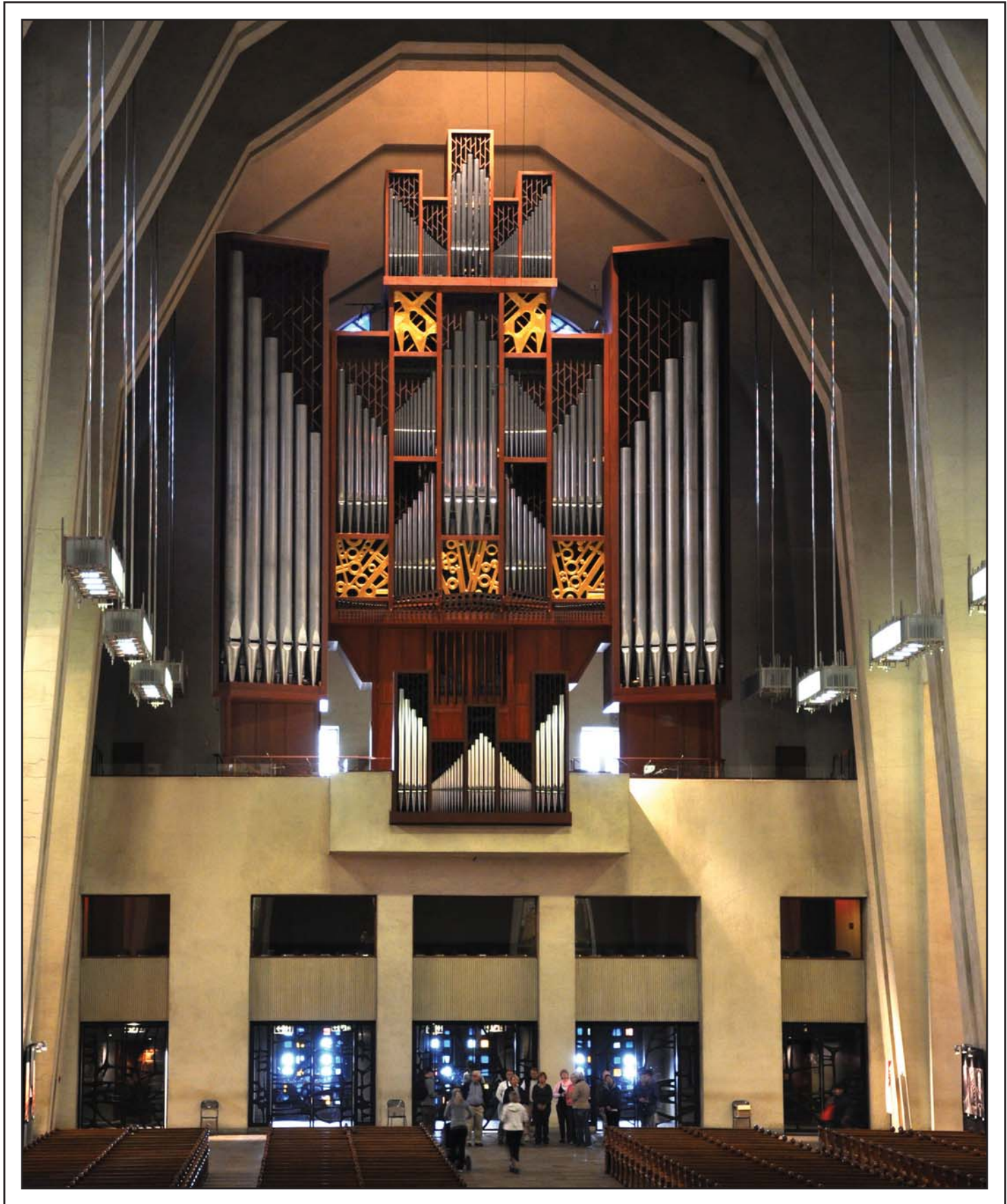


THE DIAPASON

MAY 2013



St. Joseph's Oratory
Montréal, Québec, Canada
Cover feature on pages 28–30



Christopher Houlihan

"Houlihan is an eloquent musician. His rhythmic sense is clear-cut American. His feet elegantly tap dance on the pedals. Everything he plays is sharply and smartly delineated... In fact, more than four hours' worth of punishingly gnomic organ writing proved in Houlihan's hands ever graceful of shape and full of life."

-Los Angeles Times

"The registrations were expert: silky-smooth crescendi and decrescendi, complete mastery of the swell-boxes. The mutual chemistry of organist, composer, and instrument was apparent from the start."

