contract for Williams. Compare that to Alex Rodriguez (aka A-Rod) of the New York Yankees who was paid \$33,000,000 in 2009. That's more than \$203,000 per game, which is close to ten years for Carol Williams.

According to <[www.baseball-reference.com](http://www.baseball-reference.com)>, A-Rod's aggregate salary as a baseball player is \$296,416,252. That's enough money for a thousand municipal organists for ten years. Play ball!

As the weather in Portland, Maine is nothing like that of San Diego, Portland's Kotschmar Organ is indoors, located in Merrill Auditorium of City Hall. Housed in an elegant case at the rear of the stage, and sporting a five-manual drawknob console, this grand instrument is the pride of its city. And while San Diego has just over 3,000,000 residents, the entire State of Maine has about 1,300,000 people, 64,000 of whom live in Portland, the largest city in the state. To put the scale of the state in closer perspective, the capital city of Augusta has 18,500 residents!

#### The institution that was Curtis

Cyrus H. K. Curtis grew up in Portland, Maine. His father Cyrus Libby Curtis was an interior decorator and amateur musician who met the struggling immigrant musician Hermann Kotschmar in Boston, and offered to help him establish himself in Portland. Kotschmar became conductor and pianist for the Union Street Theatre Orchestra, in which Curtis played the trombone, and organist and choirmaster of the First Parish Church (Unitarian) where Curtis sang in the choir. Can you detect a pattern? As Kotschmar was gaining trac-

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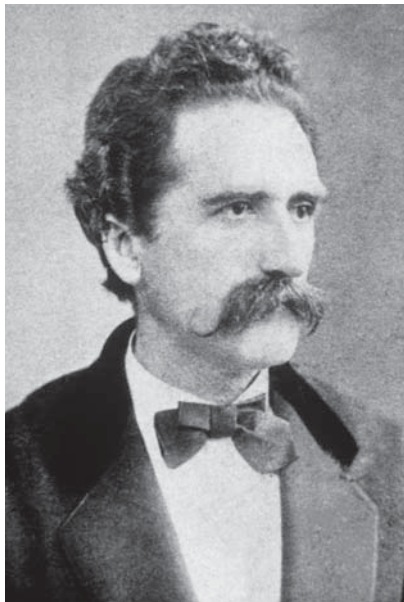
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Hermann Kotzschmar

tion in Portland, he lived with the Curtis family, and Cyrus Libby Curtis gave his son the name of his favorite musician, hence the initials *H.K.*

In the ensuing years, Kotzschmar founded choral societies and orchestras, performed as conductor, organist, and pianist in countless concerts, and taught a generation of the city's musicians.

Meanwhile, Cyrus H. K. Curtis really made something of himself. He founded the Curtis Publishing Company in 1891 and subsequently launched the *Saturday Evening Post* and the *Ladies' Home Journal*. Later he founded Curtis-Martin Newspapers, Inc., whose properties included the *Philadelphia Inquirer* and the *New York Evening Post*. Cyrus H. K. Curtis made a lot of money, and he carried the musical influence of Hermann Kotzschmar all his life. He purchased three pipe organs for his home in Wyncote, Pennsylvania (Aeolian, Opus 784, 943, and 1374); he donated a 160-stop Austin organ to the University of Pennsylvania where it still stands, recently renovated, in Irvine Auditorium. He gave huge amounts of money to the Philadelphia Orchestra, and his daughter Mary Louise Curtis Bok founded the Curtis Institute of Music, named in honor of her father. Hers was a particularly classy honor as the Curtis Institute was founded nine years before her father's death!

§

At about 2:00 in the morning on January 24, 1908, a fire started in the city electrician's office in Portland's City Hall, ironically caused by an electrical short-circuit in the Gamewell Fire Alarm System that was housed in the office (pesky new-fangled contraptions). Because the alarm system was the first thing to go, the fire quickly went out of control and City Hall was destroyed. Coincidentally, Hermann Kotzschmar died on April 15, 1908. After plenty of discussion, the remains of the building were razed and the cornerstone for the new City Hall was laid



Portland City Hall



Kotzschmar Organ, Merrill Auditorium

on October 6, 1909, and on January 10, 1911, former Mayor Adam Leighton announced that Portland native Cyrus Curtis was donating a pipe organ to be installed in Merrill Auditorium of the new City Hall in memory of Portland's most prominent musician.

The new City Hall was dedicated on August 22, 1912. Municipal Organist Will C. Macfarlane was at the organ. The program included Macfarlane's performance of Boëllmann's *Suite Gothique*, a report from the city building committee (Adam Leighton, chairman), presentation of keys to the building by Owen Brainard of the architecture firm Carrere and Hastings (designers of the New York Public Library and the House and Senate Office Buildings in Washington,

D.C.), presentation of the organ by Cyrus Curtis, unveiling of the Hermann Kotzschmar bust by his widow Mary, and acceptance of the whole shebang by Mayor Oakley Curtis (no relation). Macfarlane also played his own compositions *Evening Bells* and *Cradle Song*, and a transcription of Kotzschmar's *Te Deum in F*. Judge Joseph Symonds gave an oration, and representing the Catholic Bishop of Portland, Rev. Martin A. Clary gave the prayer and benediction. Must have been a lovely afternoon.<sup>2</sup>

§

In January of 2007, the FOKO board asked the organ committee to investigate the possibility of some additions and major repairs to the organ. Specialists were called in to assess the questions and replied that the general condition of the organ was poor enough to make the work feasible. FOKO responded by inviting a group of widely respected experts to participate in a public symposium in August 2007 to discuss the organ in detail and develop recommendations for the future of the instrument. The participants were Joe Dzeda, Nick Thompson-Allen, Jonathan Ambrosino, Walt Strony, Curt Mangel, Peter Conte, and Tom Murray. Craig Whitney of the *New York Times* served as scribe and followed the event with a written report. As chair of the organ committee, I was moderator of the event. After years of study, the Friends of the Kotzschmar Organ and the City of Portland announced plans for the renovation of the organ. In September 2011, Portland's City Council approved a grant of \$1.25 million for the project. Just before the Council meeting, Mayor Nicolas Mavodone, City Manager Mark Rees, and two members of the City Council joined me on the stage of Merrill Auditorium for a tour of the organ. The mayor



Console and façade

marveled at the thousands of pipes, took a slew of photos with his cell phone, and commented that he had stood on the stage dozens of times presiding over civic events without having any idea what was behind the organ case. He repeated those comments for the City Council and the members approved the funding unanimously. Watching both elected and appointed city officials discuss and approve the motion to care for that organ at such a meaningful level was a great experience for an organbuilder.

FOKO is raising the balance to fund not only the organ's renovation but to endow the positions of Municipal Organist and Organ Curator, and to extend the organization's ambitious and effective education programs, bringing Maine's schoolchildren together with the King of Instruments.

The renovation of the organ will be accomplished by Foley-Baker, Inc., of Tolland, Connecticut. Having completed similar projects on the organs of the First Church of Christ, Scientist in Boston (The Mother Church), Symphony Hall in Boston, and the Aeolian organ in the Chapel of Duke University, Mike Foley and the staff of FBI bring vast experience to this project.

To commemorate the centennial, FOKO will present a Centennial Festival of concerts and masterclasses starting on Friday, August 17, 2012, and culminating with a grand Kotzschmar Centennial Concert on the actual anniversary, Wednesday, August 22. Participating artists and presenters include Tom Trenney, Walt Strony, Mike Foley, Dave Wickerham, Frederick Hohman, Michael Barone, Thomas Heywood, Peter Conte, John Weaver, Felix Hell, John Bishop, and Ray Cornils.

The festival will be housed at Portland's Holiday Inn By the Bay. Details will be announced soon. Like a hawk, you should watch the website of the Friends of the Kotzschmar Organ, <www.foko.org>. Summer in Maine is as good as it gets, the Kotzschmar Organ is a grand instrument, soon to be prepared for its second century. And you'll never have a better chance to gather with such a list of luminaries in such an intimate city. Hope to see you there. ■

#### Notes

1. Craig Whitney, *All The Stops*, PublicAffairs, 2003, p. 30.
2. My information about the history of the Kotzschmar Organ, Portland's City Hall, the lives of Cyrus Curtis and Hermann Kotzschmar, and the fire of 1908 comes from the book *Behind the Pipes: The Story of the Kotzschmar Organ*, written by FOKO archivist Janice Parkinson-Tucker, and published by FOKO.

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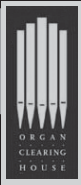
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## On Teaching

by Gavin Black



### Some thoughts about substitution

Substitution in organ playing—both with fingers and with feet—is a technique that is practiced to some extent by almost every organist. This includes both those who plan it out and know that they are doing it and those who don't plan it and nonetheless do it by chance at the last minute. It has been the subject of heated debate and disagreement—one of those subjects that can sometimes seem almost political in nature. The disagreements are usually about the relationship between substitution and various aspects of authenticity—and of course authenticity is the most political subject in the realm of performance. Indeed, it is quite certain that substitution has been more prevalent at certain times in the long history of organ music than at others, and practiced, or expected, more by some composers than by others.

It is also a technique that can be carried out in ways that are natural and easy or in ways that are awkward and difficult. In this column I want to discuss, just briefly, the history and theory of substitution and also to suggest ways of thinking about applying the technique itself.

### Before the eighteenth century

The usual succinct way of describing the history of substitution in keyboard playing is this: that it was unknown or at least very uncommon before the late Baroque, and that by the nineteenth century it had become extremely common—though more so in organ playing than in piano playing. As far as the historical record is concerned, there are no sources from before the early eighteenth century that explicitly discuss substitution or that direct a player to use it, but there are many from the nineteenth century and beyond.

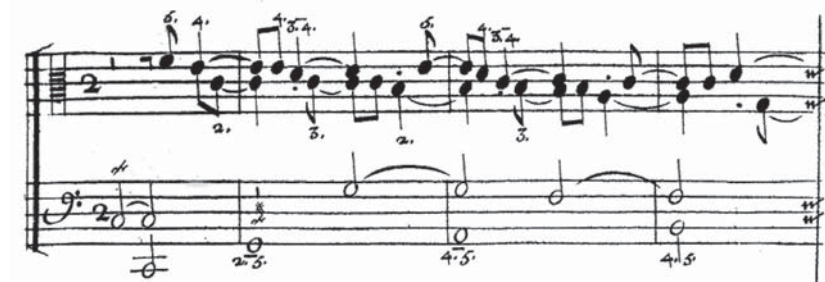
The first surviving printed or written reference to finger substitution comes from François Couperin, writing in his *L'Art de toucher le clavecin*—a harpsichord method published in 1716. He speaks of it as something unusual if not downright new, contrasting it to “l'ancienne manière”—“the older way [of fingering].” Couperin's prose is concise or even cryptic, and he says very little about the thinking behind his employment of substitution, but it seems to be intended some of the time to make it easier to achieve some sort of legato, as in Example 1, or to cope with suspensions or other complicated textures, while maintaining legato as in Example 2. (Note that there are no fingerings given for the upper left-hand notes. The G in the second measure would be played with the thumb—after the substitution on the lower note is complete. But what then? A substitution to preserve strict legato in the inner voice or not?)

There are two significant pieces of evidence that substitution was not common before the time of Couperin. They are, first of all, Couperin's own attitude about substitution: that it was something new. Of course, he did not know everything about musical practices over the whole world and for all of the decades before his own time, but he probably

Example 1



Example 2



kept himself rather well informed. The second piece of evidence is simply that no one mentions it prior to 1716. During the seventeenth century there was by no means as much written about keyboard

playing and pedagogy as there was in later centuries. However, enough such writing has survived that it seems significant that substitution is not even hinted at in any of it. This is of course consistent

with much of what else is known about keyboard playing, whether on organ or on harpsichord or clavichord: in particular, that full legato was the exception, especially over long chains of notes such as the ornamented melody in the first example above.

I however have always felt cautious about assuming that no one in the time before Couperin ever used substitution, either with fingers or with feet. My principal reason for this is that it seems to me to be a natural human thing to do—not necessarily as a result of planning or artistic decision-making, but as a tool for coping with situations that might arise. I have seen many students—beginners, with no preconceptions about fingering, to whom I had certainly not (yet) said a word about substitution—in effect reinvent the technique because they found themselves at some sort of fingering dead end. Furthermore when they do this, they usually do it—because it is not self-conscious—in a relaxed and natural way that constitutes good technique. Also, substitution is a natural thing to do by analogy with other human activities. For example, arriving at the front door recently from a trip to the grocery store, I shifted the bag of groceries from one arm to the other so that I could reach my keys. This is conceptually the same thing. If a player is holding a note with a particular finger and finds that it is inconvenient to be holding it with that fin-

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ger, slipping a different finger onto the note is a natural, spontaneous human response. I put it this way only partly to make the case that players prior to the eighteenth century may well have used substitution willy-nilly, so to speak, even though it was clearly not a prominently taught technique. I also want to suggest that because it is a natural and physically obvious thing to do, when we in fact want to do it, we should remember to do it in a physically natural and comfortable way. Also, perhaps, that we should avoid it whenever it cannot feel natural and comfortable, unless there is a very strict reason for its being necessary.

The choice about whether to use substitution in playing music that was written in the era when it was, at a minimum, clearly not being taught as a core technique is of course one for each individual player to make. It will inevitably stem in part from that player's overall approach to questions of authenticity, and also from other things about technique and habit. Every teacher should frame this particular issue to students in whatever way is consistent with the teacher's and students' interactions over matters of authenticity in general. To me the bedrock caveat or concern about substitution in what we might categorize as "pre-Couperin" music is this: that if you actually *need* substitution to make a particular articulation or phrasing happen, then that articulation or phrasing is *almost* certainly not anything that the composer specifically had in mind.

### The Classic period and beyond

Substitution is referred to in printed sources only a little bit through the middle of the eighteenth century, but references to it in keyboard methods and elsewhere proliferate in the Classic era. It is interesting to note that although we organists (rightly) think of substitution as being most at home in a certain branch of organ technique, it was in early piano playing and teaching that it first caught on. This was in the era when the damper 'pedal' on pianos was usually either a hand stop or a knee lever but, in any case, was awkward to operate. Legato lines were by and large achieved through fingering. During the nineteenth century two developments shifted the emphasis on substitution from piano to organ: first, the invention and quick universal acceptance of the (real) damper pedal, and second, the use of a more legato style in organ technique.

It is worth remembering that even for the relatively well-documented nineteenth century we do not in fact know how everyone did everything. Franck, for example, left no substitutions among the few fingerings that he provided for his own organ music. There are clearly many places indeed where substitution is required, especially if the goal is to create true unbroken legato. In this passage from the *Prière* (Example 3), there is a need for substitution in, probably, a majority of the transitions from one moment to the next—if, again, true legato is to be maintained. (It is possible to play these notes without any substitution if the full-fledged legato is abandoned.)

Example 3



The section of the piece from which this passage comes is under the marking "*très soutenu*," which suggests legato. However, I myself cannot devise any way at all to play the last three eighth-note left-hand chords of either the second or the fourth measure truly legato, with or without substitution. There are other spots throughout the section of the piece about which I would say the same thing. Does this tell us anything about articulation? We know that Franck had large hands—much larger than mine or than those of other players whom he might have expected to play his music. We also know that most European churches, certainly including Sainte-Clotilde, have spacious acoustics in which listeners can experience the effect of legato even through subtle breaks.

The point here is not to resolve anything in general about the articulation practices of Franck. It is rather this: that we should be ready to use substitution where it makes sense, but be cautious about assuming that legato is necessary in nineteenth or twentieth century music, simply because the possibility of substitution exists. There is a kind of circular logic that says: "This passage must be played with a lot of substitution because it has to be legato, and we know that it has to be legato because players at that time used a lot of substitution." This doesn't make sense. (I have certainly caught myself thinking that way, as well as students and people who have written about these things.) The more appropriate way of thinking about it something like this: "If I want this passage to be legato and that requires substitution—even a lot of substitution—that is indeed completely consistent with what the composer might have intended or expected."

This is the fingering, just as an example, that I myself would use for part of the left hand in the excerpt from the *Prière* (Example 4). The function of most of the double substitutions is clear and normal: to create the possibility of smooth legato. There are a few specific things to say about these fingerings. The 3-4 substitution on the fifth eighth-note of the first measure is really just for comfort—better hand position reaching that chord and moving away from it. That is specific to my hands: another player might play the lower note initially with 4 or hold it with 3. Holding that D# with 3 might take away the need for the lower part of the next substitution (Example 5).

I would execute these substitutions quickly and in an unmeasured fashion

Example 4



Example 5



(more on that below), with the possible exception of the one on the chord that spans the first bar line. That one I might divide between the two beats in a measured way. The 3-4 in the second measure is—again in relation to my particular hand—an attempt to make the large jumps at that spot more comfortable and closer to legato, although, as I said above, I cannot quite reach them fully legato.

As I wrote in my column on repeated notes (January 2009), there is a relationship between the practice of playing repeated notes with different fingers and substitution, but with a difference in articulation. In playing two notes in a row with different fingers, you release the first finger before playing the second; in substitution you play the second finger before releasing the first. (It is interesting, by the way, that Couperin was an advocate of, and wrote about, both of these practices.) There is also this difference: with repeated notes you have the opportunity to get the first finger out of the way early, but with a substitution the two fingers must be able to share the key at least briefly. This can dictate the details of how the fingerings are carried out—which finger goes above or below which, and whether the finger being released is released up, sideways, or down.

### Playing substitutions

The most important thing in preparing a substitution to be comfortable and natural is working out the details of the direction in which the fingers move—the choreography of the fingering event. In the first Couperin example, the first few substitutions are all 4-3. In these cases the fourth finger must be released down (towards the player) and slightly to the right. In the 4-5 substitution at the beginning of the second line, the fourth finger must be released up (away from the player) and probably straight or slightly to the left. These shapes will prevent the fingers from interfering with one another. In double substitutions the most important part of the choreography is the order in which the chain of substitutions is carried out. There is always an order that allows the hand to contract during the process and an order that causes the hand to stretch. It is never hard to tell which is which. The former is always better; it is always possible to tell which is which: it is important to do so.

The gesture of substitution can usually be carried out either in a way that is measured—the new finger moves onto the

note at a definable time, the old finger moves away at a definable time—or in a way that is unmeasured, with the new finger simply sweeping onto the note as promptly, quickly and lightly as possible, while the old finger is swept away. The first of these is, in a way, analogous to a measured appoggiatura in the Baroque style, and the second to a quick grace note or an acciaccatura. Furthermore, whether the substitution itself is measured or quick, it can, on a longer note at least, be positioned either right at the beginning of the note or anywhere else in the lifespan of the note before the moment when the logistics require the new finger to be in place.

On the whole, I prefer to execute suspensions quickly—the acciaccatura model—and as close to the beginning of the note as possible. I believe that I do this because I want them to have no rhythmic weight of their own. Not that they would have *audible* rhythmic weight since by definition they are silent. In fact, that is the point. As much as possible I like to reduce the feeling—which substitutions by their nature are inclined to create—that there is something going on physically in the playing that is not reflected by anything audible to the listener. All else being equal, I believe that a one-to-one correlation between physical gestures that we feel ourselves making and sounds that we hear our instrument producing helps to intensify our focus on the rhythmic aspect of the music and to make it more likely that we will effectively project rhythm and pulse to the listeners. In my fingering example above, I might play the substitution on the note that crosses the first bar line at the downbeat of the second measure rather than at the beginning of the note. This is because there is an implied rhythmic event there—the strong beat across which that chord is suspended. I would probably still make the gesture of the substitution a quick one, since there is only *one* rhythmic event going on with which the gesture might be correlated.

### The use of substitution

There are three ways in which substitution is used: 1) as part of a well worked-out fingering plan, with some specific goal in mind, usually related to achieving legato, but sometimes for comfort, reliability, or good hand position; 2) as part of an approach to fingering, even when it is not explicitly worked out in advance, but still with goals in mind, again usually having to do with creating legato; and 3) as a way of scrambling around to get notes at the last minute in a passage that has not been adequately prepared. For an observer, including a player observing him- or herself and also including a teacher observing students, these last two can be hard to tell apart. The third of these is on the one hand a useful fall-

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back if it is needed: substitution can be a powerful way of crawling around the keys and getting notes in an emergency. However, any tendency to *rely* on it for that, except in the occasional emergency, has to be resisted ferociously. If a teacher believes that a student is using a facility with substitution to avoid having to think about the best fingerings, listen for what fingering does for interpretation and performance, and practice enough and well, then the teacher must step in and ask the student to pull back from that and restore substitution to its place amongst the legitimate technical tools that we have at our disposal. ■

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

## Music for Voices and Organ

by James McCray

### The many moods of May

Where are the songs of Spring?  
Ay, where are they?  
Think not of them, thou hast thy music too.  
—John Keats (1795–1825)

May brings a kaleidoscope of unique celebrations that usually require special music in the month's church services. Consider these May 2012 events: Pentecost, Ascension, Easter Sundays 5 and 6, Mother's Day, Festival of the Christian Home, and Memorial Day. Weaving through all of these occasions is the joy of late spring, which might also merit special music in the church services. There is a wide variety of music to squeeze into four Sundays!

The month is further complicated as congregation members become concerned with the end of the school year, the usual post-Easter exhaustion of choir singers, and the general anticipation of summer vacations. These factors often negatively influence attendance at rehearsals and services, so that while directors would like to end the church choir's season with something musically special, most are forced to use easier music.

This sermonette on May strongly suggests that the month needs careful planning. Not all items will receive attention—directors will have to choose which will survive their scrutiny and make it into the Sunday services. Clearly, Pentecost (May 27) should have priority, yet Memorial Day is the next day. Commemorating both is further complicated because many people are away that weekend, further reducing the population in the choir loft. It's like Jacob wrestling all night with the stranger—confusing!

The reviews this month will help directors choose repertoire for this overwhelming month. Musicians will be unable to cover everything; perhaps it is advisable to draw on two topics currently in the church's music library and then to add two new works on two other topics to cover the four Sundays in May. Keep in mind that those halcyon days of summer are just around the corner, so relief is just a calendar page-turn away from this busy month.

### Pentecost (May 27)

**Pentecost Prayer, Kenneth Lowenberg. SATB and organ, GIA Publications, Inc., G-6618, \$1.50 (M-).**

This easy setting often has the choir singing in two parts. The organ part has interludes and is somewhat soloistic throughout. The text, "Come, O Holy Spirit," is taken from the *Book of Common Prayer*. There are some mild dissonances, but in general this is a very effective setting that will be of use to most small church choirs.

**With a Mighty Wind and Tongues of Fire, Hal H. Hopson. SATB and organ, Augsburg Fortress, 978-1-4514-2081-4, \$1.75 (M+).**

After a dissonant sixteenth-note flourish on the organ to open the setting, the choir enters in a bold unison singing the title words. That organ flourish is used throughout the work as a unifying theme. Dissonant chords are later heard vertically. The music builds to a majestic "Alleluia," which closes the anthem. This will take an experienced choir, but will be a dramatic anthem for Pentecost and is highly recommended.

**God of Tempest, God of Whirlwind, Carolyn Jennings. SATB and organ, Augsburg Fortress, 978-1-4514-2068-5, \$1.90 (M).**

Part of the St. Olaf Choral Series, this anthem's text is a poem of Herbert G. Stemple Jr. The composer has suggestions for organ registrations, which are different for each of the three verses. The vocal music is very singable, with one long two-part section for men. The organ part is on two staves, and while not difficult, is designed to drive the music. This is an effective anthem suitable for most church choirs.

**O Come, Holy Spirit, George P. Teleman (1681–1767). Unison, violin, and keyboard, with optional cello or bassoon in the continuo, Augsburg Fortress, 11-0314, \$1.88 (E).**

This very easy vocal part is for treble voices and could be sung by a soloist or children's choir. The violin music usually consists of busy phrases played above the choir. The keyboard part is on two staves and, like the violin part, is far more challenging than the vocal music. This Baroque setting has been edited by Ronald A. Nelson and might be a simple solution to the problem of missing choir members due to Memorial Day weekend.