-The Diapason

"His deft footwork on the pedals throughout the concerts prompted one listener to dub him 'the Fred Astaire of the pipe organ.'"

-Wall Street Journal

www.ChristopherHoulihan.com



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THE DIAPASON

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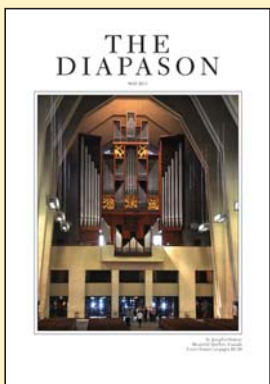
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On Teaching

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Editor's Notebook

In this issue

Among the offerings in this issue of THE DIAPASON, David Rumsey reports on events involving the Medieval organ that took place in Europe in 2012. He reflects on the many aspects of that period of organbuilding, including such topics as tuning and temperaments, pipe construction and materials, scaling and voicing, wind pressure, fingering and performance practice, and the music and its structure.

In Harpsichord News, Larry Palmer presents memorial tributes for Rafael Puyana, who died March 1.

The cover feature is the restoration by Juget-Sinclair of the Beckerath organ at St. Joseph's Oratory in Montréal.

In his column "In the wind . . .", John Bishop discusses sacred spaces, creepy spaces, ladders, walkboards, safety in the workplace, and other concerns of organbuilders and technicians, and ends with a personal story of concern.

Gavin Black offers part eight of his organ method, continuing the section on pedal playing: the use of heels, posture, toe and heel together, double pedal, and substitution. His column includes 21 examples.

This issue also includes our regular departments of news, reviews, new organs, an international calendar, organ recital programs, and more.

In preparation

In the coming months, we will be publishing articles on organs in Poland, Franz Liszt and Johann Gottlob Töpfer, an interview with Robert Clark, fugal improvisation, and more.

Letters to the Editor

Max B. Miller

Another of my teachers is gone. In January of this year I received word that Max Miller had died at the age of 85. (See "Nunc Dimittis," THE DIAPASON, March 2013.) Now with his death and the death last March of Heinz Wunderlich, I have lost the remainder of my major organ teachers. I studied organ with Max for three years while I did my graduate work at the Boston University School of Theology. He was not only my organ teacher, but also my major professor, and during my second and third years I served as his assistant organist and choirmaster at the university's Marsh Chapel. He entrusted many of the daily chapel services to me, and under his direction I got basic experience for running rehearsals and services in a busy seminary setting. I also had unlimited access to the chapel's three-manual organ, which allowed me to practice at the school instead of trudging down to the School of Fine Arts.

Max was probably the best all-around organ teacher I ever had. He was fluent in all schools of organ repertoire and encouraged me to play pieces that I might not have ventured to play if faced with the choice by myself. He was unflappable and I seldom had an opportunity to see him upset. One of those rare times was one Sunday morning when something was wrong with the Swell keyboard, and he decided that he could fix it himself. Lifting the top keyboard somehow, he managed to spring all the keys so that they were sticking out every which way. It made it impossible to play on the Swell manual, but somehow he managed the service on just two keyboards despite his ire at himself.

Another incident that showed his wisdom happened during my third year. Anti-Vietnam War protesters were taking over public buildings in what they called "sanctuaries." Protesters took over Marsh Chapel, along with two AWOL soldiers, and filled almost every nook and cranny. The seminary continued to hold morning chapel services,

often with people sleeping in the pews or behind the altar.

I fully expected that Max would lock up the organ console to protect it from protesters. However, he left the console unlocked and let those who wanted to play noodle around on it. His logic was that then they would not break the lock and lid trying to get into it. To his credit, he was right; neither the organ nor his office sustained any damage. That is, until the FBI came to get the one remaining AWOL soldier and they broke down the heavy oak door to his office where the man was hiding.

Max made one prediction about me during my study with him. I was planning, at that point, to go into the full-time music ministry. In my pipe dreams I imagined a full-time music position in a large urban church, so it came as rather a shock when he said he could imagine me doing something like . . . oh, organbuilding. It stung a little, although I soon realized he was not knocking my playing, but recognizing my mechanical abilities. It turned out to be a good prediction as, in addition to my church jobs, I spent nearly 35 years building pipe organs.

I remember my study and friendship with Max with great fondness. The time at B. U. was made more pleasant by working with him. It was for my second graduate recital that I worked with Max on the A-minor Chaconne by Johann Nepomuk David. I have performed the music again in the last couple years, actually with one performance last Sunday, and it is with a sense of nostalgia that I look at notes that Max made in my music. I actually have a page of performance notes from his notebook taped in the back of my music, so it is almost as though he was reaching to me across the years.