**Spiritus Sanctus Viridians Vita, Paul Gibson. SATB unaccompanied, ECS Publishing Co., 7681, \$1.95 (M+).**

The text, by Hildegard of Bingen (1098–1179), is translated above the score but is not for performance; it begins: "Holy Spirit, the life-giving Life, moving in all things and root of all that is created." Although there are some contrapuntal passages, the music tends to be chordal with short melismas. A Gloria Patri has been added at the end and it builds to a loud ending. This is sophisticated music that is gently attractive.

### Ascension Sunday (May 20)

**Psalms 47 for Ascension (God Mounts His Throne), Rory Cooney. SAB, cantor, trumpet, keyboard, assembly with optional guitar, GIA Publications, G-5937, \$1.60 (E).**

The very easy three-page setting has three verses, which are all sung by the cantor; the eight-measure refrain is sung by the choir. The trumpet plays briefly on both verses and refrain, and the short section for the assembly is included on the back cover for duplication. This is a pragmatic setting suitable for small choir.

**Psalms 47, Clap Your Hands, Alfred V. Fedak. SATB and organ, MorningStar Music Publishers, MSM-50-8838, \$1.70 (M-).**

The text has been paraphrased by Michael Morgan, with the choir on two staves. The theme recurs several times, usually in modulated keys. The choral writing is not difficult, with few actual four-part chords. The organ part, also on two staves, is easy with a mixture of sustained chords and linear lines in both hands.

**Sing Praise to God Who Reigns Above, Melchior Vulpus (c. 1570–1615), arr. by Sharon Elery Rogers. SATB, keyboard, and flute, GIA Publications, Inc., G-7182, \$1.95 (M).**

There are three verses in this hymn; the flute plays in each of them but it does not have a difficult part. The familiar melody is clearly stated; in the last verse the HYFRYDOL tune is included. The organ music, on two staves, is not difficult. This has a traditional anthem spirit that moves at a very fast tempo so that the energy is strong.

### Late spring 2012

**O Blessed Spring, arr. David Cherwien. SATB or two-part, organ, optional C instrument, and assembly, Augsburg Fortress, 9781-4514-2075-3, \$1.75 (M).**

In this sweet setting that uses a text by Susan Cherwien, the alternate verse for two-part choir (verse 3) is published on the back cover as is the music for the assembly. The text states "Christ is the vine and we are to be branches." There is a long instrumental introduction and the optional C part plays throughout much of the work as a counter-melody. A charming setting.

**The Beauty of the Earth, Gwyneth Walker. SATB and organ, ECS Publishing, No. 7623, \$2.80 (M+).**

This is the third movement of Walker's work entitled "Eternal Brightness." There is an extensive organ part that is on three staves. The popular Folliott Pierpoint text ("For the beauty of the earth") receives a new treatment in that it is even more joyful; Walker suggests that both choir and organ be "bouncy through their celebration." Delightful music that is well crafted and highly recommended to skilled choirs.

## Book Reviews

**A Provincial Organ Builder in Victorian England: William Sweetland of Bath, by Gordon D. W. Curtis. Farnham, Surrey: Ashgate Publishing, 2011, 307 pages + xix. ISBN: 9781409417521 (hardbound), 978140941738 (paperback); <www.ashgate.com>.**

J. S. Bach once commented of Gottfried Silbermann that his instruments were silver in sound as well as in name, and one might similarly comment of Sweetland that his instruments were sweet in sound as well as in name, for indeed they were. I grew up in the neigh-

borhood of quite a few of Sweetland's organs, and several of the instruments described in this book are "old friends."

Gordon Curtis has made a very careful study of William Sweetland (1822–1910) and his organs, mostly based on primary sources, though it is a curious fact that while some of these are in the Wiltshire County Record Office, not far from Bath, one important source turned up in the Biblioteca Franzoniana in Genoa, Italy. This is not perhaps as astonishing as it might at first seem, since Sweetland exported pipework to Genoa and one of his former employees, W. G. Trice, lived there. Though originally built for locations in Britain, a few of Sweetland's organs have found their way around the world over the last century. One is now to be found in the USA, another in Barbados, another in Slovenia, and a fourth in Germany. The book has a useful introduction that attempts to place Sweetland in the context of the musical life of Victorian England as a whole. The rest of the book is specifically devoted to Sweetland himself and to the instruments that he built.

It is clear from Curtis's book, as well as from my own experience of Sweetland's organs, that his instruments were extremely well engineered and voiced, using the finest materials. Among other things, Sweetland refused to use zinc except for 16-foot basses. Yet he managed to sell his organs at prices somewhat lower than the major London organ-builders like Hill and Willis. Altogether Sweetland is thought to have built more than 300 organs between 1846 when he set up his workshop and 1902 when he retired. Sweetland was also something of an innovator and obtained patents for a number of improvements in organs, including an improved form of swell box, a new pattern Vox Humana (said to have sounded very "French"), a labial Euphonium stop, and a system of stop keys above the manuals, not unlike miniature composition pedals. Though William Sweetland had a reputation for absolute integrity in his business dealings, in other regards he appears to have been

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less than innocent. His wife took him to court to obtain a legal separation on the grounds of adultery, something that he readily admitted, and he was also said to “frequent disorderly houses.”

Curtis notes how a number of famous players who gave recitals on Sweetland’s organs were highly enthusiastic about his workmanship. W. T. Best said of Sweetland’s organ in the Wesleyan Chapel at Hanley, Staffordshire that it “has peculiar excellencies, and for its calibre is one of the best I have ever played on” (p. 51). Others, such as Sir Frederick Gore Ouseley, James Kenrick Pyne, and the architect Sir Arthur Blomfield, were equally complimentary. In some cases Curtis has been able to find the programs from recitals and reproduces a few of them in the book. Particularly interesting is the program from a recital given by Best at Vale Royal Methodist Church, Tunbridge Wells, Kent, on May 3, 1883 (p. 139). Here, however, I found a couple of errors. The listing for *Finale—Allegro Pomposa in C major* by Henry Smart should be *Allegro Assai*, not *Pomposa*. Also, there is a piece listed as *Andante Cantabile in A-flat Major* by Guiraud. Curtis assumes that this was a transcription of one of the compositions of Ernest Guiraud (1837–1892). In fact, it was an original composition for organ by Pierre Armand Omer Guiraud (1847–1912), who was *titulaire* of the Basilique Saint-Sernin in Toulouse, home of a fine Cavaillé-Coll organ.

A large part of Curtis’s book is devoted to a gazetteer of all known Sweetland organs. One of the most interesting of these was the three-manual organ that Sweetland built for his own house in Bath, which included a Tuba Mirabilis and a 16-foot Pedal Bassoon. Perhaps the most important survival is the unaltered three-manual organ built by Sweetland in 1856 for the residence of Sir John Neeld, Grittleton House, and still in place though not currently in working order. While the gazetteer contains a wealth of useful information, there is a degree of inconsistency among the individual entries. Many entries give details of the ultimate fate of the organ concerned, but in some cases this information is not given even when it is readily available. For example, the entry on the organ in the Wesleyan Chapel, New Inn Hall Street, Oxford (p. 210) says nothing about what happened to the instrument, though the National Pipe Organ Register (which Curtis quotes elsewhere) says that it was replaced by a new Nicholson organ in 1878 and sold for £115.

There is also some inconsistency with regard to the inclusion of specifications where available. For example, Curtis cites the *Royal Cornwall Gazette’s* ac-

count of the opening of the organ at Holy Trinity, Nailsea (p. 236), which includes the specification (additionally to be found on NPOR), but Curtis omits to reproduce it, notwithstanding that it is quite an interesting one, including such stops as a 2-foot Harmonic Piccolo on the Swell. In the entry on All Saints, Clevedon (p. 230), he comments that it was the “only church in Clevedon with a Sweetland organ,” and then proceeds to list two! Nevertheless, such minor inconsistencies aside, the gazetteer is a gold mine of fascinating information about Sweetland’s organs.

The book concludes with a tentative opus list of Sweetland’s organs, a select bibliography, and a useful index. Altogether Curtis’s book makes a fascinating read, and I thoroughly recommend it to others.

—John L. Speller  
St. Louis, Missouri

**Calvin Hampton, A Musician without Borders, by Jonathan B. Hall. The Organist’s Library, Wayne Leopold Editions, WL800021, ISBN 978-1-881162-19-3, \$40.00.**

My first exposure to the music of Calvin Hampton took place many years ago when I was working in Trinity Church Wall Street installing an organ in a side chapel. A performance of the music of Calvin Hampton took place, which I attended with much interest. I remembered a piece written for two organs that was very exciting—a piece that I now discovered in this book to be the *Alexander Variations* (1984), written shortly before Hampton’s death. I must have heard one of the first performances of the work—and heard it just after his death.

Jonathan B. Hall has written a detailed and sympathetic biography of a man who was a consummate musician and respected composer. Hampton’s unorthodox way of learning new instruments and unusual habit of throwing away his own compositions after the first performance make for entertaining reading. His unique lifestyle and outspoken ideas on organbuilding and design often made him a target for derision as well as gave him a devoted following. However, his two decades at Calvary Church in New York, transforming the music program as well as the organ, his utter devotion to music, his original recital programming, his midnight Friday organ performances, and his Halloween antics are all written about with originality and warmth.

Hall’s writing is informative and effective and we are left with a loving picture of this colorful personality. When reading about his last days and death, my eyes so filled with tears that I was unable

to continue. The unfairness of an early death by a dreadful disease and the fact that such a talented musician was cut down in the prime of his life is very sad to contemplate. In my eyes, Hampton has risen in stature as a result of my having read this book!

Jonathan Hall’s book is a fitting tribute to Calvin Hampton. So much information about his life and works is provided here. I highly recommend the book.

—Jay Zoller  
Newcastle, Maine

## New Recordings

**Johann Pachelbel. Andrus Madsen, organ, harpsichord, and clavichord. Organs in Schlägl, Erfurt, & Freiberg. Two CDs, Raven OAR-919, \$15.98, <ravencd.com>.**

Johann Pachelbel (1653–1706) left a large corpus of works for keyboard in manuscript and in one surviving publication of six arias. Over the past 20 years or so he has regained popularity, with several new modern editions as well as projects recording his complete output. On these two CDs, Andrus Madsen has recorded a large selection of pieces covering most of the genres in which Pachelbel composed, including seven toccatas, one prelude, two fantasias, seven fugues, eight fugues for the Magnificat, one ciaccona, one set of choral variations, 16 choral preludes, and three suites. In addition, Madsen has improvised three preludes, two of which introduce suites in E minor and G minor (the other is paired with a fugue in A minor), and a toccata, which all show a well-developed knowledge of period figures.

Three organs were used: the 1634 organ by Putz, rebuilt in 1702 by Egedacher, at Schlägl in Austria, which has two manuals and pedal, including reeds as well as multi-ranked mixtures on the Hauptwerk and Pedal (a 16’ and 8’ Pusaun on the pedals); the large Silbermann of 1734 in the Petrikirche, Freiberg, with both 16’ and 8’ reeds on the Hauptwerk, in addition to the usual plenitude of upperwork; and the Rühle 2000 organ built in the case of the 17th-century Compennius in the Michaeliskirche, Erfurt. With only a five-stop chorus to mixture on the Hauptwerk, seven stops including a Krummhorn and Sesquialter on the Rückpositiv, and a Subbass, Oktavbass and Posaunenbass on the Pedal, this is the smallest of the three. Tuning and pitch vary considerably: the Silbermann and Bühle at 466.2Hz, the Putz 445. All have that lovely silvery transparency, with growling reeds that blend so well and

never overwhelm on the manuals, and add weight to the bass, especially in those chorale preludes in which the melody is given out in long notes in the pedal.

There is considerable variety among the pieces selected, even within those of the same genre, the toccatas showing the influence at least in part of Froberger, but with some well-controlled sequential writing that does not exceed its welcome over lengthy pedal points. The toccatas in E minor and F major that open discs one and two respectively both commence with arpeggiated chords covering the keyboard before the fantasy element takes over. The toccata in F that closes disc 2 is played here with some restraint in the registration. The three in G minor show different aspects of compositional technique; somewhat shorter, they are mainly in two parts over pedal points.

The prelude and the fantasias remind one very strongly of the *elevazione* and *durezza* of the earlier Italians, with the meantone tuning being tested to the limits with the modulations and held dissonances in the G-minor fantasia, here played on a more robust registration than the others. The fugues cover a wide range of moods, from the ultra-playful C-major based on the nightingale with its repeated notes almost beyond endurance at the end, to the brooding D-minor, based on that stock figure of the 17th century onwards, the descending chromatic tetrachord; and the Italianate C-minor, here played using the Silbermann reeds. The short fugues taken from the sets on the sixth and eighth tones for the Magnificat also offer considerable variety, with subjects based on repeated notes and scale passages as well as more abstract themes. Two of the fugues on the sixth tone are then treated as a double fugue.

The chorale preludes (some 73 survive in manuscript) vary in style and also length, from the two short *bicinia* on *Es spricht der unweisen Mund wohl* and *Was mein Gott will das g’scheh allzeit* to spacious settings of *O Mensch beweine* and *An Wasserflüssen Babylon* for the manuals, and several with the melody in the pedal, usually played with the reeds, perhaps the best being *Ein feste Burg*. The ciaccona based on an ascending fifth starts gently and builds to a crescendo before sinking back at the final statement.

A two-manual harpsichord by Robert Hicks based on the *ravalement* style popular in France is used for the fine suite in E minor, an improvised prelude in A minor followed by a playful Italianate fugue in A minor, and another bright fugue in D with a violinistic subject. The suite, recently attributed to Froberger, is preceded by an improvised prelude; its four dances proceed at a rather stately pace. A double-fretted clavichord by Christopher Clarke, typical of South German instruments of ca. 1700, was chosen for two further suites, both in G minor. For the first one, Madsen has improvised a prelude before playing the *allemande*, *courante*, and *sarabande*; the second one contains these three dances plus a ballet and a gigue based on repeated notes. The clavichord is also used to convey the intimacy of the set of 12 variations on the chorale *Christus der ist mein Leben*; preserved in manuscript, perhaps it was taken from the lost print of chorale variations of 1683. It builds to a climax with three variations in a gigue-like 12/16. The volume will need to be turned down to get the best out of these performances, but they are most rewarding, with some delightful added ornamentation in the repeats of the dances.

There is a booklet giving comprehensive information in English and German about the pieces played and the instruments. Andrus Madsen shows a tremendous affinity with this composer and impresses with his careful articulation and particularly with his controlled freedom in the toccatas and fantasias, where his stylish ornamentation convinces. The organs chosen also assist in bringing the pieces alive for a newcomer to this composer, allowing us to hear them at a pitch and tuning appropriate to the period. A few pieces are taken at a slower tempo than many players would play them, but this does allow us to hear more of the subtle nuances in the figuration. It is a

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pity that the pedal is scarcely audible in the fantasia in E-flat and particularly in the long held notes in the first toccata in G minor on disc two. However, this is a small quibble, and these CDs will offer considerable pleasure, and repeated listening will reveal more of the craft of the Nuremberg master. I look forward to hearing more from this hugely talented performer.

—John Collins  
Sussex, England

**The Life and Music of Jean Langlais, hosted by Ann Labounsky. DVD, \$28, available online from the OHS Catalog (www.ohscatalog.org), by calling 804/353-9226, or at the American Guild of Organists online store.**

It is very impressive indeed when a chapter of the American Guild of Organists takes on a project as challenging as presenting a full-length video on one of the most important 20th-century French composers of organ and liturgical music. The Los Angeles chapter undertook just such a project, and this 2007 DVD is hosted by Ann Labounsky, who studied with Langlais and wrote the biography, *Jean Langlais, The Man and His Music*, published by Amadeus Press in 2000. Labounsky made the first recordings of his complete organ works and is in a unique position to tell his life story. The great respect and admiration she had for her teacher shines through beautifully in this DVD presentation.

Langlais was born in 1907 in the small village of La Fontenelle near Mont St. Michel, France. At the age of two he became blind due to glaucoma and was sent to study at the Institut National des Jeunes Aveugles in Paris, where he was under the tutelage of André Marchal. From there Langlais progressed to the Paris Conservatoire, studying organ with Marcel Dupré and receiving a first prize in organ in 1930. He also studied composition with Paul Dukas and Gregorian improvisation with Charles Tournemire, receiving a first prize in improvisation in 1934. Langlais would return to the Institut National later as a teacher, and also taught at the Schola Cantorum in Paris from 1961 to 1976. It was, however, as an organist and as a composer for the organ that Langlais would have his most profound influence. He succeeded his teacher Tournemire and followed in the tradition of César Franck as the *organiste titulaire* at the Basilica of Sainte-Clotilde in Paris in 1945, remaining there until 1988.

The basilica was begun in 1846. When the Cavaillé-Coll organ was dedicated in 1859, it was one of the most important organs in France, and ushered in the new symphonic style of organbuilding and enhanced the symphonic style of organ composition that came to a full flowering during the tenure of Franck. Ann Labounsky studied most of Langlais' compositions with the composer and played them for him on the organ at Sainte-Clotilde. For this DVD, the musical excerpts were played by Labounsky and recorded at Pasadena Presbyterian Church in Pasadena, California.

Langlais died at the age of 84 in Paris in 1991. Presently there are a number of websites dedicated to Langlais and his music, including a tribute website (www.jeanlanglais.com) and the official L'Association Les Amis de Langlais (www.jeanlanglais.eu/en/). This DVD was released in 2007 as a tribute to Langlais on the 100th anniversary of his birth.

Throughout his life Langlais was much in demand as a concert organist and a teacher, and was a prolific composer. He performed extensively throughout Europe and America and conducted countless workshops and masterclasses. This DVD includes an example of his masterclass presentations, where he can be seen urging his young students to play with vigor and rhythm. Langlais' organ music is varied in its style, but can be best classified as a free-ranging tonal/modal style with rich harmonies and certainly more traditionally structured than the music of his fellow composer and contemporary Olivier Messiaen.

Even though as a composer Langlais wrote a number of instrumental, orchestral, and chamber works and also composed some secular song settings, the DVD centers on his organ music. There are more than 254 works by Langlais with opus numbers. For this video presentation, Labounsky's commentary is skillfully interspersed with still photographs, maps, and music scores. There are excerpts of Langlais speaking in both English and French; also included are interviews with students and colleagues such as Marilyn Mason, Charles Dodsley Walker, Marilou Kratzenstein, Norberto Guinaldo, and others.

Labounsky touches on some of the professional musical trials of Langlais' life, including the shift away from Gregorian-based music and tradition in the decades immediately after the Second Vatican Council in the 1960s. It would be interesting to imagine how Langlais might today be encouraged by a renewed appreciation for the central role that chant plays in the liturgy of the Catholic Church and the reestablishment of the Tridentine Rite as an alternative to the Novus Ordo of Paul VI.

Jean Langlais was a charismatic and colorful individual who touched the lives of many of his students, who remained devoted to him throughout their lives and careers. With Labounsky's superlative playing and commentary on this professionally produced CD, those individuals who may not be familiar with Langlais can gain a new appreciation of not only the man but of the entire French Catholic organ culture that so formed the life and music of this important 20th-century composer. This DVD documentary is an eyewitness appraisal of his music, his personal and professional life, and his place in music history. Highly recommended.

—David Wagner  
Madonna University  
Livonia, Michigan

## New Organ Music

### Music for solo organ

**Suite in Classic Style, Charles Callahan. MorningStar Music Publishers MSM-10-984, \$10.00.**

Moderately easy and, with contrasting dance movements, typical of an instrumental suite. Two pieces are for manuals only. The opening *Procession* could serve as its title suggests, for weddings or other ceremonies. The *Siciliana* and *Sarabande* seem the most inventive of the set.

**A Bliss Organ Album, compiled and arranged by Robert Gower. Banks Music Publications (UK), £10 (\$16.50).**

First, let us suggest that £10 is not a bad price for 30 pages of very well-transcribed music by a British composer of some standing. If only the music itself were a little more colorful and engaging. Although the volume was produced with assistance from the Bliss Trust, no information about Sir Arthur is given, save for his dates (1891–1975) and that he was once “Master of the Queen's Music.” There is much more than that to say, of course, including the fact that he was a student of Stanford, and once served as director of music for the BBC. Although he was a very prolific

composer, his music was perhaps outshone by that of the next generation, Britten and Walton.

No information is provided about the pieces themselves, such as when each was written or the nature of the work from which it was extracted. There are eight in all, mostly of two to three pages, with one eight pages long. All are of moderate difficulty, clearly displayed on the page, and work very well on the organ. And let us pay tribute to the arranger, Robert Gower, whose skills at making musical and idiomatic transcriptions are well on display here. Among his many other sets of arrangements for organ is his Walton volume, whose pieces are very much more interesting.

**O Love, How Deep, Craig Phillips. MorningStar Music Publishers MSM-10-240, \$12.00.**

Here are three standard but contrasting hymn tunes in rather extended (four to seven pages each) settings whose musical fabrics make appropriate clothing for the personality of each tune. SLANE is given a gossamer-like, rather pastel setting—beautiful and quite atmospheric, if somewhat long (due to an interlude/modulation of somewhat funky chromaticism). WER NUR DEN LIEBEN GOTT offers but glimpses of the tune, within a contemplative setting perhaps reflective of the stanza that begins “The Lord our restless hearts is holding, in peace and quietness content.” DEO GRACIAS provides the fireworks for the set—the rhythmic excitement of a toccata in 5/8. This is a substantial piece but should be worth the effort. Program it for Transfiguration, though allow a few weeks beforehand to learn it!

**The Marilyn Mason Music Library, Vol. 5. MorningStar Music Publishers MSM-10-994, \$26.00.**

This is the fifth in this publisher's series of (thus far) six volumes of organ works commissioned by the indefatigable Marilyn Mason. It contains four of the more than 70 organ works commissioned during her distinguished career.

Three of the pieces are newly published in this volume; a fourth (that by Near) was first published in 1966 by H.W. Gray. Two of the works are hymn based and a third includes a hymn setting as its second movement. Biographies of the four American composers are included.

• *Triptych on Sine Nomine* by Alfred V. Fedak comprises a quiet and nicely linear *Prelude*, a somber *Cortège* whose title is suggested through cadences of insistent dotted rhythms, and a fugal *Finale*. Useful service music, especially as there is still not an oversupply of organ pieces on this tune.

• *Paeon*, by Michael McCabe, is an extended work (seven pages) that asks for both a Fanfare Trumpet and Tuba, and calls to mind others of the same title by composers such as Howells, Whitlock, and Willan.

• It is interesting to see and hear again the *Suite for Organ* by Gerald Near, and to wonder if it might not in fact seem more “modern” now than at its first appearance, some 45 years ago! The opening *Chaconne* (here, really a pas-sacaglia, I think) and closing *Final* are well-crafted pieces that, though technically difficult, nonetheless lie well in the hands and feet. The harmonic language is dissonant (often drawing on quartal, added-note, and major-seventh chords) and quite chromatic. These movements frame a quiet setting of the American hymn tune LAND OF REST.

• With seven movements, the *Canonic Variations on SLANE* by Larry Visser is a bit larger than the now-typical hymn partita. The canonic imitation in each movement, always at the octave or unison, is easy to perceive. This is an extended work, with a particularly ambitious concluding toccata. The movements are imaginatively conceived and titled, including a *Prayer*, *Paeon*, and *Lament*. I am just not convinced that the rather simple Irish tune is entirely comfortable within all of them—for example, the opening fortissimo, double-dotted “French” Overture.

—David Herman  
The University of Delaware

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# Early Organ Composers' Anniversaries in 2012

John Collins

In 2012 there are several composers whose anniversaries can be commemorated. There are several lesser-known names here whose compositions are well worth exploring.

**Giovanni Gabrieli** (1557–1612). One of the leading Venetian composers of the late Renaissance, his 38 keyboard pieces comprise a set of intonations, 12 toccatas, 11 ricercars, three fantasias, two fugas, and nine canzonas. They are edited by Dalla Libera for Ricordi in three volumes; volume three contains 13 keyboard settings of motets. Many more were made by German composers but are not available in modern editions.

**Jan Pieterszoon Sweelinck** (1562–1621) was organist of the Oude Kerk, Amsterdam, and a seminal influence on North German organ music in the 17th century through his pupils. His authenticated keyboard works include some 17 toccatas, 24 fantasias, one ricercar, 12 sets of chorale and psalm variations, and 12 sets of dance and song variations, with several more works in each category considered of doubtful attribution. Two recent complete editions include those by Harald Vogel and Pieter Dirksen for Breitkopf & Härtel in four volumes, and Siegbert Rampe for Bärenreiter in eight volumes. A most useful guide is Pieter Dirksen's book, *The Keyboard Music of Jan Pieterszoon Sweelinck*, in which the pieces are discussed in depth.

**Hans Leo Hassler** (1564–1612). Primarily known today for his vocal music, he studied organ in Venice with Andrea Gabrieli and became a leading player in Augsburg. He left a substantial corpus of keyboard works of considerable scope and length, most of it preserved in the Turin manuscript, including eight toccatas, 18 ricercari, 18 canzone, 14 magnificats, an organ mass, four fugues, and two sets of variations. A good selection, as well as the variations on *Ich ging einmal spazieren*, was edited by Georges Kiss for Schott and Sons. The toccatas were edited by S. Stribos for the American Institute of Musicology, and the magnificats by A. Carpenè for Il Levante Libreria. A few other pieces from other manuscript sources have been included in various anthologies. Twenty-five of the 39 intabulated songs from his *Lustgarten* of 1601 have been edited by M. Böcker for Breitkopf & Härtel. The complete works from the Turin manuscript are available in two volumes edited by W. Thein and U. Wethmüller for Breitkopf & Härtel, but at about £200 each they will remain well outside the reach of most players.

**Wolfgang Ebner** (1612–65) was organist of St. Stephen's Cathedral, Vi-

enna, and court organist, contemporary with Froberger. The works certainly by him include three toccatas, a courante, a *Capriccio sopra l'Aria Pergamasco*, the *Partite sopra l'Aria Favorita* with seven variations, and the 36 variations divided into three groups of 12 (the second and third groups being in the form of a courante and sarabande) on an *Aria in A minor* composed by Ferdinand III. Works of uncertain authenticity include 56 versets encompassing various forms—i.e., toccata, capriccio, fugue—in the eight church modes (eight of which are variants of pieces by Froberger, and one by Frescobaldi), two preludes, a partita in A, and eight individual dance movements. Published by Bärenreiter in two volumes edited by Siegbert Rampe, the edition also includes keyboard works by Georg Muffat.

**Wolfgang Briegel** (1626–1712). Organist in Gotha and Darmstadt, he left a few keyboard pieces in manuscript. The eight fugues in the church tones are for manuals only and were edited by Wilhelm Krumbach for Kistner and Siegel as *Die Orgel: Reihe ii nr. 19*.

**Lambert Chaumont** (ca. 1630–1712). Organist in Huys, southern Belgium, in 1695 he published a set entitled *Pièces d'orgue sur les 8 tons*, each of which opens with a prelude followed by about 12 to 15 pieces in the usual French style. There are also two fine chaconnes as well as a few dance movements clearly intended for harpsichord. He also provides useful information on registration and ornamentation as well as a short treatise on accompaniment and a tuning method for the harpsichord. Jean Ferrard has edited these pieces for Heugel.

**Sebastian Scherer** (1631–1712). Organist of Ulm cathedral, in 1664 he published a print in two parts, the first being a set of four versets on the eight church tones notated on a two-stave system of six and eight lines respectively; the first and third are toccata-like, the first having held pedal notes; the second and fourth are fugal. The second contains eight substantial toccatas printed on four staves, one to each "part". Each is multi-sectional with long-held pedal notes, and shows the influence of Frescobaldi. The two parts have been edited by A. Guilmant.

**Juan Baptista Cabanilles** (1644–1712). Organist of Valencia cathedral, and regarded as the greatest of the Spanish Baroque composers for keyboard, he left well over 200 *tientos*, including examples of *falsas*, *contras* (which utilize sequential repetition over long pedal

points for the pedals), *medio registro/partido* (i.e., for divided registers used as a solo in one or more voices), *lleno* (i.e., for the same stops used for the entire compass), a number of dances, toccatas, *batallas*, and almost 1,000 *versos*. None of his works were published in his lifetime, but manuscript copies were made, mainly by Elías and his other pupils. Most of the nine volumes of his *tientos* so far published include a mixture of the *partido* and *lleno* *tientos*. The contents of volume two are more varied, with three *llenos*, one *partido*, five *pasacalles*, five *gallardas* in duple time with extensive sets of variations, two *batallas* (one of which is by Kerll), four *paseos*, *folias*, a *xacara*, a *pedazo de musica*, a *gaitilla* (*partido*), and six toccatas (one of which is *partido*). The nine volumes are all published by the Biblioteca de Catalunya, Barcelona.

**Friedrich Wilhelm Zachow** (1663–1712). Organist in Halle and teacher of Handel, he left some 53 chorale preludes, including a splendid set of 12 variations on *Jesu meine Freude*, the great majority of which are playable on one manual and do not require pedals, and 13 secular pieces including preludes, fugues, fantasia, capriccio and a suite in B minor. There are modern editions by Heinz Lohmann for Breitkopf & Härtel, and Klaus Beckmann for Schott.

**Johann Hanff** (1665–1712), organist in Hamburg and Schleswig. Only three cantatas and six chorale preludes survive in manuscript. Five of the six are in the Buxtehude style with highly ornamented melodies in the right hand, but in *Erbar dich mein* two verses are set, the second opening with a fugue based on the descending chromatic fourth before reverting to a right-hand solo of the ornamented melody. They have been edited by E. Kooiman for Harmonia Uitgave.

**Johann-Jakob de Neufville** (1684–1712). This regrettably short-lived organist in Nuremberg published one volume of keyboard pieces in 1708, the contents of which show clearly the influence of his teacher, Pachelbel. It includes five arias with variations, three of which require pedals, and a splendid *Ciaccona in B Minor*. A *Suite in G Minor* is preserved in manuscript. A complete modern edition has been edited by Raimund Schächer for Pro Organo Musikverlag.

**Joseph Torner** (1700–62). Organist in Trier, he published at least two collections of liturgical pieces, comprising eight sets, each consisting of *Offertorium*, *Elevatio*, and *Communio* in binary form, and miscellaneous toccatas, arias, and dance pieces. The 1730 print, which contained pieces in major keys, is presumed lost, but the 1735 print with the liturgical pieces in minor keys from A to G, and in A major, has been edited by Hans-Peter Bähr in two volumes for Dr. J. Butz Musikverlag.

**Johann Eberlin** (1702–62). Organist in Augsburg, he published nine toccatas for organ in two movements, the second being a well-wrought fugue or double fugue, edited by Rudolph Walter for Coppenrath (now available through Carus Verlag) and two sets of versets (65 and 115) on the eight

church tones, which are edited by Rudolph Walter for Verlag Doblinger. The pedal parts are limited to long held notes; these pieces make excellent material for clavichord. The 65 versets offer excellent practice in playing relatively short contrapuntal works and also include some challenging preludes and finales. Eberlin also published two sonatas, which sound well on any keyboard instrument. These are edited by Laura Cerutti for Armelin Musica.

**Pietro Chiarini** (1712–77) was an organist in Cremona. Six of his pieces are found in a manuscript compiled by G. Poffa. They include two allegros (both through-composed, the first one headed *con violoncello, cornetti e tromboncini in risposta*), a *marcia*, a *sinfonia* in three movements, and two sonatas, the first through-composed in one movement, the second a substantial work in three movements concluding with a *minuetto*. Edited by F. Caporali for Armelin Musica, in *Musica per Tastiera del '700 Cremonense*; the volume also contains pieces by Calamini and Galli.

**John Stanley** (1712–86). Organist of the Temple Church, he published three sets of ten voluntaries, each including examples of both the "1st voluntary" for solo stops and the "2nd voluntary" in the form of a prelude and fugue. Two sets of concerti (six as op. 2 and ten as op. 10 respectively) for harpsichord or organ were also published in versions for solo keyboard performance. Contemporary manuscripts also contain several arrangements of movements from his two sets of solos for melody instrument and also from his concerti. There are several modern editions of the three sets of voluntaries, all 30 being edited in one volume by G. Lewin for Greg Lewin Music, who has also edited (in two volumes) the six concerti for keyboard. A facsimile of the set of ten concerti has been edited by G. Gifford for Oxford University Press. In volumes three and four of *English Organ Music*, an anthology, published by Novello, Robin Langley has edited early versions from the Reading manuscript of some of the voluntaries that were printed in the three sets and of voluntaries in the Southgate manuscript.

**Johann Sperger** (1750–1812). Organist in Ludwigslust, he was one of the leading double-bass players of his day and left many symphonies and chamber pieces. Two collections of his organ pieces preserved in manuscripts in Schwerin have been edited in one volume by Dieter Ultzen for Dr. J. Butz Musikverlag. The first collection is actually a selection of the preludes and versets printed in 1689 in Wegweiser followed by four short fugues; the second is a series of preludes in various keys that reflect the Classical and Rococo influence; many of them consist of decorative figuration over sustained chords.

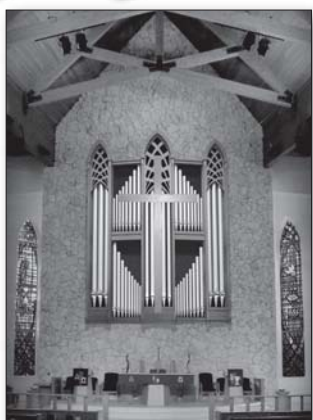
**Carlo Gervasoni** (1762–1819) was *Maestro di cappella* in Borgotara, in which town he oversaw the construction of a fine organ in 1795. Well known in his day for his theoretical works, including notes on organ performance practice, particularly on instruments with several manuals, he also left some organ sonatas. The *lezioni* from the *Scuola della musica* of 1800 have been edited by M. Machel-la for Armelin.

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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Peter Westerbrink's recital on October 14, 2011, marked the beginning of the "Schnitger's Dream" festival, celebrating Orgelmakers Reil's restoration of the Der Aa-Kerk (Groningen, Netherlands) organ. The festival included concerts, exhibits, theater productions, and a symposium. Dr. Jan Luth presented his monograph "Wereldberoemde Klanken: Het Schnitgerorgel in de Der Aa-kerk te Groningen en zijn voorgangers" (World Famous Sounds: The Schnitger Organ in the Groningen Der Aa-Church and Its Predecessors), while titular organist Peter Westerbrink presented "Return of the Queen," the first CD recording<sup>1</sup> of the newly restored instrument.

The Der Aa-Kerk's organ was built first for the Academiekerk (Academy Church) in 1702. In 1699 Arp Schnitger was commissioned to build a two-manual instrument with independent pedal. The organ was built two years later, with an added third manual. Schnitger's instrument comprised three manuals: Hoofdwerk, Rugpositief, Borstwerk, and Pedaal. Approximately 10 of its 33 stops came from the Academy Church's previous organ, built by Hendrick Harmens van Loon and Andries de Mare in 1674/78. In 1754 the instrument was cleaned and repaired by A. A. Hinsz, who also added a Rugpositief-Hoofdwerk coupler.

In 1814 the organ was donated to the Der Aa-Kerk, which had been without an organ since the church's disastrous tower collapse of 1710. In 1815 J. W. Timpe moved the organ to the Der Aa-Kerk, leaving the stoplist unchanged while modifying the organ case. In 1830 Timpe replaced Schnitger's Borstwerk with a new Bovenwerk, and the Hoofdwerk's Vox Humana was replaced by the Rugpositief's Dulciaan. The old Vox Humana was partly reused on the Bovenwerk. A Trompet 8' was added to the Rugpositief, and the Quint 1½' and Sexquialter were replaced by a Flageolet 1' and a Terts 1½'. At this time Timpe also replaced the pedalboard, removed one of the tremulants, and added a Rugpositief-Pedaal coupler. In 1858 P. van Oeckelen made some significant changes, including new windchests for the Hoofdwerk and three new pedal stops (Subbas 16', Holpijp 8' and Quint 10½', situated in the undercase), removal of the organ's back wall to accommodate additional pipework, and replacement and/or modification of several stops.

Until the 1950s several modifications and repairs were conducted by Jan and Klaas Doornbos, including replacement of the bellows, addition of a swell box, a new Bazuin 16' (Bombarde 16'), and replacement and modification of several stops. D. A. Flentrop modified the Bazuin 16' in 1953, and in 1959 Mense Ruiter moved the Bovenwerk Quintfluit up, changing it into a Flageolet 1'. By 1970 the church was in serious disrepair and renovations were carried out between 1976–1985. The American organ company Taylor & Boody dismantled the organ's Schnitger components in 1977 while the rest of the organ remained in the church, carefully wrapped.

In 1990 the organ was returned to the renovated church. Re-installation and renovations were conducted by Orgelmakerij Gebr. Reil of Heerde, under the supervision of advisors Klaas Bolt, Stef Tuinstra, and Harald Vogel. In 1992–93, organ advisor Rudi van Straten presented a plan that aimed to restore the organ to its 1858 state—with some technical improvements. After some modifications, the plan was approved, and in 1996–97 Orgelmakerij Gebr. Reil dismantled the instrument. Instability of the organ case, however, required a revision of the restoration plans, eradicating the prospect of an 1858 reconstruction. The new plans were met by resistance, resulting in lawsuits with rulings in favor of opponents.

In 2004 a new committee was appointed with Els Swaab, Peter van Dijk, and Harald Vogel, each representing one of the parties involved. Revised reconstruction plans aimed to restore the organ back to its 1996 state, with an additional supportive back wall for the organ case. The 2010–2011 restoration was carried out by Orgelmakerij Reil in Heerde.

Stoplist

- M = De Mare/Van Loon  
S = Schnitger  
T = Timpe  
O = Van Oeckelen  
D = Doornbos  
R = Reil

Hoofdwerk C–c3		
16'	Praestant	S/M
16'	Bourdon	O
8'	Octaaf	M
8'	Holpijp	M
8'	Salicionaal	O
4'	Octaaf	M
4'	Nachthoorn	O
2½'	Nasard	D
2'	Octaaf	M/S
V	Cornet (discant)	O
III–V	Mixtuur	O/D
16'	Trompet	O
8'	Trompet	S

Rugpositief CDEFGA–c3		
16'	Quintadena	S
8'	Praestant	S
8'	Gedekt	S
4'	Octaaf	M
4'	Roerfluit	M
2'	Gemshoorn	S
1½'	Sifflet	M/T/R
IV–V	Scherp	S/T/R
8'	Dulciaan	M/S
8'	Trompet	T

Bovenwerk C–c3		
8'	Praestant	T/S
8'	Holfluit	T
8'	Viola di Gamba	T
4'	Fluit	T
4'	Octaaf	T/S
2'	Fluit	T
1'	Flageolet	D
8'	Clarinet	T/O

Pedaal CDE–d1		
8'	Praestant	S
16'	Bourdon	M
16'	Subbas	O
10½'	Quint	O
8'	Holpijp	O/D
4'	Octaaf	M
16'	Bazuin	R
8'	Trompet	S
4'	Trompet	S

- Afsluiting Hoofdmanuaal  
Afsluiting Bovenmanuaal  
Afsluiting Rugpositief  
Afsluiting Pedaal  
Calcant  
Koppeling Hoofdmanuaal (HW–BW) – bas/  
discant  
Koppeling Rugpositief (RW–HW) – bas/  
discant  
Koppeling Pedaal (Ped–RW)  
Tremulant (BW) – R

- Equal temperament  
Pitch a1 = 478 Hz  
Wind pressure: 82 mm wk

Notes

1. *Return of the Queen*—Schnitgers Droom, volume 1. Peter Westerbrink, Arp Schnitger-orgel, Der Aa-kerk Groningen. *Praeludium in G* (Bruhns); *Was kan uns kommen an für Not* (Praetorius); *Magnificat primi toni*, BuxWV 203 (Buxtehude); *Wer nur den lieben Gott last walten* (Böhm); *Pièce d'Orgue in G*, BWV 572 (Bach); *Von Gott will ich nicht lassen*, BWV 658 (Bach); *Sonata III* (Ritter); *Fantasie sopra 'Von Gott will ich nicht lassen'* (Matter). CD SIOG201103, €17.50.

Robert August is director of music/organist at First Presbyterian Church of Fort Worth, Texas. Before coming to Fort Worth, he held the position of assistant university organist and choirmaster at the Memorial Church at Harvard University, while pursuing his doctoral degree at the New England Conservatory of Music. In 2010 his doctoral thesis on the organ works of Robert Schumann was



Groningen Der Aa-Kerk (photo credit: Harold Koopmans)

published in Europe and the United States, celebrating the composer's 200th birthday. Educated in the Netherlands and the United States, August has an extensive background in organ performance, and a long history of church performance and conducting. He has served as carillonneur at Brigham Young University, and as organist and conductor at several churches in the Netherlands. In addition to collaboration with artists such

as Christopher Hogwood and Simon Carlington, he has performed in Europe and the United States as a solo artist and accompanist, including tours and CD recordings with the Harvard University Choir, the Harvard Baroque Chamber Orchestra, and the Texas Boys Choir. Robert August often collaborates with his wife Dolores, who holds a master's degree in flute performance from the University of North Texas.

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Lviv, in westernmost Ukraine near the Polish border, is a city poised to become a major tourist destination. It has graceful cobblestone boulevards, with elegant 19th-century five- or six-story buildings dating from the period when it was ruled by the Austro-Hungarian empire after the last partition of Poland. The Habsburgs allowed Ukrainian culture to flourish, thus Lviv feels much more Ukrainian than Kiev or Odessa, which were ruled by Russia for almost 200 years until the modern republic of Ukraine was formed after the breakup of the Soviet Union.

The religious plurality of Lviv is surprising: the skyline is dominated by Orthodox onion domes, representing Christ's crown; St. George Greek Catholic Cathedral, where W. A. Mozart's younger son was Kapellmeister and conducted his father's *Requiem*; and Roman Catholic churches like the Latin Cathedral, near the Rynek, or Market Square. A fifteenth-century synagogue, the Golden Rose, also used to stand near the Rynek, but was demolished by the Nazis. The opera house, a fine neo-classic structure built around the turn of the last century by building a concrete foundation over the city's small river, is the focal point of the city's grandest boulevard.

Lviv hosts many conferences and themed musical events, among which is a summer organ festival called, interestingly, *Diapason*. I was initially surprised to find out Lviv has organs, since Ukraine is a former Soviet republic. The working organs aren't numerous, only four, but Lviv has an active Catholic population with a natural interest in organs and organ music. One of the animating figures of the organ festival, a 40-something dynamo named Sergei Kaliberda, speaks of a Lviv organ renaissance, and he has made the stoplists of both working and non-working organs available on his website: <www.organy.lviv.ua>.

I spent a day trying to keep up with Sergei as we visited the working organs, the biggest of which is a Rieger-Kloss at the organ hall, officially known as the Hall of Organ and Chamber Music, with the others being at St. Antoni Church and the Latin Cathedral, and a small organ in the musical instrument collection of the Museum of the History of Religion. The organ hall is a typical Soviet phenomenon. They were interested in organs, but not in churches, and so promoted the development of secular concert halls with organs. One of the biggest is in Kiev, where they appropriated the Roman Catholic Cathedral for this purpose. Soviet-era ballets often featured organ in the scores, and there is a Rieger-Kloss in the Ukrainian National Opera in Kiev, built especially for that purpose.

**Hall of Organ and Chamber Music**  
The Rieger-Kloss in Lviv was originally a Rieger, one of the biggest organs in Ukraine, built in 1936 for the church of St. Mary Magdalene with four manuals and 67 stops. After being rebuilt in 1968



Bernardine Church organ (non-working)



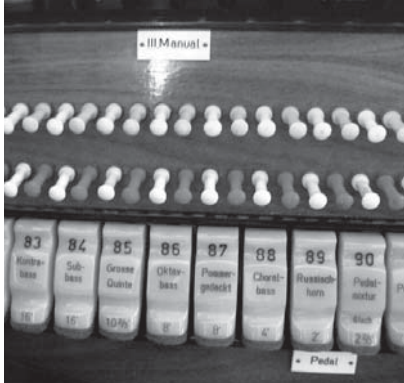
Rieger-Kloss at the Hall of Organ and Chamber Music, Lviv

for the organ hall by Rieger-Kloss, it had three manuals and 60 stops. It features electro-pneumatic action and a combination system that I had never seen before, using what looks like colored push pins.

The titular organist, Nadiya Velichka, kindly met us and we put the organ through its paces. It has a big German romantic sound; she egged me on to play the Widor *Toccata*, which didn't really work on the organ—the reeds were not cutting enough—and she played some Bach, which worked but was not totally authentic. The Rieger-Kloss, while undeniably a good organ, suffers from the weakness of many 20th-century organs—designed to play everything, and with an enormous stoplist to allow that, it is somehow less than the sum of its parts. It would seem logical that with a big-



Rieger-Kloss console



Rieger-Kloss combination pins



Anonymous 18th-century organ at the Museum of the History of Religion

enough stoplist one could build an organ that was a collection of different organs: a French baroque organ, a German baroque organ, a Romantic organ, all in one distributed over several manuals.

Hall of Organ and Chamber Music, Lviv  
Rieger-Kloss, Op. 3375, 1968

Manual I (Hauptwerk)

- 16' Diapason
- 16' Bourdon
- 8' Principal
- 8' Hohlflöte
- 8' Gemshorn
- 8' Trichterгамbe
- 4' Oktave
- 4' Rohrflöte
- 2' Superoktave
- 2 1/2' Kornett III-V
- 1 1/2' Mixtur VI
- 16' Fagott
- 8' Trompete

Manual II (Positiv)

- 16' Lieblichgedact
- 8' Principal
- 8' Quintadena
- 8' Gedact
- 8' Salizional
- 8' Unda maris
- 4' Trichterprinzipal
- 4' Blockflöte
- 4' Fugara
- 2 1/2' Nazard
- 2' Flagolet
- Sesquialter II
- 8' Dulzian
- 8' Rohrschalmei
- 8' Vox humana

Manual III (Oberwerk)

- 16' Grossgedact
- 8' Hornprinzipal
- 8' Flute harmonique
- 8' Gamba
- 8' Vox coelestis
- 4' Oktave
- 4' Nachthorn
- 4' Fugara
- 2 1/2' Quinte
- 2' Waldflöte
- 1 1/2' Terz
- 1 1/2' Spitzquinte
- 1' Sifflote
- 1 1/2' Mixtur V
- Terzzimbel III
- 8' Trompete harmonique
- 8' Oboe
- 4' Clairon

Pedal

- 16' Principal bass
- 16' Kontrabass
- 16' Subbass
- 10 1/2' Gross Quinte
- 8' Octavbass
- 8' Pommergedackt
- 4' Choralbass
- 2' Russischhorn
- 2 1/2' Pedalmixtur VI
- 16' Posaune
- 8' Dulzian
- 8' Trompete
- 4' Klarine



Vitaly Pivnov at museum organ

But that somehow never works—an organ needs a certain harmony of conception to sound its best, and even sheer numbers of pipes can be self-cancelling. Some years ago I visited St. Maximin, near Marseille, and I still remember Pierre Bardon, the organist, telling me, “There’s space for more pipes in here, but then the organ wouldn’t sound as strong.”