Jay Zoller
Newcastle, Maine

I opened my copy of THE DIAPASON and found the Nunc Dimittis section with the obituary of Max Burdorf Miller. Max was truly a wonderful person!

While in California, he served in the United States Navy as a chaplain's assistant. He was the organist at the North Chapel of the Naval Training Center, San Diego, and directed the recruit choir of over a hundred voices. He also had a 35-voice group that performed more extended anthems and larger works. He arranged many anthems for TTBB, and the music library was quite complete when he was discharged after Easter Sunday 1947. I followed him the next week at the North Chapel.

Some eighteen months later, I enrolled as a student at the University of Redlands and found that there were four very bright, promising organ scholars: Clarence Ledbetter (who I lost track of), Raymond Boese (who became university organist at Redlands), Harold Oakes Chaney (who earned his doctorate at the University of Southern California and served for years at the Episcopal Church of St. Ignatius of Antioch in New York City), and Max Miller, who went on to Boston University. While at Redlands, he was a master at music theory and studied with Paul Pisk and his twelve-tone compositions. On Thursday he would drive into Pasadena, where he served as organist for the large gothic First United Methodist Church and enjoyed playing their fine four-manual Ernest M. Skinner organ. On Sunday afternoon he would return to his studies. Again, as in his service days, he was fully organized and everything went perfectly according to his schedule.

Now, more than 61 years later, I think back on those four remarkable organ scholars. Max Burdorf Miller will always be recalled as a kindly, considerate, helpful person who was liked and admired by professors and fellow students. His days in San Diego and Redlands leave memories of a most amazing man. Most certainly, his decades in Boston were just as glorious!

Douglas Ian Duncan
Fourth Civic Organist, San Diego,
Retired



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Newsletters

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New subscriptions

We are sending out a subscription promotional, attempting to reach organists, organbuilders and others interested in the organ. If your friends and colleagues do not already subscribe to THE DIAPASON, this is an excellent time to introduce or re-introduce them to THE DIAPASON—our new format, increased use of color, improved production and printing, as well as our online offerings. Let me know and I will send a free sample copy. ■

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025. Phone 847/391-1045. Fax 847/390-0408. E-mail: jbutera@sgcmail.com. Subscriptions: 1 yr. \$38; 2 yr. \$60; 3 yr. \$80 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$48; 2 yr. \$70; 3 yr. \$95. Single copies \$6 (U.S.A.); \$8 (foreign). Periodical postage paid at Pontiac, IL and at additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025. Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

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Events

St. John's Cathedral, Denver, Colorado, continues its music series: May 3, Ensemble Pearl; 5/17, Jeb Barrett; June 7, St. Martin's Chamber Choir. For information: <http://sjcathedral.org>.

St. Thomas Church Fifth Avenue, New York, continues its series of organ recitals, Sundays at 5:15 pm: May 5, John Scott; 5/12, Mark McClellan; 5/19, Ian Tomesch. The St. Thomas concert series continues: May 16, music of Bach, Tallis, and Vaughan Williams. For information: www.saintthomaschurch.org.

Shadyside Presbyterian Church, Pittsburgh, Pennsylvania, continues the 20th anniversary season of its music series on May 5 with a Four Choirs Festival. For information: www.shadysidepres.org.

St. John's Episcopal Church, Hagerstown, Maryland, presents a concert on May 5 (5 pm) celebrating the 850th anniversary of Notre Dame Cathedral. The program features Vierne's *Solemn Mass*, conducted by Mark King. For information: www.stjohnshagerstown.org.

Peachtree Road United Methodist Church, Atlanta, Georgia, continues its music series: May 5, Scott Atchison 30th-anniversary concert; 5/19, spring concert; July 24, Olivier Latry. For information: www.prumc.org.

Rosary Cathedral, Toledo, Ohio, continues its music series: May 6, World Organ Day Concert, 850th anniversary of Notre Dame Cathedral, Paris. For information: 419/244-9575; www.rosarycathedral.org.