**Museum of the History of Religion**  
Our next stop was at the Latin Cathedral, near the Rynek, and then on to St. Antoni, built, like many Franciscan churches, on the road out of town, to col-

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Console of the Slivinsky organ, Latin Cathedral



Left case of the Slivinsky organ



Right case of the Slivinsky organ



Latin Cathedral choir loft

lect alms from travelers to and from the town. On this occasion, it was not possible to hear either of these instruments. We then returned to town through the remnants of the city wall; passing through the Museum of the History of Religion, we came to a back room, where a musical instrument exhibit was being prepared. There was the largest collection of ocarinas I have ever seen, various types of vio-



Front view of the Krukowski organ at St. Antoni, Lviv

lins including an 8-string violin tuned GG DD AA EE with the duplicate strings used for *fauxbourdon*, and in the back a large wooden case containing an anonymous organ from the 18th century, taken from the church of St. Martin. Its 70-year-old rebuilder, Vitaly Pivnov, was using a reciprocating saw and sanders to put some finishing cosmetic touches on his masterwork, originally completed in 1984. He was reticent at first, but we finally persuaded him to show off the organ, which has a pretty big sound and good variety of tone colors for an essentially small instrument, with only 11 stops.

My visit with Sergei concluded with a hike up the High Hill to admire the incredible panorama of Lviv, with its multiple domes, and then after descending we had a wine tasting at the Massandra store, featuring the wonderful wines produced by Massandra, a winery near Yalta in the Crimea.

#### St. Antoni

On Sunday I came back to the Latin Cathedral and St. Antoni to hear those organs. St. Antoni was not being used that day because of a wind problem; the organist had an electronic keyboard set up in the choir loft, but when he saw me and found out why I was there he turned the organ on and demonstrated a few softer stops during a spoken part of the service. Of course, from this I could form no true idea of the organ.

#### Latin Cathedral

My visit to the Latin Cathedral was more productive. The organ is an 1888 24-stop, two-manual mechanical action organ built by Slivinsky, a pupil of Aristide Cavaillé-Coll, and is upon short acquaint-

tance my favorite Lviv organ. It is an authentic example of the French tradition, built before unwise innovations cheapened the sound of these instruments. Its layout is quite unusual for a tracker-action organ, two totally separate cases side by side and the detached console placed in front of the right case, turned at 90 degrees. The Latin Cathedral itself is a marvelous building, its Gothic interior decorated with wonderful *trompe l'oeil* that adds illusory structures to the tree-like Gothic columns of the interior.

Of the non-working organs, perhaps the most interesting is in the Bernardine Church. The façade is certainly monumental, and I hope funding will be found to restore this and other organs. At present, the organ hall's Rieger-Kloss is the workhorse of the festival. The older, more authentic instruments can give a sense of place and history that is not available from newer instruments, even if they are bigger and can offer on paper all the stops needed. The most interesting organs I saw in Lviv were the Latin Cathedral instrument and the one in the Museum of the History of Religion. ■

*Bill Halsey was born in Seattle, where he studied piano and composition from an early age, and began organ lessons in his teens. While a student at the Sorbonne, he had access to the two-manual unmodified tracker-action Cavaillé-Coll organ at Saint Bernard de la Chapelle, in a northern arrondissement of Paris. This fueled his interest in historic organs, and after spending fifteen years serving in organist positions at St. John Cantius, St. Peter Claver, Church of the Assumption, and the Basilica of Our Lady of Perpetual Help, all in Brooklyn, New York, he took a permanent leave of absence to explore historic organs, first in France, and later in Italy.*

#### Anonymous organ from St. Martin in the Museum of the History of Religion

- Manual (C2–f3)**
- 8' Montre
  - 4' Prestant
  - 4' Flute
  - 2' Doublette
  - 8' Cromhorne
  - 2½' Nazard
  - Fourniture
  - Mixture III
- Pedal (C–d1)**
- 16' Bourdon
  - 16' Soubasse
  - 8' Bombarde

#### St. Antoni, Stanislav Krukovski and Son (Potrkuv-Tribunalski), 1929

- Manual I**
- 16' Bourdon
  - 8' Principal
  - 8' Salicional
  - 8' Flet harmon.
  - 4' Flet minor
  - 4' Octave
  - Mixture II–III
- Manual II**
- 8' Dulcian
  - 8' Vox humana
  - 8' Gamba
  - 8' Flute cr.
  - 8' Oboe
  - 4' Amabilis
  - 4' Principal Violin
- Pedal**
- 16' Subbas
  - 8' Principalbas
  - 8' Violinbas

#### Latin Cathedral, Slivinsky organ, 1888

- Manual I**
- 8' Principal
  - 8' Salicional
  - 8' Unda Maris
  - 8' Amabilis
  - 4' Flute travers
  - 4' Octave
  - 4' Flute minor
  - 2' Piccolo
  - Mixture IV
- Manual II**
- 8' Gamba
  - 8' Flute major
  - 8' Julla
  - 8' Celeste
  - 4' Dulce
  - 4' Octave
  - 4' Flute
- Pedal**
- 16' Subbas
  - 16' Violin Bas
  - 16' Contrabas
  - 8' Principal
  - 8' Cello
  - 8' Flute

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# 56th OHS National Convention June 27–July 2, 2011, Washington, D.C.

Frank Rippl

In the immortal words of Charles Dickens, “It was the best of times, it was the worst of times.” Now, please don’t be alarmed by those words, because the convention itself was really wonderful: terrific organs, organists, many and varied venues displaying the remarkable depth available in and around our nation’s capital—from the National Cathedral to a former convent chapel. The hotel, the food, the displays and the well-researched *Atlas* were just fine and highly commendable.

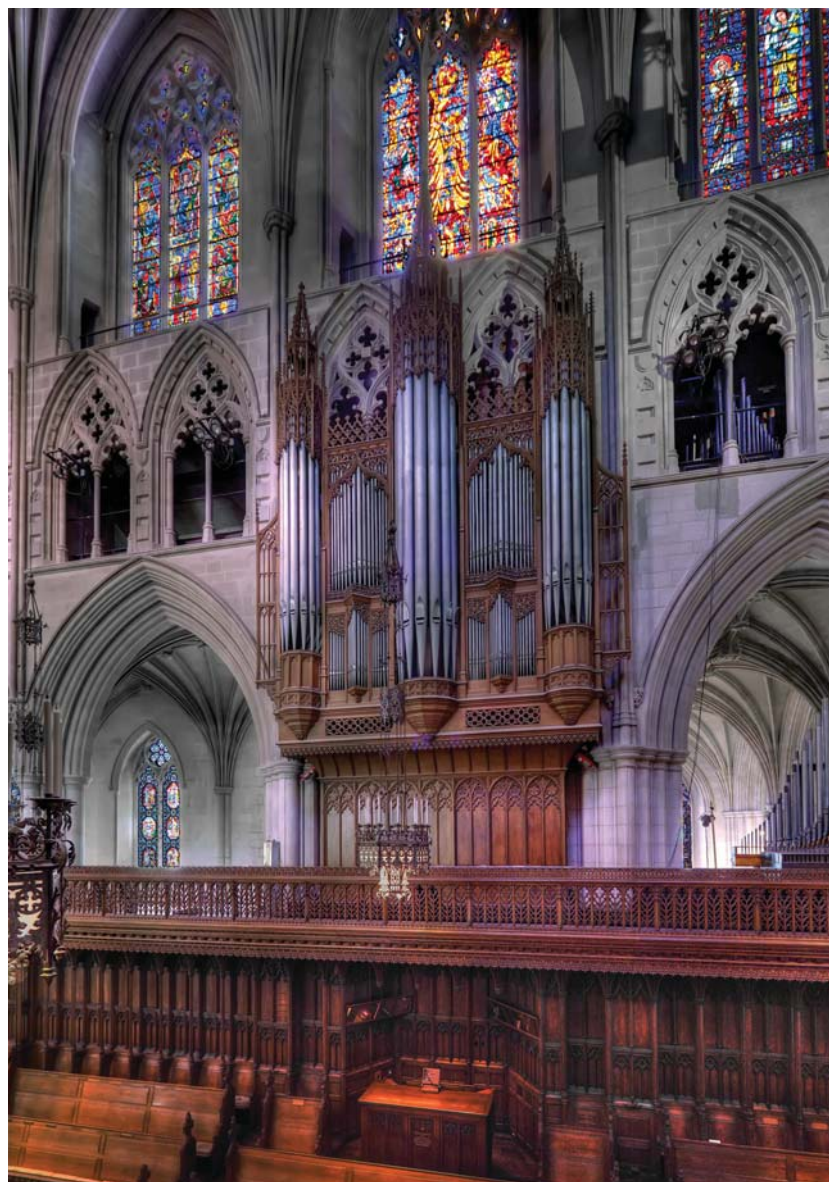
The only bad thing, that “worst of times,” which nearly brought the convention to its knees, was an inept bus situation that seemed to conspire against us each day by being hours late, not showing up at all, sending buses with not enough seats, or by being utterly confused as to how to get from point A to point B. It was frustrating, and many an oath was uttered. But we still had a good time in spite of the craziness. Because of the buses, I did miss one of the recitals on the last day, and I truly apologize to the performer. But enough of that. Let’s get on to the good things and the music!

The convention headquarters was at the Holiday Inn at Reagan National Airport—not far from Crystal City and Old Town Alexandria, and near the Pentagon. Coming in for a landing at Reagan Airport gives one a stunning view of the National Mall with the Capitol, the White House, and all the famous monuments. But, for organists, it is probably the sight of the National Cathedral that causes the heart to skip a beat or two. Checking in at the hotel, greeting old friends, and visiting the displays are familiar rituals of these conventions. It made it all seem very comfortable.

## Opening event

The first event of the convention was the recital that Monday night at the National Cathedral by **Nathan Laube**. The buses were hopelessly late with inadequate seating, so some of us jumped into cars and raced across town to the cathedral, which stands on the city’s highest hill, Mount St. Alban, making it easy to find. It never fails to impress. I sat in the Great Choir just in front of the console and enjoyed the view in this massive Gothic church. I was surrounded by pipes on three sides. Cathedral organist **Scott Dettra** greeted us and introduced the performer. Laube began with *Cathedrals* from Vierne’s *Pièces de Fantaisie*, op. 55, no. 4. He plumbed the depths of the huge stone space and the massive E. M. Skinner foundation stops in a wonderful piece well suited to the occasion. Next was Pierre Cochereau’s *Berceuse à la mémoire de Louis Vierne*, transcribed by Frédéric Blanc. Like the first piece, it moved through the vast room at a majestic pace—quietly at first, then bringing in the gorgeous Skinner strings. Laube slowly added the reeds, culminating in a solo on the Tuba Mirabilis. He pulled back to the strings, along with what I believe was an 8’ flute and a nazard in the right hand, and clarinet in the pedal. It was a brilliant demonstration of this organ’s huge range of orchestral color.

Laube then explored the neo-classic sounds of this instrument with *Two Fantasies* by Jehan Alain. He closed the first half of the program with a wild, neo-classic-style piece Dupré wrote in memory of his father—a *Tutti* that was astonishing in its power. Following intermission he offered salutes to two gentlemen associated with this cathedral: Leo Sowerby and Richard Wayne Dirksen. Sowerby’s *Requiescat in Pace* used the “subtle colors” of Skinner’s “Sowerby Swell”—lovely strings, solo stops, and chimes. The hymn was *Rejoice, ye pure in heart* to the tune VINEYARD HAVEN by Richard Wayne Dirksen. Our “Hosannas” made a joyous roar that matched the organ.



E. M. Skinner & Son, 1938, Washington National Cathedral

Laube ended with his own transcription of Liszt’s *Les Préludes*. Great salvos of sound were hurled through the arches of the cathedral. The familiar melodies, both loud and soft, fell on our ears like the voices of old and dear friends. We heard the Trumpet-en-Chamade (which is mounted above the reed stops) and the 32’ Bombarde for the first time. At other times, the Harp “plucked” away. For an encore he played Messiaen’s *L’Ascension: II – Alléluias sereins*—a perfect end to a truly extraordinary recital.

## Tuesday, June 28, 2011

The first full day of the convention dawned bright and sunny with an amazing blue sky, making the sight of our first stop in Alexandria, Virginia, even more outstanding than it might have been. Standing atop Shuter’s Hill was the George Washington Masonic Memorial—a massive, tall, white stone structure, designed to resemble the ancient lighthouse of Alexandria, Egypt. The tower, completed in 1932, is capped with a pyramid. Inside was a great semi-circular hall lined with columns behind amphitheater-style seating. A large portrait of George Washington, dressed in his Masonic apron, hangs at the back of the stage. The three-manual Möller, Opus 8540 from 1953, was designed by Ernest White and Richard O. Whitelegg. The *Atlas* stated that White’s contribution was a Choir division with independent mutations and a Cromorne. The console was on the floor and against the stage, while the pipes were in the ceiling, speaking through an elaborate Art Deco grille.

**Charles Miller**, organist at National City Christian Church in Washington, D.C., opened with *Marche aux Flambeaux* by Frederick Scotson Clark, com-

plete with trumpet fanfares. Next came *Introduction and Fugue in D Minor* by John Zundel. The introduction had alternating *ff* and *mp* sections, and the fugue moved along with zeal. I was struck by this organ’s strong bass sounds. Then Sowerby’s *Chorale Prelude on PICARDY* showed off the softer side of this organ, especially the lovely Möller strings and flutes, and a rather thin Cromorne.

Miller then played Mendelssohn’s *Sonata II in C Minor*. He drew dark and ponderous sounds for the *Grave* section, and the *Adagio* featured many opportunities for solo stops. The *Allegro maestoso* was brought off with just the right amount of style, as was the fugue. Dudley Buck’s *Scherzo* (from the *Grand Sonata in E-flat*) worked very well on this organ, as did Buck’s *Variations on the Star Spangled Banner*. The hymn was *O Beautiful for Spacious Skies*, a very moving song to sing in our nation’s capital.

We were divided into two groups because the next venues were small. My group went to Holy Trinity Episcopal Church in Collington, Maryland, where we heard **Phillip L. Stimmel**, an authority on Estey organs, play an Estey: Opus 655 (1908), two manuals, eight ranks, with tubular-pneumatic action. The *Praeludium in A Minor* by Clarence Eddy was a nice demonstration of the warm foundation stops. *Ballade in D Minor* by Joseph Clokey began on the Swell Stopped Diapason plus tremolo, with alternating passages on a particularly sweet Great Dulciana. An agreeable solo on the Swell reedless Oboe preceded a buildup to full organ; it then came back down to the opening sounds. In Beach’s *Prelude on an Old Folk Tune*, “The Fair Hills Of Eire, O,” Stimmel explored all the colors and registrations of this eight-



Estey Organ Co., 1908, Holy Trinity Episcopal Church (Collington), Bowie, Maryland

rank organ, making it seem like a much larger instrument. Next was a favorite, *Will o’ the Wisp* by Gordon Balch Nevin. The hymn was *O holy city, seen of John* (MORNING SONG). Stimmel closed with Gardner Reed’s *Once more, my soul, the rising day* (CONSOLATION, same tune as MORNING SONG), another good choice for this organ.



E. & G. G. Hook & Hastings, 1873, St. Paul’s Moravian Church, Upper Marlboro, Maryland

My group then went to St. Paul Moravian Church in Upper Marlboro, Maryland, to hear the church’s E. & G. G. Hook & Hastings Opus 702 (1873), which has been enlarged and rebuilt by David M. Storey, Inc. between 1985 and 2010. Built for the temporary home of Trinity Episcopal Church in Boston, it was used until the present sanctuary was constructed. At some point it was moved down to the D.C. area. St. Paul’s first church was dedicated in 1972, and a second in 1985. The Hook organ was purchased in 1986. It sits in a transept of sorts to the right of the altar in this smallish modern red brick church, whose proud members welcomed us warmly.

**Kevin Clemens**, of Aberdeen, Maryland, opened with *Tone Poem in F*, op. 22, no. 1, by Niels Gade. Next was *Arioso in the Ancient Style* by James H. Rogers, which used the Oboe with tremolo. Then came *Caprice* by Cuthbert Harris, charming and well played, and *Elevation*



from *Messe Basse* by Louis Vierne, in which we heard the rather nice Celeste, which was actually the former Great Dulciana. Next, *The Cuckoo* (*Scherzino*) by Powell Weaver, which featured the Oboe and the Melodia. The hymn was *Sing praise to God who reigns above* (MIT FREUDEN ZART). We were asked to sing harmony on the middle verse, but alas, our printed harmony was not what was played; we sang out with gusto, nonetheless. Clemens closed his program with Sousa's *Liberty Bell March*.



Jacob Hilbus, 1819, St. John's Episcopal Church, Broad Creek, Fort Washington, Maryland

The next stop was St. John's Episcopal Church, Broad Creek, King George Parish, Fort Washington, Maryland to hear **Peter Crisafulli** play the beautiful little Jacob Hilbus organ from 1819. Hilbus, born in Westphalia, Germany, was the first organbuilder in Washington. I would encourage the reader to see Michael Friesen's excellent article in this convention's *Atlas* on Hilbus's work, and on this particular organ, as well as the fine article by convention chair Carl Schwartz. It is a lovely instrument to behold, with delicately carved pipe shades, one manual and no pedal. The sound was sweet and gentle. Crisafulli began with *General Washington's March* by an anonymous composer. *Cornet Voluntary* by John Travers followed. We heard the Principal 4' (played an octave lower) for the first time. Crisafulli is also an excellent composer, as we heard in his next selection: *Greensleeves* (from *In Sweet Jubilee—A Suite of Carols for Harpsichord*), played on the lovely 8' Stopped Diapason. He next played *Adagio* by Mozart on the Flute 4', which alternated with the exquisitely soft Dulciana Treble. We then heard the first Samuel Sebastian Wesley works of the convention: *Choral Song*—elegant, graceful music—followed by the livelier *Prelude and Fugue*. I enjoyed his adding the Sesquialtera in the fugue, giving a bit of bite. The hymn was *From all that dwell below the skies* (OLD 100TH). A wonderful recital on a beautiful and very historic instrument—Crisafulli did a masterful job demonstrating its many charms!

Late in the afternoon, we arrived at the Old Presbyterian Meeting House in Alexandria, Virginia, for a recital by **Samuel Baker**, director of the D.C. AGO Foundation. The 1849 one-manual (no pedal) Henry Erben organ stands at the front of the church behind the pulpit. In the *Voluntary* by William Croft, the 8' Open Diapason alternated with a bright solo combination. Next, *Festival Overture* from Cutler & Johnson's *American Church Organ Voluntaries* (1856). The hymn was *As with gladness men of old* (DIX), followed by David Dahl's *Variations on the Hymn Tune Dix*. We heard a clear 4' flute, flutes 8' and 2', a lovely Dulciana, a jaunty 8' and 4', and a fine Trumpet 8'. **Stephen Schnurr** presented the church with an OHS Historic Citation to encourage the preservation of this very good organ. Baker then went to this church's other organ, which stood in



Erben, 1849, Old Presbyterian Meeting House, Alexandria, Virginia



Lively-Fulcher, 1997, Old Presbyterian Meeting House

the rear gallery: a Lively-Fulcher (1997) of two manuals and pedal, with mechanical key action and electric stop action. He performed Gerre Hancock's beautiful *Air* (1963)—lovely sounds played with great feeling. The program ended with another hymn: *Ye watchers and ye holy ones* (LASST UNS ERFREUEN).

The evening concert took place at Capitol Hill United Methodist Church. The building is modern in style, tall and narrow with red brick walls. It stands on the site of the birthplace of J. Edgar Hoover—the large “west end” window commemorates that historic fact. The organ, a large and sumptuous 1936 Möller, was built for Covenant-First Presbyterian Church, which later became the National Presbyterian Church. David Storey is the hero in the restoration of this priceless gem, once considered old fashioned. The organ originally had been voiced by Richard O. Whitelegg, who came to Möller from England, where he worked for Harrison & Harrison, August Gern, and Henry Willis. The *Atlas* states that he voiced the powerful flue stops for the Liverpool Cathedral organ.

The organ is in the front of the church, with chambers on either side of the chancel and a smaller chamber in the left wall of the nave for the solo division. The walls of the brick nave are windowless at the clerestory level, but a large window in back has the image of the risen Christ in chunks of colored glass embedded in concrete.

**Ken Cowan** began his recital with *Marche héroïque* by Herbert Brewer. A gutsy opening gave way to a majestic and expansive tune; at the close, the melody was played on full organ. *The Soul of the Lake*, op. 96, no. 1 (*Pastels from the Lake of Constance*) by Karg-Elert followed—a marvelously impressionistic piece, deliciously played. Next came a thundering reading of Mozart's *Fantasia in F Minor*, K. 608. The hymn was *Songs of thankfulness and praise* (SALZBURG). Cowan leads and supports in perfect proportion—ever aware of the text, the music, and the singers. The first half closed with *Prelude to Act III, Parsifal*, by Wagner in an arrangement by Frederic Archer. The Solo division's French Horn stop got a workout. Cowan is a master colorist.

The second half opened with Henry Martin's *Prelude and Fugue in B Minor*, a piece commissioned by Michael Barone. This was fairly tempestuous music. The fugue began in the pedal and quoted the theme of the prelude. Next was Schumann's *Canon in B Minor*, *Canon in A-flat Major*, and *Fugue on B-A-C-H*. We heard the variety of reed and foundation tone on this fine organ. I especially enjoyed the A-flat Major, the end of which employed the large Tromba 8' on the Solo, and then pulled back to the lovely Swell strings.

We then heard Cowan's transcription of *Danse macabre* by Saint-Saëns. The whole church seemed to sway back and forth to this wonderful music. Cowan made good use of the percussion on the organ: Chimes, Harp, and Celesta. He closed with Dupré's *Deux Esquisses*, op. 41—totally virtuosic and muscular playing. He treated us to an encore: *Roulette* by Seth Bingham, a perfect bonbon to follow a concert that was like an incredibly rich and hearty meal.

Wednesday, June 29

We began the day on Capitol Hill at the towering St. Joseph R.C. Church, whose cornerstone was laid in 1868. It was intended to be used by the German-speaking Catholics of Washington, D.C., and architect Michael Stegmeier used his hometown's cathedral (Cologne, Germany) as its model. The neo-gothic structure has a very high ceiling painted blue with gold stars. But the real gem for us was the magnificent three-manual, 29-rank Hook & Hastings organ, Opus 1491 from 1891. It has been restored/rebuilt many times, most recently by Bozeman-Gibson, Inc. in 1986. David Storey now tends to this highly regarded instrument.

**George Bozeman Jr.** entitled his program “Christmas in June.” He began with Reger's *Weihnachten*, op. 145, no. 3, which began softly with the strings. The church's air conditioning, though welcome, was terribly noisy, making much of the music nearly inaudible. The piece incorporated four different carols, ending with *STILLE NACHT*. Bozeman played with a wonderful sense of feeling and sensitivity. Dudley Buck's attractive *Prelude* (from *The Coming of the King, Cantata for Advent and Christmas*) incorporated “Silent Night” and “Adeste fideles.” The hymn was *ADESTE FIDELES*, which we sang powerfully in the resonant acoustic of this beautiful church.

Next was a wonderful *Allegro* by Katherine E. Lucke (1875–1962), which demonstrated the light and agile flute sounds of this fabulous organ. Bozeman closed with his own fine transcription of *Four Fleeting Pieces*, op. 15 by Clara Schumann. It was a good tour of the organ's solo stops, and he played all very well; each musical line was beautifully shaped and controlled. We all enjoyed



Hook & Hastings, 1891, St. Joseph's R.C. Church on Capitol Hill

this recital and were quite smitten with this fantastic organ.

The second recital of the morning was at St. Martin of Tours R.C. Church, an attractive building completed in 1939 in the Florentine Renaissance style. A sign was tied between the two pillars on either side of the central door: *WELCOME ALL SINNERS*. I didn't know what to make of that, but I certainly felt accommodated. The organ—Möller Opus 6809, three manuals, 22 ranks—stands in the rear gallery and speaks into a most favorable acoustic. There is reason to believe that Möller's Richard O. Whitelegg worked on this organ. The *Atlas* states, “Most pipework was old and of unknown origin.” The Clarinet stop was terrific!

**Carolyn Lamb Booth** opened with a strong reading of Guilman's *Grand Triumphal Chorus in A Major*, op. 47, no. 2. The powerful sounds of this organ filled the space evenly; I liked the Trumpet. Next, Edward Bairstow's *Evening Song*, registered perfectly. The hymn was “Christ, be our light.” Organ and organist led it convincingly. After that, the beautiful *Elegy* by George Thalben-Ball showed the many lovely solo stops and was nicely played. (I noted the Catholic Church in its current state of transition: the confessionals were used to store old kneelers.) The closing piece was Saint-Saëns' *Prelude and Fugue in E-Flat Major*, op. 99, no. 3, perfectly suited to this fine organ and organist.

The final stop of the morning was at the lovely St. Gabriel's R.C. Church in Washington, D.C., to hear its Lewis & Hitchcock, Opus 165 (1930) of two manuals and pedal, 21 ranks. It stands in a divided case on either side of the rear gallery of this English Tudor-style building, whose cornerstone was laid in 1930. We were greeted with the sound of bells—extra points! Upon entering, we encoun-

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Lewis & Hitchcock, 1930, St. Gabriel's R.C. Church

tered the smell of good incense—more extra points! **Stephen J. Morris** began his program with a hymn, *Sing to God! Lift up your voices* (ALCHESTER). Robust OHS singing matched the organ very well in that great acoustic!

Morris's first selection was Mendelssohn's *War March of the Priests*, which showed the strength of this organ's sound as we enjoyed this cruciform church with its beautiful glass and elegant appointments. Next was *Andante 'Choeur de Voix humaines'*, op. 122, no. 7, by Lefébure-Wély. The Great's very beautiful Gross Flute made bubbly sounds against the Swell's equally fine Vox Humana. Then Seth Bingham's *Rhythmic Trumpet* (from *Baroques*, op. 41), followed by another character piece, *The Squirrel* by Powell Weaver—an entertaining bit of whimsy played with good humor.

Next was Liszt, *Introduction and Fugue* (after Johann Sebastian Bach, from Cantata 21, *Ich hatte viel Bekümmernis*), played with broad authority and featuring the organ's fine plenum. That was followed by a little composition that featured the Oboe: *Allegretto in E-flat*, op. 17, no. 2 by William Wolstenholme (1865–1931)—cute music. Then came the beautiful *Claire de Lune* from Karg-Elert's *Trois Impressions*, op. 72—lovely music well chosen for organ, space, and audience. Morris played it exquisitely right down to the last *ppp* on the Aeoline. The recital ended with the *March upon a Theme of Handel*, op. 15, no. 2, by Guilmant. A fine performance and concert, which demonstrated the organ most admirably.

Following a box lunch, my group made its way to the Armed Forces Retirement Home, founded in 1851. It sits high on a hill overlooking the city of Washington. Abraham Lincoln spent a lot of time there escaping the heat of summer. The rolling grounds are extensive, tranquil, and very green with lots of trees and grass. The organ was in Stanley Hall, a facility built for recreation and entertainment, but now used as a chapel. The organ, a two-manual and pedal instrument built by Stevens & Jewett (ca. 1855), is interesting for its 18-note pedalboard. The 16' Double Open Diapason has only 12 pipes. The *Atlas* states: "From second C the pedals simply repeat the pipes in the bottom octave." The instrument was acquired through the Organ Clearing House, having come from the former Universalist Church in Mechanics Falls, Maine. David Moore did the restoration.

**Rosalind Mohnsen** opened her program with *Allegro moderato maestoso* by Mendelssohn, which had a fine majestic march feel to it. Then came John Stanley's *Voluntary in A*, op. 7, no. 1, *Adagio—Allegro*. The *Adagio* was played on



Stevens & Jewett, 1855, Armed Forces Retirement Home

the Great Open Diapason—a warm and widely scaled sound. The *Allegro* used some lovely softer but bright stops on the Swell. Next, *Gavotte Pastorale* by Frederick Shackley (1868–1937). The Swell alternated with the Great Diapasons, then some of the Swell 8' stops with tremolo—a good piece that showed some of the many colors of this organ. The hymn was, appropriately, *Mine eyes have seen the glory of the coming of the Lord* (BATTLE HYMN OF THE REPUBLIC). Mohnsen always chooses hymns and pieces with great care so that they are well suited to the instrument and place at hand. Her next selection was *Abraham Lincoln's Funeral March*, op. 7 (1865), "In memory of a Country's Martyred Father" by William Wolsieffer. Paul Marchesano hand pumped the organ. The piece showed more of the organ's color, the fine reeds in particular.

Next came *Melodie (Homage to Grieg)* by George Elbridge Whiting (1840–1923), which carefully demonstrated more solo stop combinations. Mohnsen closed with *Marche militaire* by Scotson Clark (1841–1883), a snappy number in which we heard more of the reeds.



George Jardine, 1853, St. John's Lutheran Church, Riverdale, Maryland

We next visited St. John's Evangelical Lutheran Church, Riverdale, Maryland, which possesses a sweet little Jardine organ, originally built in 1853 as a one manual, and enlarged to two manuals in 1890. After several church "homes", it had been purchased by OHS member Carolyn Fix, who sold it to St. John's in 1988, and was rebuilt and enlarged by James Baird. It stands at the rear of this smallish cement block structure. **Lawrence Young** began with four selections from *The Green Mountain Organ Book* by Charles Callahan. In *Prelude and Fugue* we heard the lovely 8' foundation stops. *Rondeau* used Great 8' and 4' in the A section, while the

B sections used the Swell 4' and 2' with shades closed. It ended with *Procession*, which closed quietly. The next selection was Mendelssohn's *Prelude and Fugue in G Major*, op. 37, no. 2, which started on the Great 8' and 4' Principals. The fugue was solidly played. Following that, Young played Daniel Pinkham's *Be Thou My Vision: Partita on SLANE*, a good demonstration piece. We then sang the hymn on which the partita was based. It was all very enjoyable.



Schudi, 1987, Crypt Church, National Shrine

For the afternoon's last recital, our buses climbed up the hill to the Basilica of the National Shrine of the Immaculate Conception, Crypt Church, to hear the 1987 Schudi organ (two manuals, 23 stops, 25 ranks) built in the style of Gottfried Silbermann. The organ stands in a wide transept to the right of the altar.

**Peter Latona**, director of music at the shrine, began with Buxtehude's *Praeludium in F-sharp minor*, BuxWV 146. In that acoustic, the effect was splendid; clean, clear sound, emanating from the polished tin pipes, filled the space. It was a superb performance, full of life, grace, and vigor. Then the *Andante* from Bach's *Trio Sonata IV*, BWV 528, using an 8' flute on each manual and 16' and 8' flutes in the pedal—a warm and inviting sound. Next, *O Gott, du frommer Gott*, op. 122, no. 7, by Brahms, showed the rich 8' foundation stops. Then Latona played Joseph Jongen's *Petit Prelude*, soloing out the tune on the Swell Schalmey, showing more of the romantic side of this organ.

Then came a special treat: a series of improvisations creating a *Suite on RENDEZ A DIEU*. I. *Trompette en taille*; II. was the hymn itself, which we all sang; III. was a trio with the Cornet in the left hand; IV. was a *Grand jeu* complete with a duo in the middle. Very skillful improvisation founded securely in the French Baroque style. Latona made me wish that I lived in Washington, D.C. so I could hear him play every Sunday.

Following a most tasty buffet dinner at the Pryzbyla Center, Catholic University of America, buses took us to Immaculate Conception Church in Washington, D.C. to hear **Bruce Stevens** play the evening recital on the church's 1879 Steer & Turner organ, Opus 131 (two manuals, 25 stops). The church is a large sort of Tudor Gothic with tall windows. The program opened with *Festive Prelude on the Chorale 'Lobe den Herren'* by Niels Gade (1822–1890), which started with long chords and then led into a more "festive" reading of the melody going from manual to manual. That led to the hymn, *Praise ye the Lord, the almighty* (LOBE DEN HERREN). Our "Let the Amen!" in that acoustic was something to hear!

Stevens then played *Partita sopra Aria della Folia da Spagna* by Bernardo Pasquini (1637–1710). I was amazed at how well this very 19th-century organ could sound in this music. Next, an *Allegro* by



Steer & Turner, 1879, Immaculate Conception R.C. Church

João de Sousa Carvalho (1745–1798). Then Bach's *Prelude and Fugue in A Minor*, BWV 543. The fugue was especially fine—masterful and profoundly musical playing! We then heard George Shearing's setting of AMAZING GRACE, which was not in the program. Next was *Saturnus* (from *The Planets: Suite of Seven Pieces for Organ*) by Bent Lorentzen (b. 1935); lots of repeated chords accompanying a melodic line—wild music!

Stevens then closed this fine program with Rheinberger's *Sonata No. 9 in B-flat Minor*, op. 142. I especially enjoyed the second movement, *Romanze*, which was a good demonstration of the exquisite flutes on this instrument, as well as the quiet foundation stops. Movement three, *Fantasie und Finale-Fuga*, showed the clarity of the plenum. This is a very fine organ. The *Fantasie* contained Buxtehude-like runs, and the very well-conceived Fuga was performed with clear and refined style that comes with a long association with this music. It was a glorious evening!



E. M. Skinner, 1928, Church of the Pilgrims

#### Thursday, June 30

**Lorenz Maycher** began this day for us on a nearly mint-condition E. M. Skinner, Opus 744, from 1928, at the Church of the Pilgrims (Presbyterian) in Washington, D.C. It has three manuals and about 30 stops and stands in the rear gallery divided on either side of the window. Maycher is a specialist with Skinner organs. He played an entire program of music by Richard Purvis, beginning with *Toccata Festiva*. It was exciting music and playing—the organ filling the space nicely. The hymn was *There's a wideness in God's mercy* (IN BABILONE). He then played the popular *Melody in Mauve*, which sounded wonderful on this beautiful organ. Next was another popular piece, *Les Petites Cloches*, which featured the chimes and harp. Then, *Idyl*, with the lovely Flute Celeste II accompanying the Concert Flute, followed by the Vox Humana.

*Repentance* was the next piece and showed the softer foundation stops, followed by the strings and then the larger





Hook & Hastings, 1894, Epiphany R.C. Church, Georgetown

foundation stops; the *Tutti* came on, but the piece ended with the softest strings. Maycher ended this lovely program with *Thanksgiving*, which began with the Great Tuba blasting out a fanfare in dialogue with the Swell reeds. A quiet B section, featuring the Clarinet, led us back to the beginning. Wonderful music, brilliantly played on a gorgeous American organ!

The next stop was Epiphany R.C. Church in Georgetown to enjoy its two-manual, 11-stop Hook & Hastings, Opus 1623. Built in 1894 for a music room in Boston, it eventually found its way to this small and charming church. David M. Storey Inc. restored the organ in 2003. It stands in the rear balcony, its pipes painted in warm yet bright colors. Convention chair Carl Schwartz described this organ brilliantly in the *Atlas*: "This musical instrument reveals its charms in subtle ways, much like a fine wine unfolding before the senses. As with most Hook & Hastings organs of this modest type, it proves to be far more than the sum of its parts."

**Kimberly Hess** opened with Buxtehude's *Toccata in F Major*, BuxWV 157, which worked very well on this 1894 organ. The hymn was *I sing the mighty power of God* (MOZART). She then played no. X from 23 *Préludes liturgiques* by Gaston Litaize. We heard the beautiful and careful voicing of the smaller sounds on this lovely organ; each stop is satisfying in every way. Then C.P.E. Bach's *Sonata in D Major*, Wq 70/5, which showed refined 8' and 4' sounds in the *Allegro di molto*. In the *Adagio e mesto* she used the Swell Stopped Diapason with tremolo to good effect. The *Allegro* was cheerful and bright with good dialogue between the manuals. Hess ended her fine concert with two selections from Arthur Foote's *Seven Pieces for Organ*, op. 71. *Cantilena in G* featured a solo on the organ's gorgeous Oboe. The melody was spun out for us with warmth and just the right amount of flexibility. *Toccata* moved well in the opening A section, coming to a restful B section. It finished big, using the sub and super couplers from the Swell. First-rate playing on a first-rate organ.

The last stop of the morning was at the sprawling and beautiful Washington Hebrew Congregation, begun in 1856. The present building was completed in 1955. The organ, a large three-manual Aeolian-Skinner, Opus 1285, was installed in 1956. The organ stands in front of the room, although the pipes (and organist) are hidden. There is beautiful tone and balance within the divisions. Two well-known organists have served this congregation: German composer and scholar Herman Berlinski, and **B. Michael Parrish**, a student of Herbert Howells and George Thalben-Ball. Mr. Parrish began



Möller, 1975/1980–81/2003, National City Christian Church

with very soft flute sounds in *Sabbath Eve* by Robert Starer (1924–2001). Next a piece by one of his teachers: George Thalben-Ball's *Elegy*—a great piece that built to a fine roar. Then a piece by another of his teachers: Herbert Howells's *Master Tallis's Testament*, with a beautiful solo sound from the Choir. Next was a very moving *In Memoriam* by Herman Berlinski (played in memory of Sina G. Berlinski). That was followed by "Rosh Hashana" from *Fünf Fest-Préludien*, op. 37, by Louis Lewandowski, and then the hymn *The God of Abraham praise* (YIGDAL). A very beautiful and meaningful program.

We then made our way to Washington's National City Christian Church, a building designed by John Russell Pope, who also designed the National Archives, the Jefferson Memorial, and the National Gallery—so one can imagine that it is indeed an imposing structure fronted with a huge sweeping staircase. It opened circa 1929. The first organ was by the Skinner Organ Company, Opus 824 (four manuals, 55 ranks). Like many of those grand old E. M. Skinner organs, it was deemed old fashioned by mid-century, and in the 1960s it began to be greatly enlarged by the Möller Company and others until it reached its present size of five manuals and 141 ranks, including a large Antiphonal division in the rear of the church. The main organ stands in the front of this basilica-like structure behind the apse and four huge granite columns—all of this in a building smaller than several of the larger Catholic churches we had visited. It is the third largest organ in the city, but it is in a building smaller, it seemed, than of one of the National Cathedral's transepts. Perhaps E. M. had the right idea about proportion for the space. This is a very loud organ, and too big for the church.

The legendary and brilliant organist, composer, and teacher **John Weaver** gave a terrific program. He opened with Bach's *Wir glauben all an einen Gott*, S. 680 (*Clavierübung Part III*). It was a bit of a shock to hear this Möller with its 1975-era mixtures after two and a half days of more subtle mixture sound. Next was Mozart's *Adagio and Allegro in F Minor*, K 594. The *Adagio* was lovely, but the *Allegro* was a bit over the top with the power and aggressiveness of the registration choices. Weaver played it very well with good attention to detail, but it was just too loud. I found myself wondering if he had trouble judging the level

of the sounds as the pipes spoke over the player's head, sending all the sound into the nave.

Then Karg-Elert's *Five Chorale Improvisations* from opus 65. 1. *Wie schön leuchtet der Morgenstern* used the lovely strings and soft foundation stops. 2. *O Gott, du frommer Gott* used several levels of foundation tone. 3. *Herr Jesu Christ, dich zu uns wend* was quite loud and seemed to demand Christ's presence among us—brilliant playing with a wild pedal part! 4. *Herzlich lieb hab ich dich, o Herr*—gorgeous music with a gentle echo after each phrase; we heard the famous Handbells stop on this organ—interesting, but I wasn't crazy about them. 5. *Nun danket alle Gott* was the well-known piece often played at weddings. It was another case, however, of over-use of the loud sounds. This organ is simply too big for this room.

Next came one of Weaver's own compositions, *Carillon* (2002), which used the Handbell stop. The bells were ac-



Rieger, 1969, All Souls Church, Unitarian

companied by gurgling flutes—very nice music. The hymn was *Surely the Lord is in this place* to the tune MADISON AVENUE by Weaver. He then played a piece he wrote based on his hymn tune MEYERS PARK, following by the singing of the hymn. Weaver closed with his famous *Toccata for Organ* (1958). It was very exciting, but, with this instrument, it was painfully loud. One longed for the old E. M. Skinner organ that first graced this church.

The bus caravan deposited us at the lovely All Souls Unitarian Church in Washington, D.C. The congregation traces itself back as far as 1815, but the present church, styled after St. Martin in the Fields, London, was built in 1923. The organ was built by Rieger in 1969, a tracker of four manuals, 60 registers, and 96 ranks. It was an important instrument in its time and attracted quite a bit of attention, with a Rückpositiv and an enclosed Brustwerk that has glass shades. It also was the first, it is said, to have computerized combination action with multiple memory levels. To our ears it sounds dated, but in its day I'm sure it was a revelation. There is still much to admire in this instrument.

**Eileen Morris Guenther** opened with Bach's *Prelude and Fugue in C, BWV 547* ("the 9/8"). I would have liked to hear more articulation in the playing, which seemed rushed with many dropped passing tones. All the drama in that wonderful fugue was lost. Next, *Prelude for the*

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Schoenstein & Co., 1996, St. Paul's Episcopal Church, K Street

*Organ in G Major* by Fanny Hensel (née Mendelssohn-Bartholdy). The mid-20th century mixtures got in the way of an otherwise good performance. Then Robert Schumann's *Sketch in D-flat*, which used the 8' foundations and flutes. Staying in the Schumann family, we heard Clara's *Prelude and Fugue for Organ*, op. 16, no. 3, played very well. Two spirituals by Joe Utterback (b. 1944) followed: *Swing Low, Sweet Chariot* (blues for manuals) and *Balm in Gilead*. I enjoyed her fine performance of them, which showed the pretty soft string sounds. The hymn, a new setting of "A Mighty Fortress" by Emma Lou Diemer (REFORMATION), was not the easiest thing to sing. This was an instructive recital that showcased the transitional state of organ building midway through the last century.

The evening program was Solemn Evensong and Benediction of the Most Blessed Sacrament at St. Paul's Episcopal Church, K Street in Washington, D.C. My bus got lost and we barely made it on time. Since all the pews were occupied, I got to sit in a row of chairs set up in front of the front pew—a great view of all the proceedings. The church was founded in 1866, but the present building dates from 1948. It is very traditional, with all the high church trimmings, great acoustics, and a four-manual Schoenstein & Co. organ of 52 voices and 65 ranks. The organ and choir are divided on either side of the chancel, and there is a Tuba Mirabilis mounted on the liturgical west end (the pipes stand vertically). The volunteer choir was superb in every way, led by director of music and organist **Robert McCormick**, and accompanied by assistant director of music **John Bradford Bohl**.

The pre-service voluntary was Rheinberger's *Introduction and Passacaglia* from *Sonata No. 8 in E Minor*. It was marvelously played, but I could not tell by whom. The responsory was by Hancock, the preces were by Philip Radcliffe, and the psalms were sung to Anglican chants by Stanford and Thalben-Ball. The organ was perfect for the proper accompaniment of Anglican chant; amazing effects could be created by the swell boxes within swell boxes. Each line of

the psalms was carefully prepared by the organist, and the choir sang with proper style and grace.

The office hymn was *All praise to thee, for thou, O King divine* (ENGELBERG). Now, if you have never been to an OHS convention, the hymn singing is amazing. So it was with a certain amusement that I noted a few of the choir members looking out at us with widened eyes as if to say "Who are these people?" We fed each other as congregation, choir, and organ raised the song from our collective hearts to amazing heights—it was an unforgettable moment! The Magnificat and Nunc dimittis came from *Evening Service No. 2 in E-flat Major* by Charles Wood. It was a powerful sound—McCormick drew astonishing sounds from his forces. After the prayers, they sang the *Salve Regina*, and then one of my favorite anthems, *Te Lucis ante terminum* by Henry Balfour Gardiner. That was followed by Benediction. The closing voluntary was a stunning improvisation. It was an unforgettable evening, both musically and spiritually.

#### Friday, July 1

Our day began at the beautiful National Presbyterian Church in Washington, D.C. with a recital by that church's organist, **William Neil**. The church was established in 1947, but has connections dating back to 1780. The present building was opened in 1969. The organ was one of the last Aeolian-Skinner organs, and has been altered many times since then. A Solo division was added in 2010 using several E. M. Skinner ranks. The organ has four manuals and seven divisions. It was featured at the AGO convention in 2010 in a concert by Nathan Laube. I was eager to hear the Skinner Solo division ranks, as they were not playing for that recital. Neil's fine recital began with Mendelssohn's *Sonata in F Minor*, op. 65, no. 1. In the first movement we heard the clear and never overwhelming plenum, with echos on an 8' reed. The beautiful *Adagio* showed the lovely strings along with several excellent solo stops including the French Horn. The *Andante* used the Antiphonal 8' and 4' flutes against a reed chorus on the main

organ in front. The Antiphonal is at the back of the room, while the main organ is behind a screen on the front wall. The *Allegro assai vivace* burst forth with extraordinary energy and power. This was one of the most exciting performances I've ever heard of this piece.

In Elgar's *Nimrod* (from *Enigma Variations*, op. 36), the organ's gorgeous and lush strings were on full display; the clear Clarinet uttered its plaintive cry. The marvelous crescendo began building seamlessly to full organ, then tumbled gently back down to a breathless *ppp*—it was brilliantly achieved. Next came J. S. Bach's *Passacaglia and Fugue in C Minor*. Neil began on quiet flutes. His trills were flawless, and the calm pedal was unruffled by the increasingly busy manual parts. This was a fabulous performance of one of the great monuments of western civilization. My only criticism of this concert was that there was too much loud music. Our ears needed more variety. Stunning though this performance was, we had a long day ahead of us. The hymn was *O Lord, You are my God and King* (JERUSALEM).



Flentrop, 1981/2009, St. Columba's Episcopal Church

We made our way through the tree-lined streets of Washington, D.C. to St. Columba's Episcopal Church in a quiet neighborhood. A handsome church, it looks as though it would be right at home in an English village. Built in 1926–1927, its first organ was a Lewis & Hitchcock that was replaced in 1981 by the present organ, a two-manual, 25-rank Flentrop that the company enlarged in 2003, adding three stops to the pedal. It stands majestically in the liturgical north transept.

**Mark Steinbach** began with Philip Glass's *Mad Rush* (1981), which worked well on this organ. Next, Bruhns's *Kleine Praeludium in E Minor*, played freely and skillfully. This piece provides good opportunity to vary registration—a plus at an OHS convention. There were a few inner rhythmic patterns that were hurried, but he got the big overall shape of this piece quite nicely, and the organ was lovely. Then came Buxtehude's chorale prelude on *Nun komm' der Heiden Heiland* in a beautiful demonstration of the Hoodwerk Cornet—played with wonderful sensitivity and flexibility. Keeping with that same chorale, the hymn was *Savior of the nations, come*. The organ held its own leading our vigorous singing—good playing!

My teacher in college, Miriam Clapp Duncan, was Anton Heiller's second American student. So I was eager to hear the next piece, *Nun Komm' der Heiden Heiland—Eight Variations* (1972), by Anton Heiller. (Steinbach has recorded a forthcoming CD of the music of Anton Heiller's music.) He used the full range of this organ. I especially liked the

Borstwerk 4' Roerfluit, which seemed to chirp. Steinbach closed with more Philip Glass: *Satyagraha, Act III, Conclusion* (1980). While it was interesting to hear, for me, at least, it soon wore out its welcome. He did build a fine crescendo. This is a very good organ, and Steinbach gave an excellent tour of it.

The next organ was a major historic treat: a nearly intact three-manual Henry Erben organ from 1850—very rare, and very exciting for us OHS'ers. This was at Trinity United Methodist Church in McLean, Virginia. The congregation can trace its beginnings back to 1820. They built their present Georgian-style church in 1961. The organ was originally built for Monumental Episcopal Church in Richmond, Virginia. In 1926 they replaced it with a Skinner, keeping the Erben façade, which was silenced. The Erben pipes went to another church. James Baird managed to put the Erben back together between 1975 and 1997. It now stands rather proudly in the front of this sanctuary. Nearly all the pipework has been restored, with three rare Erben reed stops. The organ has a painted white case with gold trim. There are dentils adorning the tops of the towers. The capitals at the tops of the towers have carved flowers painted colorfully. The church created needlepoint kneelers using the case designs. Convention chair Carl Schwartz, in introducing the concert, called the organ "a national treasure."