The eighth annual Organix Festival takes place May 6–June 7 in Toronto, Canada: May 6, Mark Herman, Casa Loma; 5/8, Jane Parker Smith, Metropolitan United Church; 5/10, Thomas Fitches, with guitar, St. Clement's Anglican Church; 5/11, Wayne Carroll, with violin, Lawrence Park Community Church; 5/24, Karen Christianson, Metropolitan United Church; 5/25, Organized Crime Duo, Metropolitan United Church; 5/31, Ryan Jackson, Metropolitan United Church; June 5, Barney Cayouette Duo, Church of the Holy Trinity; 6/7, Wong Chen Duo, St. Clement's Anglican Church. For information: www.organixconcerts.ca.

Rockefeller Memorial Chapel, Chicago, continues its music series: May 12, Christopher Houlihan. For information: rockefeller.uhchicago.edu.

Park Congregational Church, Grand Rapids, Michigan, continues its fall concert series on Tuesdays at 12:15 pm: May 14, James R. Metzler. For information: 616/459-3203 x24; www.parkchurchgr.org.

Musica Sacra concludes its 2012–13 season on May 15 with a program of Magnificats by Monteverdi and Pärt, along with works by Mendelssohn and Tavener, at the Church of St. Paul the Apostle, New York City. For information: www.musicasacra.org.

Reading Town Hall (UK) continues its series of lunchtime concerts on Wednesdays: May 15, Christopher Nickol; July 3, student player from Eton College. The series of celebrity organ recitals takes place at 7:30 pm: May 2, Robert Quinney. For information: www.readingarts.com.

The Houston Chamber Choir concludes its 17th season on May 18 with Mozart's *Great Mass in C Minor*, K. 427, at the Church of St. John the Divine, Houston, Texas. For information: www.houstonchamberchoir.org.

Crescent Avenue Presbyterian Church, Plainfield, New Jersey, concludes its music series on May 19 with the Crescent Singers. For information: www.crescentonline.org.

Brevard-Davidson Presbyterian Church, Brevard, North Carolina, continues its music series: May 19, Evening; June 9, Mountains of Asheville Flute Ensemble. For information: www.bdrpc.org.

Christ Church, Grosse Pointe Farms, Michigan, continues its music series: May 19, choral and orchestral music of Handel; July 23, Bon voyage concert—the Choir of Men and Girls presents selections from their upcoming tour to England. For information: www.christchurchgp.org.

St. Andrew Lutheran Church (ELCA), Mundelein, Illinois, continues its music series: May 19, Jeffrey Schreff; June 2, Waukegan Swedish Glee Club and Women's Chorus. For information: www.standrewmundelein.com.

Sacred Heart Church, Palos Hills, Illinois, presents its second annual summer music series: May 19, hymn festival; 5/26, vocalist Cecelia Otto; June 4, jazz night; 6/12, music for strings and woodwinds; 6/30, musical theater and Broadway; July 7, music for brass and organ; 7/21, mezzo soprano Amanda Thomas; August 14, Solemn Choral Evening Prayer. For information: 708/974-3336 x245.

Presbyterian Homes, Evanston, Illinois, continues its Elliott Chapel organ recitals: May 20, Wolfgang Rübsum; June 24, Margaret Martin. For information: 847/733-7390; www.presbyterianhomes.org.



Methuen Memorial Music Hall

Methuen Memorial Music Hall, Methuen, Massachusetts, presents its 2013 Wednesday evening organ recital series: May 22, Susan Ferré; 5/29, Karen Electra Christianson; June 5, K. Bryan Kirk; 6/12, Stephen Hamilton; 6/19, William Ness; 6/26, Frederick Hohman;

July 3, C.S. Teardo; 7/10, Margaret Irwin-Brandon; 7/17, Peter Latona; 7/24 Harry Lyn Huff; 7/31, Jung-A Lee;

August 7, David Enlow; 8/14, Martin Schmeding; 8/21, Yun Kyong Kim; 8/28, Michael S. Murray. For information: www.mmmh.org.

St. James Catholic Church, Charles Town, West Virginia, presents Marian music for organ and trebles on May 25 at 6:30 pm. The program features the St. Cecilia Choir and St. Gregory Choir, with organist Gary Penkala. For information: www.stjameswv.org.

Quire Cleveland concludes its fifth season on May 25 with a program entitled "Pure Palestrina: Mass & Motets," with guest conductor Jameson Marvin. For information: www.quirecleveland.com.