Before the recital began, we had the annual meeting, which included the introduction of the four E. Power Biggs Fellows to this convention. The Fellows get an all-expense-paid trip to the convention. Many eventually become performers at subsequent conventions and go on to great success in the organ world. We also had a delightful preview of next summer's convention in Chicago.

**Kevin Birch** began his program with *Concerto in G Major*, BWV 592 (after Ernst) by J. S. Bach. In the *Allegro* he used the Great 8' 4' 2' in alternation with the Swell. The second movement, *Grave*, used flutes 8' with tremolo, a beautiful sound. The *Presto* was played with secure rhythm and nicely shaped phrases. Next, William Boyce's *Voluntary I in D*. The *Larghetto* featured the very attractive 8' Open Diapason; the *Vivace* featured the delicious Great Trumpet; I loved that sound—full bodied and true. Next, Muffat's *Aria sub elevazione* (aria, three variations, aria), which worked quite well on this organ. Then, Mendelssohn's *Sonata No. 1 in F*, op. 65. I especially enjoyed the fourth movement, when he added the thrilling 16' Trombone in the Pedal. It was all good, solid playing on a really fine and certainly historic instrument!

The hymn was *Ye servants of God* (HANOVER). Guilmant's *Prière et Berceuse* followed the hymn, beginning on a very quiet string. The Berceuse began with a solo on the Oboe. It was a gorgeous call from the past that made one long for the many organs that are lost. Thanks be that this one has come down to us virtually intact. The piece ended with the sweet sound of the Swell Dulciana and tremolo. Birch ended this marvelous recital with *Grand Choeur in G Major* by Théodore Solomon. After a sturdy beginning, a fugue started, using 8' foundations and the Oboe, sounding very French. The Mixture came on with full organ, bringing the piece to an end—very good playing on a remarkably versatile organ!

And so we came to the final evening recital of the convention. Following a delicious meal at the American Indian Museum, we walked to St. Dominic's R.C. Church, just a few blocks off the National Mall. It is a large gray granite church completed in 1875. It has seen several fires in its history. The church's Hilborne Roosevelt Opus 290 dates from 1885: three manuals and 47 ranks. Originally a tracker, after various fires and rebuilds it is now on electro-pneumatic action. It enjoys a fantastic acoustic, is just the right size for the building, and stands in the rear gallery.

**Thomas Murray** began with Rheinberger's *Sonata in G*, op. 88, no. 3. The first part featured the fine plenum. Later we heard the beautiful Cornopean on the





Erben (1850/80), Adam Stein (1897), Trinity United Methodist Church, McLean, Virginia



Hilborne L. Roosevelt, 1885, St. Dominic's R.C. Church

Swell. The closing movement was all fire and bravura. Then, Bossi's *Ave Maria*, showing the lovely strings and flutes with tremolo, and Bossi's *Divertimento en forma de Giga*—immaculate playing. Next, Guilmant's *Communion on Ecce panis angelorum* on quiet 8' and 4' flutes, then the soft 8' foundation. Guilmant's *Caprice in B-flat* was a nice contrasting bit of whimsy, with chords tossed out into the great nave of this church—a charming sense of fun. Then, *Grand Choeur on "Benedicamus Domino"* (1934) by Guy Weitz. The Great and Swell reeds called back and forth. A fugue followed on the very good plenum—all very lively and yet grand. The hymn was *There's a wide-ness in God's mercy* (BLAENWERN).

Following intermission, Murray played Alfred Hollins's *Concert Overture in C Minor* (1899). Bold, strong, and large chords were flung through the nave. The Swell reeds had a solo or two before

returning to the Great. The piece gave voice to several solo stops and a fugue before returning to the opening material. Liszt's *Epilogue* (from *Années de Pèlerinage, Suisse*) worked very well on the organ. Murray closed with Dupré's *Prelude and Fugue in G Minor*, op. 7, no. 3, which made one want to get up and dance. It was a brilliant performance!

#### Saturday, July 2

This was an "extra" day, with just three recitals. About half the convention attendees chose to go home following the Friday night recital. A few elected to stay, wanting to hear the Pomplitz organ that was on the schedule. However, the buses confounded our best intentions. The company only sent one bus, but we needed two. We all lined up in the usual manner behind the hotel. The first ones in line got on that bus. The rest of us waited for nearly two hours. It really was frustrating. But finally one came after several frantic phone calls. We missed the recital at St. Patrick's in the City R.C. Church with its large three-manual 1994 Lively-Fulcher organ built in a French manner. The recitalist was **Ronald Stolk**. My apologies to all concerned that I was unable to review that recital.

We did get to hear the August Pomplitz organ, No. 140, built in 1869 for Grace Episcopal Church in Alexandria. The organ was believed to have come to St. Vincent de Paul R.C. Church in Washington, D.C. about 1905—two manuals, 16 ranks with mechanical key and stop action. Carl Schwartz called it "a lovely instrument and a survivor." It stands in the rear gallery of this little church. **Philip T.D. Cooper** started with *Voluntary VII in G Major* (from *Ten Organ Voluntaries*, op. 6) by John Stanley. Next, *Flute Piece in F* by William Hine. The flutes on this organ possess a rare beauty. Cooper handled the sounds with deftness and clarity. In *Voluntary in A Minor* by Lucien H. Southard (1827–1881), we heard the



A. Pomplitz, 1869, St. Vincent de Paul R.C. Church

foundation stops, which ended in a fine fugal section.

Cooper's own *Fuga I tertii tone* was a hit with the audience. The hymn was *Jerusalem, my happy home*, sung to Cooper's tune, **KENNY DAWSON'S MIGHTY HYMN**. We then heard this organ's elegant strings in *Tantum Ergo* by John Henry Wilcox. The program closed with *Postlude in A Major* by George J. Webb.

The final concert of the convention was at St. Mary Mother of God R.C. Church in Washington, D.C., founded in 1845 for the German-speaking Catholics. The organ, which is in the rear balcony, is George S. Hutchings' Opus 239 from 1891: two manuals, 27 ranks; it is nearly intact with its original tracker action. **Timothy Edward Smith** began with Bonnet's *Fantasy on Two Noels*. A hymn followed: *Sing of Mary, pure and holy* (RAQUEL). Next, two selections from Seth Bingham's *Sixteen Carol Canons in Free Style*. In *Gabriel's Salutation*, which had six canons,

he demonstrated all manner of sounds small and great. *Bring a Torch, Jeanette Isabelle* had three canons. These were great organ demonstration pieces, with many refined colors.

Next was Myron Roberts' *Improvisation on God Rest You Merry*. I loved the sweet little 8' Dolcissimo stop on the Great. Then, Harvey Gaul's *The Christmas Pipes of County Clare*. The flutes had their day in this charming and wonderful music. Get this music—your congregation will love you! A second hymn followed: *Hark! the herald angels sing* (MENDELSSOHN), then Balbastre's *Joseph is a good husband*. The fine reeds on this organ were well displayed making a mighty *Grands Jeux*. The final piece, and the finale to the convention, was *Fantasy on Two English Carols*. *The First Noel* was nicely articulated. *Good King Wenceslaus* was heard on the Swell reeds, and then on the soft flues and flutes. *The First Noel* returned triumphantly! A grand conclusion to a grand convention.

This was another outstanding OHS convention. Carl Schwartz and his committee are all to be congratulated for an exceptional effort. The organs were in great shape, the venues were spectacular, the scholarship we saw in the *Atlas*, the *Convention Handbook*, and the *Hymn Book* evidenced their thoroughness and affection for the organs of the communities in which they are so blessed to live. And, of course, the beauty of our nation's capital seemed to grace and welcome us at every turn.

The 2012 OHS national convention takes place July 9–13 in Chicago. For information: <[www.organsociety.org](http://www.organsociety.org)>. ■

Frank Rippl holds a BM degree from Lawrence University in Appleton, Wisconsin, where he was a student of Miriam Clapp Duncan and Wolfgang Rübsam, and an MA degree from the University of Denver. He has been organist/choirmaster at All Saints Episcopal Church in Appleton since 1971, is co-founder of the Appleton Boychoir, and coordinator of the Lunchtime Organ Recital Series.

Photos by Len Levasseur





# Cover feature

**A. David Moore, Inc.,  
North Pomfret, Vermont  
All Hallows' Parish, Davidsonville,  
Maryland**

*From the builder*

Designing an organ for All Hallows' Church involved some unique challenges for its builder. The small brick building dates to 1734, and was gutted by fire in 1940. Rebuilt much as it was (without the Victorian alterations), the original walls and brick floor were retained. It seems that until 2010, the parish never owned a pipe organ.

The decision to place the organ on the left side of the chancel included the requests that the casework be no taller than the altar window, that the instrument be no larger than the sacristy in the opposite corner, and that the case was to "fit" the furnishings of the room. Thus, the back and left sides of the organ are against the walls, and maintenance can be done only through the front and right side of the main case. The detached console and Positiv division are one unit, adjacent to the case front, and facing the choir on the other side of the nave. Three flats of Open Diapason and Principal basses face the congregation, and the side contains two flats of Open Diapason basses, one of which is in a door that can be opened for Great and Pedal tuning. Those offset basses are operated by a remote assisting mechanism in which a small amount of air travels down a 5/16" diameter tube that feeds a small wedge bellows and valve below each pipe.

The Great is on a C and C# chest, with the smallest pipes in the middle. The Positiv is played from the upper keyboard; the chromatic chest is at floor level; and the pipes are tuned by removing a grille on the top of the case. The manual keys are suspended, with a backfall system that pulls up the Positiv pallets; angled trackers and a rollerboard operate the Great pallets. The Positiv stop knobs are in the console and the Great knobs project from the main case on the organist's left. The basswood tables of the chests will not split; the sliders are of quarter-sawn maple; the slider seals are of Neoprene; there is no plywood in the organ; the wind pressure is almost two inches; and the temperament is Kirnberger III.

Though the acoustics are quite good and the sound of the organ is focused by a curved ceiling, there is a slight "flutter echo" heard by a listener in the center of the room. The maple case is of wood harvested on the Moore farm in North Pomfret, Vermont, and sawn on location by a Wood-mizer band sawmill. There are no carvings on the case, but some subtle ornamentation appears at the tops of the pipe flats. The cornice of the case was copied from the 18th-century American case in Old North Church, Boston, and the All Hallows' sacristy cornice was changed to match it.

In the Great, the metal pipes are 28% tin and 72% lead, with small amounts of copper, antimony, and bismuth; the metal was cast from old organ pipes. The 8', 4', 2 3/4', 2', and 1 3/8' ranks are close to Hook pipe scales, and have fairly low cutups and moderate nicking. The Holpipe is a metal chimney flute, and has 12 stopped wood basses; a new Haskell bass serves the Viol; and the Hautboy is an exact copy of a Hook stop. The Positiv Stop'd Diapason is of wood, small in scale but with a good fundamental tone, and is copied from a Geo. S. Hutchings stop; the Flute is of stopped and open wood and has metal trebles; the Fifteenth has 24 Claribel-style open wood basses and metal trebles. The German scales for the Dulcian are a composite, and there are half-length resonators in the lowest octave. The basses have wood blocks and shallots made in one piece, and the dimensions for the shallot openings, bores, tapers, and inside resonator diameters are close to 18th-century North European practice. The use of wood for a shallot avoids the need for lead or leather fac-



Chancel (photo: Jan Power)



Keydesk (photo: Sabine Joyce)

ings. In terms of hardness, the wood is somewhere between lead or brass and a leathered surface, and the brass tongues are fairly wide and thick. Long tuning wires are labeled on the tops and are easily reached.

The installation of A. D. Moore's Opus 34 was enjoyable, and there were many trips to Davidsonville for installation, final voicing, and tuning. The crew of builders—A. David Moore, Tom Bowen, John Atwood, and Lubbert Gnodde—stayed with Jan and Mike Power. Mike Menne is the organist at All Hallows', and collaborated on the organ's specification. Mr. Gnodde played the dedicatory recital on November 7, 2010, which included works by Alain, Bach, Sweelinck, Scheidemann, Buxtehude, Mendelssohn, Couperin, Langlais, and the "Flower Duet" from *Lakmé* by Léo Delibes, featuring Sharon Potts and Laurie Hays, sopranos.

—E. A. Boadway and A. David Moore

*From the organist*

All Hallows' Parish, also known as South River Parish, is one of the original parishes established by Act of the General Assembly of the Province of Maryland in 1692. As a worshipping community, it

existed as early as 1650, with its first written record that of the birth of Thomas Chaney on 1 March 1669. The original church building, now lost, was probably of timber construction, and either burned or deteriorated to the extent that a new building, at a new site, was constructed, with the aid of a levy of 20,000 pounds of tobacco, around 1727–1730. The church bell, in a separate wooden tower, bears the inscription "Belonging to St. All Hallows' Church 1727" and was probably provided by Queen Anne's Bounty.

The 1727 building, still in use, is a modest brick, hipped-roof building, just under 30 by 60 feet. There are no records extant that show the original seating plan of the building, but in the 19th century a small balcony was taken down (probably originally for the use of some of the 200 slaves who had been baptized by the second rector), and at least twice remodeled in the Victorian taste of the times, with heavy dark wood furnishings, stained glass, and slip pews.

The church was nearly lost on 11 February 1940 when a disastrous fire broke out about an hour after a service, destroying everything but the brick walls. For the rebuilding, it was decided to return the building to the look and feel of the early



Nameplate (photo: Sabine Joyce)



Positiv stop knobs (photo: Sabine Joyce)

18th century with white walls, white box pews, and clear glass windows.

There is no record of any pipe organ during the building's first 280 years, so any description of musical accompaniment before the fire is purely conjectural. After the restoration, a series of electronic instruments was installed in the front of the room. When a new rector arrived in 2000, he hired his friend James Weaver, Curator of the Division of Musical Instruments at the Smithsonian and co-founder of the Smithsonian Chamber Players, to come to the parish and revive a flagging music program and small choir of willing and enthusiastic singers. During his tenure, Weaver established a high level of musical expectation but hesitated to begin a project to replace the dreary electronic. When he left to pursue other projects and I arrived, enthusiasm to





Keydesk and main case (photo: Sabine Joyce)



Positiv pipework (photo: Jan Power)



Church exterior (photo: Sabine Joyce)



Great stop knobs (photo: Sabine Joyce)

begin an organ project was high and the process began.

Early on, it was determined that (1) the organ would have mechanical action, (2) it would be tonally appropriate to the age of the building, (3) it would be visually designed so as not to overwhelm the scale and balance of the architecture, and (4) the primary visual focus at the front of the room would continue to be the triple window behind the altar. The restoration of the early 1940s had created two large closets in the front corners of the building. One was used as a tiny sacristy, the other as storage and placement for the bass speaker cabinets of the organ. It was determined that the organ would be placed where the sacristy had been, and the sacristy moved to the other side. The Altar Guild was quite pleased, as they had improved facilities and more extensive storage.

A number of organbuilders were consulted, both from the U.S. and abroad, in our search for a builder. Almost every builder proposed an instrument that would be the dominant visual focus in the room. Some of them were tonally based on no more than an 8' flute. David Moore, recommended by St. Margaret's Convent in Boston and United Church on the Green, New Haven, was the only one who demonstrated an enthusiasm to work within our constraints.

As the organ and case design progressed, David proposed a novel solution: place the console at right angles to the main case and put the second manual pipes in the console in the manner of a continuo. In that manner, the main case could be lowered to match the sacristy on the other side, maintaining the Georgian balance of the church interior, while providing the tonal resources we needed. It also made it possible for the organist to face the choir directly across the chancel, with excellent sight lines.

The tonal design had three major objectives: (1) to provide leadership for congregational singing, (2) to accompany a wide variety of choral music, and (3) within its modest resources, to play as wide a spectrum of organ music as possible.

Early in the planning stages, it was determined that the foundation would be an 8' Principal, with both an 8' flute and string to provide solid unison tone. A full diapason chorus, including 2½', would be included, but the modest size of the building made the inclusion of a mixture unnecessary. The suggestion of a Hook-style Oboe as the Great reed was inspired! We insisted on a Tierce as well, for both solo color and ensemble brilliance. Having used a continuo for a year and a half before the instrument was installed, a similar tonal scheme of 8', 4', and 2' for the second manual seemed natural. David suggested a Dulcian to round out the resources of that manual, adding significantly to the color possibilities of the instrument.

The organ has proved a tremendous success. Visually, it slips effortlessly into its corner of the building. The three pipe flats of the case front echo the semi-circular arches of the tripartite east window, repeated in pipe flats on the case side. The most oft-repeated comment from

parishioners was "It looks like it's always been there!" It was decided to use the natural darker grey of lead/tin pipe metal in the display pipes rather than shiny tin to minimize visual distraction from the altar. The wood façade pipes of the 8' flute of the second manual are painted white to match the case. Many people don't realize they are pipes at all until they see the mouths near the floor! The use of removable slatted grilles at the top of the second manual case allows for both good tonal egress and tuning ease.

Musically the organ has been a huge success. The modest stoplist of 13 registers, with two reeds, two mutations, and four unison flue ranks lends itself to performing a wide spectrum of music. Though much of the instrument is inspired by 19th-century American organ-building, early music sounds extremely convincing. Bach sounds very convincing. Sweelinck variations show off varieties of tonal color, the Dulcian can sound like a Renaissance consort when used by itself but becomes a chameleon when combined with one or both of the Positiv flutes. The Hautboy functions as a 'petit trompette', smooth in the treble and bolder in the bass. It serves as a very attractive solo stop, but when combined with the principals, becomes bold and assertive. Add the Twelfth and Tierce and it becomes a fiery French *Grand Jeu*. The solid foundation tone makes the instrument an excellent vehicle for Mendelssohn, and the Viol, both alone and with the Holpipe, provides softer sounds. There is sufficient tonal variety for stirring hymn singing as well as accompaniment of Anglican choral music.

In addition to a performance by the young Dutchman from David Moore's shop, Lubbert Gnodde, further recitals in the inaugural series were presented by Mark Brombaugh, Bryan Mock, and myself, with repertoire ranging from late Medieval to William Albright.

The instrument continues to serve as proof that a real pipe organ is within the realm of possibility for a small parish, and that it can provide more musical satisfaction than an electronic with a plethora of digital gadgets and twice as many stops.

—Michael Menne

Cover photo: Sabine Joyce

#### GREAT (I) 56 keys, CC–g3

- 8' Open Diapason
- 8' Holpipe
- 8' Viol
- 4' Principal
- 2½' Twelfth
- 2' Fifteenth
- 1½' Tierce
- 8' Hautboy

#### POSITIV (II) 56 keys, CC–g3

- 8' Stop'd Diapason
- 4' Flute
- 2' Fifteenth
- 8' Dulcian

#### PEDAL 30 keys, CC–g3

- 16' Bourdon
- Couplers
- I–P
- II–P
- II–I



New Organs

**Dobson Pipe Organ Builders, Ltd.,  
Lake City, Iowa, Op. 89  
Sykes Chapel and Center for  
Faith and Values, the University of  
Tampa, Tampa, Florida**

Set in distinctly urban surroundings, the University of Tampa has grown tremendously since its founding in 1933. Tampa's first institution of higher learning, the UT was founded in the former Tampa Bay Hotel, an exotic landmark with flamboyant Moorish domes and minarets set on the Hillsborough River. The rooms that once hosted Teddy Roosevelt and his Rough Riders, Sarah Bernhardt, Babe Ruth (who hit his longest home run ever—587 feet—at nearby Plant Field), Clara Barton, Stephen Crane, Mrs. Ulysses S. Grant, the Queen of England, and many other celebrities, are today's classrooms, laboratories, public rooms, and academic and administrative offices—the heart of a 6,500-student university that now fans out in 50 buildings on 100 acres around Plant Hall.

Located a shorter distance from Plant Hall than Ruth's record homer is Sykes Chapel and Center for Faith and Values, the latest addition to the campus. A gift of local entrepreneur John H. Sykes, the facility includes the 250-seat Main Hall and meditation and meeting rooms, as well as outdoor plazas and gardens. The Main Hall is furnished with flexible seating and serves for worship and assembly of various student religious groups at UT, as well as concerts, lectures, and ceremonial events. The space has an airiness that comes from its 65-foot arched ceiling and the flood of light entering through a skylight that runs the entire length of the building. Large side windows and a rear wall made entirely of glass add even more light. The floors are honed granite, with walls paneled in American black cherry. Fabric curtains hidden in ceiling pockets may be deployed according to the acoustical needs of a given event. The building's HVAC system is as quiet as possible and the building is well insulated from exterior noise.

Our involvement came in 2007 through organ consultant Scott Riedel of Milwaukee. Our first meeting with university representatives took place at St. David's Episcopal Church, Wayne, Pennsylvania, where our Op. 84 (III/47, 2007) is installed. After hearing and seeing the organ, the Tampa delegation made it clear that they intended to select us as the builder of their new instrument. A contract for the organ was signed in summer 2008; installation commenced two years later.

The visual design for Op. 89 was created especially for the unique architectural setting of the new space. It responds to the sheltering shape of the ceiling with great arcs that give the organ case a dynamic appearance. By having the tops of the organ case reflect the shape of the building's arches, there is an immediate recognition of the dominant feature of the room, but in reverse. The space gives the sense of enclosing or enveloping, while the organ gives the sense of rising up and pushing the room open. The strong curving lines of the case tops are softened by the plane of the façade's graceful transition from concave at either side to convex in the center. As a result, the strong curving shapes that define the tops of the case become like ribbons in the third dimension, first receding, then flowing forward around the pipes.

The organ case is made of American black cherry and stands nearly 50 feet tall; it is 21 feet wide at its greatest and just over eight feet deep. The console is placed about six feet in front of the organ case to permit two rows of singers to stand in between. The Great is located at the level of the impost, with the Swell above it. The Choir is below the Great, in the base of the case. The largest pipes of the Pedal stand behind the main case, while the Pedal upperwork shares windchest space with the Great. The façade pipes are made of burnished 90% tin and include pipes of the Great 8'



Dobson Op. 89

Principal (notes 1–27, at the top of the case), Great/Pedal 16' Principal (notes 1–45, at impost level), and the Pedal 8' Octave (9–32, mounted upside down in front of the Choir division). The 8' Horizontal Trumpet, also made of tin, takes its commanding position in the center of the façade.

Op. 89 employs mechanical key action for the manuals and pedal upperwork; the Horizontal Trumpet and the largest pipes of the Pedal have electric action. All coupling is mechanical. The electric stop and combination action includes the usual complement of pistons and 256 memory levels. The manual divisions and Pedal upperwork are voiced on 3 inches wind pressure while the Pedal basses and solo reed are voiced on 5 inches. The organ is tuned in equal temperament.

The new building was dedicated on December 10, 2010, at which time the organ was first heard by the public. Dedication recitals in early 2011 included January 30, David Isele; February 12 and 13, Haig Mardirosian; March 12 and 13, Carole Terry; April 9 and 10, Kurt Knecht. Pictures of the construction and installation may be found at <www.dobsonorgan.com>.