The Sinsinawa Dominicans present their 2013 summer organ recital series on Wednesdays at 7 pm. Recitals feature the Casavant organ designed by Lawrence Phelps and recently restored at Queen of the Rosary Chapel, Sinsinawa Mound, Sinsinawa, Wisconsin: June 5, Mark McClellan; 6/12, David Jonies; 6/19, Sister M. Arnold Staudt, OSF; 6/26, James Hammann;

July 3, Paul Paviour with tenor John Lander; 7/10, Sister Patricia Gallagher, OP; 7/17, Charles Barland; 7/24, Michael Bottenhorn;

August 7, Gregory Peterson; 8/14, Joan DeVee Dixon and Alice Fiedlerova; 8/21, Bruce Bengtson; 8/28, Stephen Steely. For information: 608/748-4411 x271; www.sinsinawa.org.

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Michael Barone and Juilliard organ students at Alice Tully Hall

On January 22, several hundred hardy Manhattanites braved a chilly and blustery evening to join in the continuing celebration of American Public Media's *Pipedreams*' 30th anniversary. The program's host/producer Michael Barone teamed up with students from the Juilliard School's organ studio of Paul Jacobs for a rare solo concert use of the recently reinstalled, yet seldom heard 1974 Kuhn pipe organ in Alice Tully Hall at Lincoln Center.

The program included traditional and contemporary repertoire, music for organ and instruments (violin, harp, trumpet, oboe, percussion), and transcriptions. Participants (and their repertoire) included Michael Hey (his own transcription of Smetana's *Bartered Bride Overture*), David Ball (Bach's *Prelude and Fugue in A Minor*, BWV 543), Ben Sheen (Rachel Laurin's *Fantasia*, op. 52, with harpist Gwenllian Llyr), Janet Yieh (Vitali's *Chaconne*, with violinist Eric Silberger), Raymond Nagem (Hindemith's *Sonata No. 3*), Colin MacKnight (*Prelude on Sine nomine* by John Weaver), Gregory Zelek (Cochereau's *Bolero*, with percussionist Charles Rosmarin), Griffin McMahon (chorale settings by Krebs, with oboist Harrison Linsey and trumpeter Mikio Sasaki), and David Crean (two preludes and fugues by Henry Martin, in their NYC premieres). The concert ended with a duet of Wagner's *Ride of the Valkyries* played by Sheen and Hey. Barone provided verbal continuity between selections and interviewed three of the soloists after the intermission.

The event was recorded and will appear later in the *Pipedreams* broadcast schedule. For information: www.pipedreams.org.

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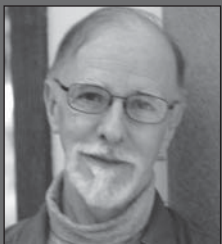
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First Church of Christ, Wethersfield, Connecticut, presents the winners of last year's Albert Schweitzer Organ Festival on June 9 at 7 PM: Joseph Russell (first place high school division) and Michael Gebhart (first place young professional division).

The church's music series concludes on June 23 with the Raleigh Ringers. For information: 860/529-1575, x209; www.firstchurch.org.

The Shrine of Our Lady of Guadalupe, La Crosse, Wisconsin, presents its 2013 summer organ recitals on Sunday afternoons at 3 pm: June 9, Anthony Williams; 6/23, Stephen Hamilton; July 7, Wyatt Smith; 7/21, Jeffrey Verkuilen; August 4, Kraig Windschitl; 8/18, John Chappell Stowe.

The programs feature the shrine's 2008 three-manual, 54-rank Noack organ. For information: www.guadalupeshrine.org.

Early Music America announces its Young Performers Festival the week of June 10 and the recipients of EMA's college-level ensemble grants for 2013. This year, EMA will present an eleven-concert festival, which includes six ensembles awarded EMA's College-Level Ensemble Grants, as part of the Boston Early Music Festival. For information: www.earlymusic.org.

The University of Michigan presents its summer harpsichord workshops, taught by Edward Parmentier: June 10–14, harpsichord works of Sweelinck; June 17–21, fundamentals of harpsichord performance and repertoire. For information: www.music.umich.edu/special_programs/adult/.

The Oregon Bach Festival celebrates maestro Helmuth Rilling's 80th birthday and concluding season as founding artistic director in nearly 60 total events June 24–July 14. Based in Eugene, the University of Oregon event also takes place in Ashland, Bend, Corvallis, and Florence, and with the four-concert BachFest PDX series in Portland.

Rilling conducts the chorus and orchestra in Beethoven's *Missa Solemnis* June 28; Bach's *St. John Passion* in a four-part lecture-exploration July 1–8 and a full concert July 10; and, to conclude his tenure, Bach's *B-Minor Mass* in Portland July 12 and Eugene July 14.

Other programs are conducted by Rilling's successor, Matthew Halls. Guest artists include Midori, Tamara Wilson, Jeffrey Kahane, Monica Huggett, and the Portland Baroque Orchestra. For information: 800/457-1486; www.oregonbachfestival.com.