Dobson Pipe Organ Builders

- William Ayers
- Abraham Batten
- Kent Brown
- Lynn A. Dobson
- Lyndon Evans
- Randy Hausman
- Dean Heim
- Scott Hicks
- Donny Hobbs
- Pat Lowry
- Arthur Middleton
- John Ourensma
- John A. Panning
- Kirk P. Russell
- Robert Savage
- Jim Streufert
- John A. Streufert
- Jon H. Thiesen
- Pat Thiesen
- Sally J. Winter
- Dean C. Zenor

**Dobson Pipe Organ Builders  
Op. 89, 2011  
56 ranks, 58 stops**

GREAT (II)		
16'	Principal	90% tin
8'	Principal	90% tin
8'	Gamba	75% tin
8'	Harmonic Flute	30% tin
8'	Chimney Flute	30% tin
	1–12 stopped wood	
4'	Octave	52% tin
4'	Spire Flute	30% tin
2 1/2'	Twelfth	52% tin
2'	Fifteenth	52% tin
1 1/2'	Seventeenth	52% tin
2'	Mixture IV	52% tin
16'	Posaune	52% tin
8'	Trumpet	52% tin
4'	Clarion	52% tin
8'	Horizontal Trumpet	90% tin
	en chamade	
	Swell to Great	
	Choir to Great	
SWELL (III, enclosed)		
8'	Diapason	75% tin
8'	Bourdon	wood & 30% tin
8'	Viola	75%
8'	Voix Celeste CC	75% tin
4'	Octave	75% tin
4'	Harmonic Flute	30% tin
2 1/2'	Nasard	30% tin
2'	Piccolo	30% tin
1 1/2'	Tierce	30% tin
2'	Mixture III	75% tin
16'	Bassoon	75% tin
8'	Trumpet	75% tin
8'	Oboe	75% tin
4'	Clarion	75% tin
	Tremulant	
CHOIR (I, enclosed)		
16'	Bourdon	wood
8'	Salicional	75% tin
8'	Gemshorn	52% tin
8'	Unda Maris GG	52% tin
8'	Lieblich Gedeckt	wood & 52% tin
4'	Fugara	75%
4'	Recorder	open wood & 30% tin
2'	Flageolet	30% tin
1'	Mixture II	75% tin
8'	Trumpet	52% tin
8'	Clarinet	30% tin
8'	Vox Humana	30% tin
	Tremulant	
8'	Horizontal Trumpet (Great)	
	Swell to Choir	



PEDAL		
32'	Contra Bourdon	wood
16'	Open Diapason	wood
16'	Principal (Great)	
16'	Subbass (ext)	
16'	Bourdon (Choir)	
8'	Octave	90% tin
8'	Flute (ext Open Diapason)	
8'	Gedeckt (ext)	
4'	Super Octave	52% tin
2 1/2'	Mixture IV	52% tin
32'	Contra Trombone	aluminum & 52% tin
16'	Trombone (ext)	
16'	Posaune (Great)	
8'	Trumpet (Great)	
4'	Clarion (Great)	
8'	Horizontal Trumpet (Great)	
	Great to Pedal	
	Swell to Pedal	
	Choir to Pedal	

Attention organbuilders.  
For information on submissions for  
"New Organs" or to sponsor a cover,  
contact editor Jerome Butera:  
847/391-1045  
jbutera@sgcmail.com



Calendar

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

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

UNITED STATES  
East of the Mississippi

15 MARCH  
**Nancy Siebecker**; Christ Church, Bradenton, FL 12:15 pm  
**Raúl Prieto Ramírez**; Ball State University, Muncie, IN 7:30 pm

16 MARCH  
**Peter Sykes**; Old West Church, Boston, MA 8 pm  
**John Huber**; Holy Trinity Lutheran, Lancaster, PA 12:30 pm  
The American Boychoir; Culpeper County High School, Culpeper, VA 8 pm  
•**Boyd Jones**; University of Richmond, Richmond, VA 7:30 pm  
**Isabelle Demers**; Holy Trinity Lutheran, Akron, OH 8 pm  
**Janette Fishell & Colin Andrews**; First Presbyterian, Saginaw, MI 8 pm  
**Raúl Prieto Ramírez**, masterclass; Ball State University, Muncie, IN 9 am  
**Judith Miller**; Wall Street United Methodist, Jeffersonville, IN 12 noon

17 MARCH  
**David Higgs**; Bryn Mawr Presbyterian, Bryn Mawr, PA 7:30 pm

18 MARCH  
**Hervé Duteil**; St. Patrick's Cathedral, New York, NY 4:45 pm  
**John Coble**; Cathedral Church of St. John the Divine, New York, NY 5 pm  
**David Baskeyfield**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**The Chenaults**; First United Methodist, Hershey, PA 3 pm  
**Ken Cowan**; St. Paul Cathedral, Pittsburgh, PA 4 pm  
**Weston Jennings**; St. Paul's Rock Creek, Washington, DC 5 pm  
**Stewart Scharch**; Washington National Cathedral, Washington, DC 5:15 pm  
**Ted Dix**, with brass; McDaniel College, Westminster, MD 3 pm  
**Richard Elliott**; Lutheran Church of the Holy Comforter, Baltimore, MD 4 pm  
**Katherine Scott**; Mount Calvary Church, Baltimore, MD 5:15 pm, following 4:30 pm Evensong  
**Christopher Houlihan**; Messiah United Methodist, Springfield, VA 3 pm  
**Robert Parkins**; Duke University Chapel, Durham, NC 5 pm  
**Gail Archer**; Stetson University, DeLand, FL 3 pm  
**Bradley Hunter Welch**; Fifth Avenue Baptist, Huntington, WV 3 pm  
**Scott H. Atchison & Zachary Hemenway**, *Passion of the Christ: The Musical Stations of the Cross*; Peachtree Road United Methodist, Atlanta, GA 7 pm  
**Yun Kyong Kim**; Christ Church Cathedral (Episcopal), Cincinnati, OH 5 pm  
Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm  
**John Schubring**; Zion Lutheran, Wausau, WI 3 pm  
**Dennis Northway**; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm  
Newberry Consort; Rockefeller Memorial Chapel, Chicago, IL 3 pm  
**Aaron David Miller**; House of Hope Presbyterian, St. Paul, MN 2 pm

19 MARCH  
**Ken Cowan**, masterclass; Calvary Episcopal, Pittsburgh, PA 8 pm  
"Happy Birthday, Bach" concert; Brevard-Davidson River Presbyterian, Brevard, NC 7:30 pm

20 MARCH  
**Joan Lippincott**; Merrill Auditorium, Portland, ME 7:30 pm  
**Gail Archer**; First Presbyterian, Marietta, GA 7 pm  
**David Schout**; Park Congregational, Grand Rapids, MI 12:15 pm  
**Levi Henkel**; Edman Chapel, Wheaton College, Wheaton, IL 7:30 pm

MARCH, 2012

21 MARCH  
**John Lowe**; Morrison United Methodist, Leesburg, FL 12 noon  
**Ketil Haugsand, Mitzi Meyerson, Joyce Lindorff, Vivian Montgomery, Elaine Funaro, Rebecca Pechefsky, Nicholas Good, Helen Skuggedal Reed, Heidi Mayer, Deborah Steinbar**, multi-harpsichord works; Cincinnati College-Conservatory, Cincinnati, OH 7:30 pm  
**Ed Bruenjes**; Asbury United Methodist, Columbus, IN 12 noon

22 MARCH  
**R. Alan Kimbrough**; Christ Church, Bradenton, FL 12:15 pm  
Georgia State University Singers & University of Georgia Hodgson Singers; Peachtree Road United Methodist, Atlanta, GA 7:30 pm  
Cecilia's Circle; Cincinnati College-Conservatory, Cincinnati, OH 8 pm

23 MARCH  
**Gail Archer**; St. Francis Xavier Roman Catholic Church, New York, NY 7:30 pm  
**Patricia Bleecker**; Holy Trinity Lutheran, Lancaster, PA 12:30 pm  
**Istvan Ruppert**; Christ Church, Bradenton, FL 7:30 pm  
**Roberta Gary & Gwendolyn Toth**; Cincinnati College-Conservatory, Cincinnati, OH 12:45 pm  
**Edward Parmentier & Mitzi Meyerson**, continuo masterclass; Cincinnati College-Conservatory, Cincinnati, OH 3 pm  
**Kevin Calloway**; First Presbyterian, Birmingham, MI 7 pm  
**Nathan Laube**; St. Paul's United Methodist, Rochester, MI 7:30 pm  
**David Lamb**; St. John Presbyterian, New Albany, IN 12 noon

25 MARCH  
**David Spicer**; First Church of Christ, Wethersfield, CT 4 pm  
**Wilma Jensen**; St. John's Episcopal, West Hartford, CT 5 pm  
**Katherine Meloan**; Cathedral of the Incarnation, Garden City, NY 4 pm  
**Gail Archer**; St. Paul's Episcopal, Albany, NY 3 pm  
**Nicole Keller**; St. Patrick's Cathedral, New York, NY 4:45 pm  
**Robert Costin**; Cathedral Church of St. John the Divine, New York, NY 5 pm  
**Alexander Ffinch**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**David Herman**; Newark United Methodist, Newark, DE 3 pm  
**Eric Plutz**; Washington National Cathedral, Washington, DC 5:15 pm  
Mozart, *Requiem*; Our Lady, Queen of the Most Holy Rosary Cathedral, Toledo, OH 7:30 pm  
Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm  
**Nathan Laube**; St. Paul's Episcopal, Flint, MI 3:30 pm  
**Stephen Hamilton**; First Presbyterian, Flint, MI 4 pm  
**Shin-Ae Chun**, harpsichord, with violin; First Baptist, Ann Arbor, MI 4 pm  
**Stephen G. Schaeffer**; Cathedral Church of the Advent, Birmingham, AL 4 pm  
**Christopher Houlihan**; First Lutheran, Rockford, IL 3 pm

26 MARCH  
Mozart, *Mass in C*, K. 259; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 7 pm  
**Jill Hunt**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm  
**Christopher Houlihan**, masterclass; First Lutheran, Rockford, IL 7 pm

27 MARCH  
**Jonathan Biggers**; Shadyside Presbyterian, Pittsburgh, PA 4 pm

28 MARCH  
Scarlatti, *Stabat Mater*; Cathedral of St. John the Divine, New York, NY 7:30 pm  
**Ture Larson**; Morrison United Methodist, Leesburg, FL 12 noon  
Tallis Scholars; Cathedral of St. Peter in Chains, Cincinnati, OH 3 pm  
**David Lamb**; First United Methodist, Columbus, IN 12 noon

29 MARCH  
**Michael Wittenburg**; Christ Church, Bradenton, FL 12:15 pm

30 MARCH  
**Janette Fishell**; Vassar College Chapel, Poughkeepsie, NY 8 pm  
**Peter Brown**; Holy Trinity Lutheran, Lancaster, PA 12:30 pm  
**Scott Elsholz**; St. Mary's Episcopal Cathedral, Memphis, TN 7 pm  
**Marijim Thoene**; St. Paul's United Methodist, Rochester, MI 12 noon  
**Theresa Bauer**; Trinity United Methodist, New Albany, IN 12 noon  
**John W.W. Sherer**; Fourth Presbyterian, Chicago, IL 12:10 pm

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31 MARCH  
**Janette Fishell**, masterclass; Vassar College Chapel, Poughkeepsie, NY 10 am  
Northwest Choral Society; Trinity United Methodist, Mount Prospect, IL 7:30 pm  
**Jacob Taylor**; Edman Chapel, Wheaton College, Wheaton, IL 2 pm

1 APRIL  
**Andrew Henderson**, with chorus; Madison Avenue Presbyterian, New York, NY 3 pm  
**+Nathan Laube**; First Presbyterian, Englewood, NJ 3 pm  
**Daniel Sansone**, Dupré, *Le Chemin de la Croix*; Cathedral of Mary Our Queen, Baltimore, MD 5 pm  
Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm  
**Craig Cramer**, with Baroque trumpet; Organ Hall, DeBartolo Center, University of Notre Dame, South Bend, IN 2:30 and 5 pm  
**David Higgs**; Schermerhorn Symphony Center, Nashville, TN 2 pm

3 APRIL  
**Eric Strand**; Park Congregational, Grand Rapids, MI 12:15 pm  
**Eric Budzynski**; Alice Millar Chapel, Northwestern University, Evanston, IL 12:15 pm

4 APRIL  
**Donald Golden**; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm  
University of North Carolina School of the Arts students; Visitor Center, Old Salem Museums & Gardens, Winston-Salem, NC 12 noon  
Tenebrae; Our Lady, Queen of the Most Holy Rosary Cathedral, Toledo, OH 7:30 pm  
Ancient Office of Tenebrae; Cathedral of St. Peter in Chains, Cincinnati, OH 7:30 pm  
**Christopher Urban**; First Presbyterian, Arlington Heights, IL 12:10 pm

5 APRIL  
**Paul Cienniwa**, harpsichord; First Church, Boston, MA 12:15 pm  
**David Lamb**; First United Methodist, Columbus, IN 7 pm

6 APRIL  
**Stephen Hamilton**, Dupré, *Le Chemin de la Croix*; Trinity Church, Copley Square, Boston, MA 5:30 pm  
Durufié, *Requiem*; First Church of Christ, Wethersfield, CT 7 pm  
Davies, *Prayers from the Ark*; St. John’s Church Lafayette Square, Washington, DC 12:10 pm  
Pärt, *Passio*; Trinity Cathedral, Cleveland, OH 7:30 pm  
Bach, *St. Matthew Passion*; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 7 pm  
Macmillan, *Seven Last Words from the Cross*; Fourth Presbyterian, Chicago, IL 7:30 pm

8 APRIL  
**Frederick Teardo & Kevin Kwan**; St. Thomas Church Fifth Avenue, New York, NY 2:30 pm  
**Jeremy Filsell**; Washington National Cathedral, Washington, DC 5:15 pm

10 APRIL  
**David Higgs**; Memorial Church, Cambridge, MA 7:30 pm  
**Sergio Paolini**; Central Synagogue, New York, NY 12:30 pm

11 APRIL  
East Carolina University students; Visitor Center, Old Salem Museums & Gardens, Winston-Salem, NC 12 noon  
Case Collegium Musicum & Baroque Ensembles; Trinity Cathedral, Cleveland, OH 12:10 pm

12 APRIL  
**Mary Preston**; All Saints Chapel, University of the South, Sewanee, TN 7 pm

13 APRIL  
**Craig Cramer**; Westminster Presbyterian, Albany, NY 7:30 pm  
**Stewart Wayne Foster**; Parish Church of St. Helena, Beaufort, SC 7 pm

14 APRIL  
**Paul Cienniwa**, harpsichord, with New Bedford Symphony; Zeiterion Performing Arts Center, New Bedford, MA 8 pm  
**David Higgs**, masterclass; South Congregational, New Britain, CT 10 am  
**Ken Cowan**; Princeton University Chapel, Princeton, NJ 8 pm  
Juilliard Baroque, Bach works; Coolidge Auditorium, Washington, DC 8 pm  
**Jonathan Dimmock**; St. Norbert Abbey, De Pere, WI 2 pm

15 APRIL  
**David Higgs**; South Church, New Britain, CT 4 pm  
Montclair State University Singers & Vocal Accord; Madison Avenue Presbyterian, New York, NY 3 pm  
**David Lamb**; St. Patrick’s Cathedral, New York, NY 4:45 pm  
**Florian Weelkes**; Cathedral Church of St. John the Divine, New York, NY 5 pm  
**Paul Bowen**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Herndon Spillman**; St. Thomas Episcopal, Lancaster, PA 4 pm

**David Chalmers**; Washington National Cathedral, Washington, DC 5:15 pm  
Singing Boys/Keystone Girls Choir; Maryland Theatre, Hagerstown, MD 3 pm  
Cathedral Choir, with organ and orchestra; Cathedral of Mary Our Queen, Baltimore, MD 5 pm  
**Theodore Bickish**; Mount Calvary Church, Baltimore, MD 5:15 pm, following 4:30 pm Evensong  
**Craig Cramer**, Buxtehude works; St. Joseph Cathedral, Columbus, OH 3 pm  
Bruckner, *Symphony No. 3*; Our Lady, Queen of the Most Holy Rosary Cathedral, Toledo, OH 4 pm  
**Joyce Jones**; First Presbyterian, Birmingham, MI 3 pm  
**David Troiano**; Cathedral of the Holy Angels, Gary, IN 3 pm  
**Peter Richard Conte**; Trinity English Evangelical Lutheran, Fort Wayne, IN 4 pm  
**John W.W. Sherer**, RMS Titanic Commemoration Concert; Fourth Presbyterian, Chicago, IL 7 pm

17 APRIL  
**Chelsea Chen**; Memorial Church, Harvard University, Cambridge, MA 7:30 pm  
Renaissomics Early Music Ensemble; Brevard-Davidson River Presbyterian, Brevard, NC 7:30 pm  
**Thomas Fielding**; Park Congregational, Grand Rapids, MI 12:15 pm  
**Wesley Roberts**; Ransdell Chapel, Campbellsville University, Campbellsville, KY 12:20 pm

18 APRIL  
**Pamela Kane**; Visitor Center, Old Salem Museums & Gardens, Winston-Salem, NC 12 noon

20 APRIL  
Concerto Köln; Coolidge Auditorium, Washington, DC 8 pm  
**John Scott**; St. Michael’s Episcopal, Raleigh, NC 7:30 pm  
**Bruce Neswick**; Parish Church of St. Helena, Beaufort, SC 7 pm  
**Thomas Trotter**; St. Paul’s Episcopal, Indianapolis, IN 7:30 pm  
**David Enlow**; First United Methodist, Carbondale, IL 7:30 pm

21 APRIL  
Mastersingers by the Sea; St. Barnabas Episcopal, Falmouth, MA 8 pm  
**Gail Archer**, with Barnard-Columbia Chorus; Union Theological Seminary, New York, NY 8 pm  
Singing Boys/Keystone Girls Choir; J J Ferrari Center, Hazleton, PA 7 pm

22 APRIL  
Mastersingers by the Sea; St. Barnabas Episcopal, Falmouth, MA 3 pm  
**Gail Archer**; First Presbyterian, Potsdam, NY 4 pm  
**K. Scott Warren**; St. Ignatius Loyola, New York, NY 4 pm  
**JeeYoon Choi**; St. Patrick’s Cathedral, New York, NY 4:45 pm  
**David Goodenough**; Cathedral Church of St. John the Divine, New York, NY 5 pm  
**Craig Williams**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Craig Cramer**; St. Stephen’s Episcopal, Millburn, NJ 4 pm  
The Practitioners of Musick; St. Mary’s Church, Burlington, NJ 4 pm  
Paul Winter’s *Missa Gaia*; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm  
**Gerhard Weinberger**; Washington National Cathedral, Washington, DC 5:15 pm  
**Ken Cowan**; St. Andrew’s Episcopal, College Park, MD 4 pm  
**Ryan Hebert**, with instruments, works of Messiaen; Sykes Chapel, University of Tampa, Tampa, FL 2 pm  
**Marilyn Keiser**; Broad Street Presbyterian, Columbus, OH 4 pm  
**Douglas Cleveland**; Hyde Park Community United Methodist, Cincinnati, OH 4 pm  
Choral Evensong for Eastertide; Cathedral Church of St. Paul, Detroit, MI 4 pm  
**Karen Beaumont**; St. Mark’s AME, Milwaukee, WI 3 pm

23 APRIL  
Music Sacra; Weill Recital Hall, Carnegie Hall, New York, NY 8 pm  
**Todd Wilson**, service playing workshop; Community Presbyterian Church of Ben Avon, Pittsburgh, PA 8 pm  
**Frédéric Champion**; Cincinnati Museum Center, Cincinnati, OH 7:30 pm  
**Mario Duella**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

24 APRIL  
Bach, *Easter Oratorio* and *Magnificat*; St. Bartholomew’s, New York, NY 7:30 pm  
**David Enlow**, with l’Orchestre des Portes Rouges; Church of the Resurrection, New York, NY 8 pm  
**Bruce Neswick**, hymn festival; Christian Theological Seminary, Indianapolis, IN 7 pm

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25 APRIL  
**Andrew Scanlon**; Visitor Center, Old Salem Museums & Gardens, Winston-Salem, NC 12 noon  
CSU Chamber Choir; Trinity Cathedral, Cleveland, OH 12:10 pm

26 APRIL  
Brumel and Josquin works; St. Luke in the Fields, New York, NY 8 pm

27 APRIL  
**Philippe Lefebvre**; Old West Church, Boston, MA 8 pm  
**Stephen Hamilton**; Church of the Transfiguration, New York, NY 7:30 pm  
**Gail Archer**, An American Idyll; Rutgers Presbyterian, New York, NY 7:30 pm  
**Ken Cowan**, with brass and tympani; Christ and St. Luke's Episcopal, Norfolk, VA 8 pm  
**David Higgs**; Trinity Lutheran, Akron, OH 8 pm  
**Massimo Nosetti**; Trinity United Methodist, New Albany, IN 7 pm  
**Nigel Potts**; Christ Church Cathedral, Nashville, TN 7:30 pm  
**David Enlow**; Episcopal Church of the Nativity, Huntsville, AL 7:30 pm

28 APRIL  
Sine Nomine, works of Schütz & Monteverdi; St. Michael's Episcopal, Bristol, RI 8 pm  
Alumni recital; McDaniel College, Westminster, MD 3 pm  
**David Higgs**, masterclass; Trinity Episcopal Cathedral, Cleveland, OH 10 am  
**Peter Richard Conte**, with Canton Symphony Orchestra; Umstadt Hall, Canton, OH 8 pm  
**David Enlow**, masterclass; Episcopal Church of the Nativity, Huntsville, AL 9:30 am  
William Ferris Chorale; Madonna della Strada Chapel, Loyola University, Chicago, IL 7:30 pm

29 APRIL  
Sine Nomine, works of Schütz & Monteverdi; Grace Episcopal, New Bedford, MA 3 pm  
Two Choirs Concert; South Church, New Britain, CT 4 pm  
**Ryan Jackson**; Cathedral of the Incarnation, Garden City, NY 4 pm  
Choral Evensong; St. James' Church, New York, NY 4 pm  
**Julian Revie**; St. Patrick's Cathedral, New York, NY 4:45 pm  
**Todd Fickley**; Cathedral Church of St. John the Divine, New York, NY 5 pm  
**John Scott**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Christopher Houlihan**; St. Bernard Roman Catholic Church, Pittsburgh, PA 4 pm  
**Andre Rakus**; Washington National Cathedral, Washington, DC 5:15 pm  
Central Florida Master Choir; First United Methodist, Ocala, FL 3 pm  
**Massimo Nosetti**; First United Methodist, Columbus, IN 3 pm  
**Craig Cramer**; Cathedral of St. Joseph the Workman, La Crosse, WI 3 pm  
William Ferris Chorale; Emmanuel Episcopal, La Grange, IL 3 pm

30 APRIL  
Haydn, *The Creation*; St. Bartholomew's, New York, NY 7:30 pm

**UNITED STATES**  
**West of the Mississippi**

16 MARCH  
**Marilyn Keiser**; First Presbyterian, Little Rock, AR 8 pm  
**Alan Dominicci**; St. John's Cathedral, Denver, CO 7:30 pm  
**Thatcher Lyman**, with trumpet; Christ Episcopal, Tacoma, WA 12:10 pm  
Handel, *Coronation Anthems*; All Saints' Episcopal, Beverly Hills, CA 8 pm

17 MARCH  
**Marilyn Keiser**, workshop; St. Luke's Episcopal, Little Rock, AR 9 am  
**Frederick Frahm**, with Chatter 20-21; Keller Hall, University of New Mexico, Albuquerque, NM 7:30 pm

18 MARCH  
Choral Evensong; St. John's Cathedral, Denver, CO 7:30 pm  
**Isabelle Demers**; Gold Canyon United Methodist, Gold Canyon, AZ 3 pm  
**Raúl Prieto Ramírez**; American Evangelical Lutheran, Prescott, AZ 2:30 pm  
**Stephen Hamilton**, Dupré, *Le Chemin de la Croix*; Trinity Episcopal Cathedral, Portland, OR 4 pm  
**Marc Cerisier**; St. Mary's Cathedral, San Francisco, CA 3:30 pm  
**Nathan Laube**; First Congregational, Los Angeles, CA 3 pm  
**Ann Marie Rigler**; Resurrection Parish, Santa Rosa, CA 3:30 pm