Longwood Gardens presents its inaugural **International Organ Competition** June 18–22 in the ballroom at Longwood Gardens near Philadelphia, Pennsylvania. Ten organists will compete for the \$40,000 first prize: Darla Burlak, Thomas Gaynor, James Kennerley, Jinhee Kim, Matthieu Latreille, Baptiste-Florian Marle-Ouvar, Silviya Mateva, Yuri McCoy, Adam Pajan, and Benjamin Sheen. Judges include Paul Jacobs, Thomas Murray, Oliver Condy, Sophie-Véronique Cauchefer-Choplin, and Peter Richard Conte.

The winner receives the \$40,000 Pierre S. du Pont first prize, a contract with Phillip Truckenbrod Concert Artists, and a 2013–14 performance at Longwood Gardens. Second place receives the Firmin Swinnen \$15,000 prize, and third place receives the Clarence Snyder \$5,000 prize.

Longwood's Aeolian organ comprises 146 ranks and 10,010 pipes. After a seven-year restoration completed in 2011, the organ is restored to its original 1930 condition and incorporates today's technology. For information: www.longwoodgardens.com.



Andrew Scanlon, Mrs. Jean Haislip Clay, and Dr. Christopher Buddo

East Carolina University School of Music has announced the inauguration of a new endowed scholarship for organ study at the university. During a February 8 concert held in St. Paul's Episcopal Church, Greenville, North Carolina, the "Jean Haislip Clay Organ Scholarship" was formally announced to the community. Mrs. Clay was present, and a reception in her honor followed the concert. The fund will support undergraduate and graduate students who are enrolled in the organ and sacred music degree programs in the ECU School of Music. Pictured from left to right are: Andrew Scanlon, organ professor at ECU; Mrs. Jean Haislip Clay; and Dr. Christopher Buddo, Dean of the College of Fine Arts and Communication and Director of the ECU School of Music.

Appointments

St. Thomas Church and Choir School, New York City, has announced the appointment of **Stephen Buzard** and **Benjamin Sheen** as assistant organists.

Stephen Buzard is a Master of Music candidate at the Yale Institute of Sacred Music, where he studies organ with Thomas Murray and improvisation with Jeffrey Brillhart. He currently serves as organ scholar at Trinity on the Green, New Haven, Connecticut; as principal organist of Berkeley Divinity School at Yale University; and as organist for Marquand Chapel, Yale Divinity School.

Buzard earned his Bachelor of Music from Westminster Choir College in 2010, where he studied organ with Ken Cowan; he was organ scholar at Trinity Episcopal Church, Princeton, New Jersey, and director of music for the Episcopal Church at Princeton University.

Buzard spent a year in England as senior organ scholar of Wells Cathedral. He was the winner of the 2010 Arthur Poister Competition and the 2009 Joan Lippincott Competition for Excellence in Organ Performance.

Recent recitals have included the 2012 Organ Historical Society Convention, the 2013 Midwinter Organ Conference at Baylor University, and the 2009 and 2013 conventions of the American Institute of Organbuilders. His premiere recording "In Light or Darkness," available through Delos Records, has received wide critical acclaim.

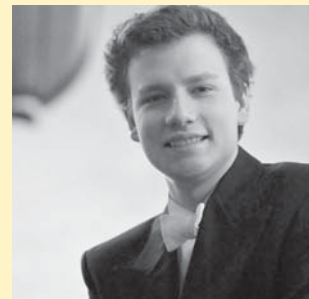
Benjamin Sheen is currently studying organ performance at the Juilliard School in New York. He was a chorister at St. Paul's Cathedral, where he took up the organ at age 10. In 2003, he became the youngest person ever to give a recital in the cathedral's Sunday evening series, at the age of just 13. At Eton College he studied organ with Alastair Sampson and David Goode, and presented recitals at venues including Liverpool Cathedral, Westminster Abbey, and York Minster, toured the USA with the Eton College Choir, and gave solo concerts in New York, Denver, Washington, and Princeton University.

For three years, Sheen was organ scholar at Christ Church Cathedral. While studying at Oxford, he played numerous recitals in the U.K., Australia, and Germany. Sheen has appeared on BBC Radio Oxford and BBC Radio 3 with Christ Church Cathedral Choir, and has performed with the Royal Philharmonic Orchestra under Nicholas Cleobury, and Duisburg Philharmonie with Jonathan Darlington.

Sheen is a Fellow of the Royal College of Organists, winning the Limpus, Durrant, and Frederick Shinn prizes, and was awarded the Worshipful Company of Musicians Silver Medal for 2011. For further information: www.SaintThomasChurch.org.

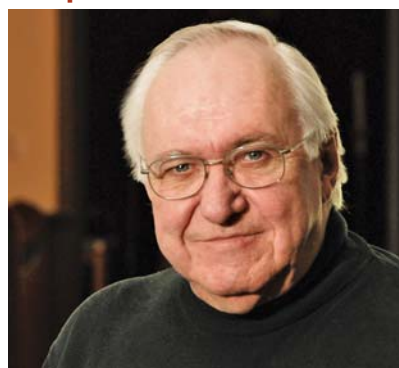


Stephen Buzard



Benjamin Sheen

People



Delbert Disselhorst

Delbert Disselhorst is featured on a new recording, volume 3 in the series *Helmuth Walcha Chorale Preludes* on the Naxos label. Recorded on the Brombaugh Opus 35 organ at First Presbyterian Church, Springfield, Illinois, the program includes 24 of Walcha's chorale preludes. For information: www.naxos.com.

Riyehee Hong is featured on a new recording, made on the Taylor & Booday organ at York Springs, Pennsylvania, opus 12 (1986), two manuals. The program includes works by Reincken, Schildt, Bruhns, Sweelinck, Bruna, Homilius, Stanley, Handel, and Bach.

Riyehee Hong has served as organist and choirmaster in Massachusetts, California, Texas, Pennsylvania, France, and Spain. She has performed in Europe and the United States, including several programs of German Baroque music performed on historically significant organs. She received a Doctor of Musical Arts from the University of Houston, Moores School of Music, where she was a student of Robert Bates, and completed a dissertation on the late-18th-century post-Classical French organ composer Guillaume Lascieux. *Riyehee Hong: Recital in York Springs*, Loft Recordings LRCD-1123; www.gothic-catalog.com.

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Stephen Paulus, Paul Jacobs, and Michael Christie

In March **Paul Jacobs** gave the premiere of a new concerto for organ and orchestra by **Stephen Paulus**. *Organ Concerto No. 4* is scored for organ and full orchestra, 25 minutes in duration; the three movements are I. Robust, II. Soaring, and III. Swirling Agitation. The work was commissioned by Peggy and Jerry Schuld for the Phoenix Symphony, with Michael Christie conducting. The performance took place at Symphony Hall, Phoenix.



Scott Montgomery

Scott Montgomery is featured on a new recording, *Organo Plano*, on the Raven label (OAR-944). Recorded on the Reuter organ Opus 2235 at Christ United Methodist Church, Plano, Texas, the program includes works by Susa, Guilain, Bach, Bruhns, Gigout, Karg-Elert, Shearing, Sowerby, Saint-Saëns, and Buck. For information: www.ravencd.com.



Scott Perkins

The winning entry of the seventh annual anthem competition of the First

Baptist Church of Worcester, Massachusetts is by **Scott Perkins** of Greencastle, Indiana, where he is on the music faculty of DePauw University, teaching theory, musicianship, and composition. Entitled *Peace I Leave with You*, the anthem is based on John 14:23, 25–28 NRSV, for SATB choir, organ, and harp. Perkins earned his Ph.D. in composition at the Eastman School of Music, where his primary teacher was Ricardo Zohn-Muldoon. He holds master's degrees from Eastman, and a bachelor's degree from Boston University's College of Fine Arts. His compositions are published by Augsburg Fortress. Current and upcoming projects include a commission from the American Guild of Organists for a work for choir and organ to be premiered at their national convention in 2014, the score for a film by Emmy-winning director David Marshall, and his second opera.

Perkins's anthem *Peace I Leave with You* will be premiered on May 5 at the 10 AM service at First Baptist Church, Worcester, Massachusetts. Details of the 2014 eighth annual anthem competition can be found at www.fbc-worc.org.



James Welch and Lothar Bandermann

On March 10, **James Welch**, organist of Santa Clara University, premiered *Reflections on the Life of Jesus Christ*, written by Lothar Bandermann. The work was performed as part of the Lenten series at St. Andrew's Episcopal Church in Saratoga, California, on the church's Schantz organ. Written in the style of an organ symphony, the suite comprises six programmatic movements: Introduction: His Miraculous Birth; Pas-sacaglia: His Teaching and Miracles; His Sublime Transfiguration; Plaint: His Suffering and Death; Toccata: His Glorious Resurrection; and Finale: His Ascension and the Growth of His Church.