19 MARCH  
**Isabelle Demers**, workshop; Episcopal Parish of St. Barnabas on the Desert, Scottsdale, AZ 7 pm  
**Thomas Murray**; St. Cyril of Jerusalem Church, Encino, CA 8 pm

20 MARCH  
**Nathan Laube**; St. Margaret's Episcopal, Palm Desert, CA 7 pm


23 MARCH  
**James Welch**; Salt Lake Wasatch LDS Stake Center, Salt Lake City, UT 7 pm  
Lauridsen, *Lux Aeterna*; St. Matthew's Episcopal, Pacific Palisades, CA 8 pm

24 MARCH  
Houston Chamber Choir; Church of St. John the Divine, Houston, TX 7:30 pm  
The Tallis Scholars; St. John's Cathedral, Denver, CO 7:30 pm

25 MARCH  
**Ken Cowan**; Mount Olive Lutheran, Minneapolis, MN 4 pm  
**Roger Sherman**, with trumpet; Thomsen Chapel, St. Mark's Episcopal Cathedral, Seattle, WA 2 pm  
**Robert Gurney**; St. Mary's Cathedral, San Francisco, CA 3:30 pm  
**Michael Burkhardt**, hymn festival; Trinity Lutheran, Manhattan Beach, CA 4 pm  
**Isabelle Demers**; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

26 MARCH  
**James Welch**; Church of Sts. Peter & Paul, San Francisco, CA 7:30 pm

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27 MARCH  
**George Baker**; Wiedemann Recital Hall, Wichita, KS 7:30 pm

29 MARCH  
**Nathan Laube**; Tarrytown United Methodist, Austin, TX 7:30 pm

30 MARCH  
**Jonathan Ryan**; St. Thomas Aquinas Roman Catholic Church, Dallas, TX 8 pm

31 MARCH  
**Thomas Froehlich**, with Dallas Chamber Orchestra, Poulenc *Organ Concerto*, Fauré *Requiem*; First Presbyterian, Dallas, TX 7:30 pm  
Bach, *St. John Passion*; Walt Disney Concert Hall, Los Angeles, CA 8 pm

1 APRIL  
**Christopher Houlihan**; Davies Symphony Hall, San Francisco, CA 3 pm  
**Lorraine Miller**; St. Mary's Cathedral, San Francisco, CA 3:30 pm  
Bach, *St. John Passion*; Walt Disney Concert Hall, Los Angeles, CA 7 pm

6 APRIL  
Rutter, *Requiem*; First United Methodist, Shreveport, LA 11 am  
Rutter, *Requiem*; Pasadena Presbyterian, Pasadena, CA 7:30 pm


8 APRIL  
**Ulrike Northoff**; St. Mary's Cathedral, San Francisco, CA 3:30 pm

10 APRIL  
The Renaissance Project; St. John's Cathedral, Denver, CO 12 noon

13 APRIL  
VocalEssence; Central Lutheran, Minneapolis, MN 8 pm  
Stile Antico; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm  
**Robert Bates**, with Ars Lyrica; Christ the King Lutheran, Houston, TX 1:30 pm

14 APRIL  
**Thomas Trotter**, masterclass; Parker Chapel, Trinity University, San Antonio, TX 10 am  
Bach, *St. John Passion*; St. John's Episcopal Cathedral, Los Angeles, CA 7:30 pm

15 APRIL  
**Andrew Peters**; Second Presbyterian, St. Louis, MO 4 pm



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**John Schwandt**; Vine Congregational, Lincoln, NE 3 pm  
**Thomas Trotter**; Parker Chapel, Trinity University, San Antonio, TX 3 pm  
Choral Evensong; St. John's Cathedral, Denver, CO 3:30 pm  
**Timothy Olsen**; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm  
**Martin Setchell**; St. Mary's Cathedral, San Francisco, CA 3:30 pm  
**Ekaterina Gotsdiner-McMahan**; Trinity Episcopal, Santa Barbara, CA 3:30 pm  
Choir of Canterbury Cathedral; St. James' Episcopal, Los Angeles, CA 4:30 pm  
Bach, *Cantata 67*; St. John's Lutheran, Orange, CA 7 pm

17 APRIL  
**Thomas Trotter**; Chapel of the Christ, Martin Luther College, New Ulm, MN 8 pm

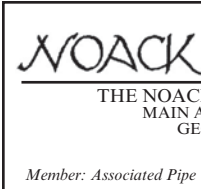
18 APRIL  
Stile Antico; St. John's Episcopal Cathedral, Los Angeles, CA 8 pm

20 APRIL  
**Jeremy Filsell**, piano and **Nigel Potts**, organ; Green Lake Church of Seventh-day Adventists, Seattle, WA 7 pm  
**Christopher Houlihan**; All Saints' Episcopal, Fort Worth, TX 7:30 pm

21 APRIL  
**Dean Billmeyer**, masterclass; Riverside Recital Hall, University of Iowa, Iowa City, IA 10 am  
Choir of Men and Boys of Canterbury Cathedral; St. Mark's Episcopal Cathedral, Seattle, WA 7:30 pm

22 APRIL  
**Dean Billmeyer**; Congregational United Church of Christ, Iowa City, IA 4 pm  
**Christopher Houlihan**; Trinity Episcopal, Tulsa, OK 7:30 pm  
**Thomas Baugh**; Bates Recital Hall, University of Texas, Austin, TX 4 pm  
**Paul Jacobs**; St. Martin's Episcopal, Houston, TX 3 pm  
**Jeremy Filsell**, piano and **Nigel Potts**, organ; Our Lady of Lourdes Church, Sun City West, AZ 3 pm  
**Timothy Zerlang**; St. Mary's Cathedral, San Francisco, CA 3:30 pm

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



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27 APRIL  
**Joyce Kull**; St. John's Cathedral, Denver, CO 7:30 pm

28 APRIL  
**Craig Cramer**; St. Olaf Catholic Church, Minneapolis, MN 7 pm  
Britten, *War Requiem*; Lied Center, Lincoln, NE 7:30 pm

29 APRIL  
**E. Ray Peebles & Bryan Bierbaum**; First United Methodist, Shreveport, LA 4 pm  
The American Boychoir; First-Plymouth Church, Lincoln, NE 4 pm  
**Bruce Neswick**; Broadway Baptist, Fort Worth, TX 7 pm  
**Norma Aamodt-Nelson**, with Brass Reflections; Edmonds United Methodist, Edmonds, WA 3 pm  
**Naomi Shiga & Jonathan Wohlers**; Walker-Ames Room, Kane Hall, University of Washington, Seattle, WA 3 pm  
**Lenore Alford**; St. Mary's Cathedral, San Francisco, CA 3:30 pm  
**Chelsea Chen**; La Jolla Presbyterian, La Jolla, CA 7 pm  
Los Angeles Master Chorale; Walt Disney Concert Hall, Los Angeles, CA 7 pm

#### INTERNATIONAL

16 MARCH  
**Eliseo Sandretti**; Santonuovo, Quarrata, Italy 9 pm  
**Jonathan Hope**; St. Stephen Walbrook, London, UK 12:30 pm  
**John Grew**; Redpath Hall, McGill University, Montreal, QC, Canada 12:30 pm

17 MARCH  
**Norman Harper**; St. George's Metropolitan Cathedral, Southwark, UK 1:30 pm

18 MARCH  
**Gillian Weir**; Concert Hall, Bamberg, Germany 5 pm  
**Arnau Reynes**; St. Paul's Cathedral, London, UK 4:45 pm

19 MARCH  
**Jonathan Holl**; Christ Church, Woking, UK 12:40 pm

20 MARCH  
**Philip Scriven**, Bach works; Chapel, Cranleigh School, Cranleigh, Surrey, UK 1:10 pm

24 MARCH  
**Cyril Baker**; Renfield St. Stephen, Glasgow, UK 1 pm  
**Stephen Disley**, with Amadeus Chamber Orchestra; St. Saviour's Church, St. Albans, UK 5:30 pm

25 MARCH  
**Simon Hogan**; St. Paul's Cathedral, London, UK 4:45 pm

26 MARCH  
**Jonathan Hope**; Southwark Cathedral, Southwark, UK 1:10 pm

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27 MARCH  
**Pierre Pincemaille**; Eglise Saint-Martin, Dudelange, Luxembourg 8 pm  
**Travis Baker**; Marlborough Road Methodist, St. Albans, UK 12:30 pm

28 MARCH  
**Gillian Weir**; Philharmonie, Luxembourg City, Luxembourg 8 pm

29 MARCH  
**George de Voil**; St. Mary Redcliffe, Bristol, UK 1:15 pm

31 MARCH  
**Kaori Goto**; S. Michele Arcangelo a Piuveca, Pistoia, Italy 9 pm  
**Avis McIntyre**; Renfield St. Stephen, Glasgow, UK 1 pm

1 APRIL  
**Kaori Goto**; Cattedrale, Pistoia, Italy 5 pm

5 APRIL  
**Paul Hayward**; St. Paul, Birmingham, UK 1:15 pm

8 APRIL  
**Gillian Weir**; St. Lamberti, Munster, Germany 8 pm

10 APRIL  
**Ludger Lohmann**; S. Ignazio, Pistoia, Italy 9 pm

11 APRIL  
**Roberto Menichetti & Andrea Vannucchi**; S. Ignazio, Pistoia, Italy 9 pm

12 APRIL  
**Guy Bovet**; S. Maria del Carmine, Pistoia, Italy 9 pm  
**Gillian Weir**; Keble College, Oxford, UK 8 pm

13 APRIL  
**Gillian Weir**, Easter Course; Royal College of Organists, Oxford, UK

14 APRIL  
**Gillian Weir**, Easter Course; Royal College of Organists, Oxford, UK

17 APRIL  
**Naji Hakim**; Eglise Saint-Martin, Dudelange, Luxembourg 8 pm

19 APRIL  
**Keno Brandt**, with bagpipe; Eglise Saint-Martin, Dudelange, Luxembourg 8 pm

20 APRIL  
**Avis McIntyre**; St. George, Beckenham, UK 12:30 pm

24 APRIL  
**Philip Scriven**, Bach works; Chapel, Cranleigh School, Cranleigh, Surrey, UK 1:10 pm

26 APRIL  
**Jane Parker-Smith**; Reading Town Hall, Reading, UK 7:30 pm

28 APRIL  
**Daniel Moulit**; Bridlington Priory, Bridlington, UK 6 pm

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Organ Recitals

ROBERT BATES, All Souls Episcopal Church, San Diego, CA, October 16: *Praeludium in F*, BuxWV 145, *Canzona in G*, BuxWV 170, *Ein feste Burg ist unser Gott*, BuxWV 184, *Praeludium in g*, BuxWV 148, Buxtehude; *Pavane, Gaillarde, Hau, hau, le boys, Dolent depart, Tant que vivray*, Anonymous (Attaignant, 1531); *Magnificat in the Sixth Tone*, Titelouze; *Schmücke dich, o liebe Seele*, BWV 654, *Canzona in d*, BWV 588, *Prelude and Fugue in a*, BWV 543, Bach.

CRAIG CRAMER, Ludgerikirche, Norden, Germany, July 3: *Praeludium in G, Al-le-lu-ja, Lauden Dicite Deo Nostro, Canzon in F*, Scheidemann; Ferdinandi, Poznanie, Rex, Rocaf fusa, Italice, Corea super duos saltus (*Tabulaturbuch*), Lublin; *Tiento de I tono de mano derecha*, Bruna; *Ach wie nichtig, ach wie flüchtig*, Böhm; *Aria in C mit Variationen*, BuxWV 246, *Toccata in D*, BuxWV 155, Buxtehude.

PHILIP CROZIER, Grote Kerk, Breda, Netherlands, August 5: *Triptyque*, Bédard; *Trio in d*, BWV 583, Bach; *Toccata in F*, BuxWV 156, Buxtehude; *Miroir*, Wammes; *Sonate III in c*, op. 56, Guilman; *Vater unser im Himmelreich*, Böhm; *Deux danses à Agni Yavishta*, JA 77 & 78, *Variations sur Lucis Creator*, JA 27, *Ballade en mode phrygien*, JA 9, Choral (*Suite pour Orgue*), Alain.

Slotskirke, Frederiksborg, Denmark, August 7: Bergamasca (*Fiori Musicali*), Frescobaldi; *A Gigge—Doctor Bull’s my selfe*, Bull; *A Trumpet Minuet*, Hollins; *Prelude on Rhosymedre*, Vaughan Williams; *Allegretto Grazioso (First Book of Organ Pieces)*, Bridge; *Grand Choeur*, Reed; *Lamento*, JA 14, *Choral Dorian*, JA 67, Alain; *Toccata in F*, BuxWV 156, Buxtehude; *Vater unser im Himmelreich*, Böhm; *Triptyque*, Bédard.

GRAHAM DAVIES, Presbyterian Homes, Evanston, IL, September 26: *Praeludium in C*, BuxWV 137, Buxtehude; *Espanoleta* (c. 17th century), Anon. Spanish; *Intermezzo on an Irish Tune*, Stanford; *Sonata No. 2 in c*, Mendelssohn; Arabesque (*Pièces en style libre*, op. 31, no. 15), Vierne; *Fugue in E-flat*, BWV 552b, Bach.

THOMAS FITCHES, St. James’ Anglican Church, Orillia, ON, Canada, October 15: *Prelude, Fugue and Chaconne in C, Nun bitten wir*, Buxtehude; *Quand Jésus naquit à Noël*, Balbastre; Fantasia (*Fantasia Sonata No. 17 in B*, op. 181), Rheinberger; *Prelude and Fugue in d*, BWV 539, Bach; *Choral No. 3 in a*, Franck; *Fantaisie sur Picardy*, Bédard; *Toccata in F (Symphony No. 5)*, Widor.

RICHARD HOSKINS, Alice Millar Chapel, Evanston, IL, October 4: Improvisation sur le Te Deum (*Cinq Improvisations*), Tournemire, transcr. Duruflé; Magnificat, Et exultavit Spiritus meus (*Livre d’Orgue pour le Magnificat*), Roth; *Variations sur un thème de Clément Jannequin*, Postlude pour l’Office de Complies, Alain; Allegro risoluto (*Symphonie No. 2*), Vierne.

JANINE JOHNSON, harpsichord, Resurrection Parish, Santa Rosa, CA, October 16: *Toccata in c*, Bach; *Suite in e*, Buxtehude; *Sonata in G*, J.C. Bach; *Suite in g*, d’Anglebert; Pieces in D/d (*Book II*), Duphly; *French Suite in G*, Bach.

DAVID JONIES, Cathedral of the Holy Angels, Gary, IN, October 23: *Entrée (Sonata VII*, op. 89), Guilman; *Concerto in D*, Stanley; *Sonata II in c*, BWV 526, Bach; *2nd Fantasy*, op. 101, Saint-Saëns; *Symphonie VI*, op. 42, Widor.

JAMES METZLER, Worcester Cathedral, Worcester, UK, July 9: *Marche de Fête*, Büsser; Andante sostenuto (*Symphonie Gothique*), Widor; *Fantasia in G* (BWV 572), Bach; Chant de Paix, Chant Héroïque (*Neuf Pièces*),

Langlais; *Office de Quasimodo*, Tournemire; Offertoire sur les Grands Jeux (*Messe pour les couvents*), Couperin; Crucifixion, Résurrection (*Symphonie-Passion*, op. 23), Dupré.

PETER K. MILLER, First United Methodist Church, Mowequa, IL, September 25: Christ ist Erstanden, Christus Resurrexit (*Buxheimer Orgelbuch*), transcr. Booth; *Ricercar No. 3 in F, Ricercar No. 4 in F*, Fogliano; Chorale on “In Dulci Jubilo” (*Orgel Tabulaturbuch*, 1543), Sicher; *Psaln 140*, Sweelinck; *Canzona Seconda (Il 2e Libro di Toccate d’intavolatura di Cembalo e Organo)*, Frescobaldi; *Es ist das Heil uns kommen her*, Scheidemann; Fantasia II (*Klavierwerke, Libro Seconda Parte Seconda*), Froberger; *Nun bitten wir den Heil’gen Geist*, Buxtehude; Allegro (*Trio Sonata V in C*, BWV 529), Bach; Adagio e mesto (*Sonata in D*, Wq 70/5, H86), C.P.E. Bach; Minuet (Song of the Quail), March (*The Musical Clocks*), Haydn; *Prelude (Prelude and Fugue in G*, op. 37, no. 2), Mendelssohn; *Petit Prelude*, Jongen; *Ricercare on “St. Anne”*, Young.

PRISCILLA NIERMANN, St. Martin’s Lutheran Church, Sugar Land, TX, August 14: *Fanfare in C*, Purcell; *Organ Concerto No. 4*, BWV 595, *Liebster Jesu, wir sind hier*, BWV 706, Bach; *Now the Green Blade Rises, Amazing Grace*, arr. Niermann; *Jubilate*, op. 67, no. 2, Mathias.

HAROLD PYSHER, Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL, October 2: *Choral No. 1 in E*, Franck; *Liturgical Improvisation No. 1*, Oldroyd; *Prelude et fugue sur le nom d’ALAIN*, Duruflé.

NAOMI ROWLEY, with Angela Foster, narrator; Shepherd of the Bay Lutheran Church, Ellison Bay, WI, October 8: Allegro, from “Autumn” (*The Four Seasons*), Vivaldi, arr. Wolff; *When Thou Art Near*, Bach, arr. Smith; *Now Thank We All Our God (Cantata 79)*, Bach, arr. Rawsthorne; Nimrod (*Enigma Variations*), Elgar, arr. Rawsthorne; *Trio in a*

*Style of Bach (Alles Was Du Bist)*, Nalle; *Two Chorale-Based Piecelets* (S. III), P.D.Q. Bach; *Military March No. 1*, Elgar, arr. Lemare; *Prelude, Fugue and Variation*, op. 18, Franck; *Scenes of Childhood*, Leavitt; *Amazing Grace*, Shearing; *Toccata (Symphony V*, op. 42, no. 5), Widor.

CAROLYN SHUSTER FOURNIER, Basilique du Château de Valère, Sion en Valais, Switzerland, August 6: *La Romanesca con cinque mutanze*, Valente; Almande Brun Smeedelyn, Almande prynce, Almande de amour (*Clavierbüch Der Susanna Van Soldt*); *Variations sur Est-Ce Mars*, Sweelinck; *Gaillarde du Roi du Danemark*, Dowland; *Voluntary en ré mineur*, Purcell; *Partite sopra la Aria della Folia da Spagna*, Pasquini; Rondeau ‘Les Bergeries’ (*6ème Ordre des Pièces de Clavecin*), Rondeau ‘Sœur Monique’ (*18ème Ordre des Pièces de Clavecin*), Couperin; *Romance de la Sonate en Quatuor*, Œuvre IIIe, Balbastre; *Toccata Quinta (Second Livre de Toccata)*, Frescobaldi; *Wie schön leuchtet der Morgenstern*, Buxtehude; *Wie schön leucht uns der Morgenstern (Nouveau cahier des Pièces d’orgue)*, Bove; Caprice sur les grands jeux (*Suite du deuxième ton*), Clérambault.

STEPHEN THARP, Essener Dom, Essen, Germany, September 21: *Sonate Nr. 8, A-Dur*, op. 91, Guilman; *Intermezzo A-Dur*, op. 118, no. 2, Brahms, transcr. Tharp; *Funérailles (Harmonies Poétiques et Religieuses)*, Liszt, arr. Demessieux; *Variations on the hymn tune ‘Rouen’*, Baker.

ROBERT E. WOODWORTH JR., with Priscilla Andreae, organ, and Susan Massey, piano, The Federated Church, Paxton, IL, October 16: *Variations on the Hymntune: Picardy*, Helman; *Fugue in b*, BWV 951, Bach; *Voluntary in G*, Goodwin; *Rhapsody for Organ & Piano*, Demarest; *Fantasia for Organ*, Guilman; *Rondo & Allegretto*, Buck; *The Answer*, Wolstenholme; Meditation-Elegie (*Suite for Organ*), Borowski; *Postlude in C*, Cappelen.

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**39 Free Harmonizations** of 26 Familiar Hymn Tunes for Organ, Vol. 2 (34 pages), settings for 1 or 2 manuals w/ pedal, 1–4 verses each: Land of Rest; Lasst Uns Erfreuen; Lauda Anima; Laudes Domini; Leoni; Lyons; Melita; Mendelssohn; Mit Freuden Zart; Nicaea; Oh when the Saints; Old 100th; Old 124th; Perfect Love; Personent Hodie; Puer Nobis; Quittez, Pasteurs; St. Anne; Salzburg; Shalom; Slane; Stuttgart; Toplady; Truro; Westminster Abbey; Woodbird. Visit [www.frumuspub.net](http://www.frumuspub.net) to view listings and details; also look for featured downloadable PDF files. Contact: [Eafruhaut@aol.com](mailto:Eafruhaut@aol.com); 805/682-5727, mornings, Pacific time; or: Fruhauf Music Publications, P.O. Box 22043, Santa Barbara, CA 93121-2043.

New classified advertising rates are in effect. See page 37 for information.

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PUBLICATIONS/  
RECORDINGS

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

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

**THE DIAPASON 2012 Resource Directory** was mailed to all subscribers with the January 2012 issue. Additional copies are available at a cost of \$5.00 postpaid. Contact the editor, Jerome Butera, at 847/391-1045, [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com).

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

PUBLICATIONS/  
RECORDINGS

**Utterback Service Music Sale . . . Images**—3 piano/organ duets: \$10 for 2 copies. *Voluntaries*—7 useful organ solos: \$10. Send order and check for either or both pieces with \$3 postage (media mail) to Jazzmuze, Inc., 80 Rumson Place, Little Silver, NJ 07739. Please include e-mail and phone. Check [www.jazzmuze.com](http://www.jazzmuze.com) for sample pages.

**Two classic American choral recordings**, conducted by Wilma Jensen, are available again. Both recordings feature the Choir of St. George's Episcopal Church, Nashville, Tennessee. *Music at St. George's* (item 7065) showcases Jensen as conductor & organist; *Christmas at St. George's* (item 7078) presents organist Elizabeth Smith and Wilma Jensen, conductor. \$17.98 each; available online from [proorgano.com](http://proorgano.com).

**Send recital programs** to THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005; e-mail: [jrobinson@sgcmail.com](mailto:jrobinson@sgcmail.com).

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**Hook & Hastings opus 1366, built in 1887.** From Felicity Methodist, New Orleans, Louisiana. Completely restored and installed; \$75,000. Roy Redman; 817/996-3085.



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Classified Advertising

Classified Advertising Rates  
will be found on page 37.

PIPE ORGANS  
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**Austin Op. 1513**—Two-manual/pedal, 4-rank unified. \$6,000 or best offer; buyer to remove/ship. Currently in storage, playable before disassembling, some restoration needed. 612/554-3350; cdw@allenorgans.com.

**Martin Pasi pipe organ**—Two manuals, 24 stops, suspended-tracker action. \$350,000. Web: <http://martin-pasi-pipe-organ-sale.com>; phone: 425/471-0826.

**Möller "Classique Artiste"**—II/3, 1955 prototype. Exposed, unified pipework: Quintaton/Flute 16'-2', Principal 4'-1', Nasard/Larigot 2 3/4'-1 1/2'. 1/3-horsepower Kinetic blower. Restored 1973, revoiced 1998; beautiful to see, hear, and play. Pictures and specifications on request. \$15,000 or best offer. Buyer to remove. 316/264-8756.

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**Atlantic City Pipe Organ Company**—2-manual, 3-rank, 5 Walker stops, free-standing DE chest & pipes with detached console, Peterson relay, 10 years old; \$7,000 or best offer. 16' reeds, principals, strings. 609/641-9422; mywebpages.comcast.net/acorgan.

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**The Organ Historical Society's** 57th Annual National Convention meets July 8–13 in Chicago, the City of Big Sounds. These are all different organs than those featured at the 1984 or 2002 OHS Conventions held in Chicago. For information and to view the instrument gallery, visit [www.organsociety.org/2012/](http://www.organsociety.org/2012/).

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