Welch's program also included *Cortège Académique*, Ernest MacMillan; *Procesión y Saeta*, José Jesús Estrada; *All Glory, Laud and Honor*, Dale Wood; *A Tuscan Adagio*, Franklin Ashdown; and *Choral*, Joseph Jongen.

Lothar Bandermann was born in 1936 near Dortmund, Germany. He earned a Ph.D. in astrophysics in 1968 from the University of Maryland, taught at the



Front row: Samuel Holmberg, Justin Maxey, Adrian Foster, Ramona Hummel; back row: Thomas Gaynor, Aaron James, Stephen Tharp, Amanda Mole, Tom Mueller

In the midst of a fierce snowstorm on February 8, **Stephen Tharp** played a recital at Sacred Heart Cathedral, Rochester, New York. The program included Bach, *Toccata in E Major*, BWV 566; Franck, *Prière*; Baker, *Variations on the Hymn-tune 'Rouen'*; Falcinelli, *Mathnavi*; Vierne, *Larghetto* from *Symphony No. 5*; and Reger, *Phantasie über den Choral 'Straf mich nicht in deinem Zorn'*.

The next morning, Tharp conducted a masterclass for eight Eastman students from the Eastman School of Music: Adrian Foster, Ramona Hummel, Amanda Mole, Justin Maxey, Tom Mueller, Aaron James, Sam Holmberg, and Thomas Gaynor. The recital and masterclass were the 2012–13 season finale of the Rochester Celebrity Organ Recital Series. Other artists on the series were Isabelle Demers and Ken Cowan.

University of Hawaii, and was senior research scientist at Lockheed Martin in Palo Alto, designing, among other things, telescopes for the detection of planets around other stars. He retired in 1998 to devote himself to music. Currently parish organist at St. Joseph's Church in Cupertino, he writes music primarily for church use and performance.

for the Pine Mountain Music Festival in Michigan's Upper Peninsula.

Currently dean of the WIU AGO chapter, she previously served in that capacity from 1994–2003, and as Illinois District Convener from 2003–2009. She has taught at Pipe Organ Encounters, presented a workshop on "Service Music by Women Composers" at the 2006 national convention in Chicago, and judged the recorded round of the 2012 NYACOP.

Publishers

Bärenreiter-Verlag announces new organ publications. *Enjoy the Organ 1* presents a selection of easily playable pieces by such composers as Cherubini, Daquin, and Czerny, edited by Karl-Peter Chilla (BA 11207, €13.50). The two volumes in the *Sonntagsorgel* series present easier music for services: volume I (BA 9287, €10) comprises preludes, toccatas and fugues, trios, and pastorales, by German and French composers from the 17th through the 20th centuries; volume II (BA 9288, €10) contains meditative works by Rinck and Salomé; a third volume will contain chorale-based works.

Organ Plus One is a collection of original works and arrangements for organ and a solo instrument, suitable both for service and concert use; the most recent volume in this series is *Death and Eternity: Funeral Service* (BA 8504, €17.95). *Organ Plus Brass* presents works for organ and brass quintet (score: BA 11202, €12.95). For information: www.baerenreiter.com.

The Church Music Association of America announces the release of *Evangelia Cantata: A Notated Book of Gospels*, Revised Edition, from the Lectionary for Mass. *Evangelia Cantata* is a notated book of the Gospel readings for Sundays and major feasts of the year. The notated texts are in English and based on Gregorian formulas. These texts are provided to facilitate the celebration of a fully sung Mass. Music is provided in this

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Photo: Michael Timms



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Nunc Dimittis

Fred Gluck, of Oldsmar, Florida, formerly of Erie, Pennsylvania, died March 22 at the age of 95. Born and raised in East Orange, New Jersey, he graduated from Cooper Union with a degree in electrical engineering. After working for the Pentagon during World War II, he later moved to Erie, Pennsylvania as president of Astatic Corporation, Conneaut, Ohio, from 1955 to 1970. In 1970, with two investors he purchased Durst & Co. of Erie. In 1971, they purchased Organ Supply Corporation and began the process of integrating two competing companies in the pipe organ supply business founded by brothers Fred and Val Durst. As president of Organ Supply Industries, Inc. (OSI), Fred Gluck quickly garnered the respect of American and international organ builders for quality products and reputable dealing. In 1982, Fred began the process of converting OSI from a privately held company to an employee-owned corporation.



Fred Gluck

When Fred retired in 1986, he left OSI as an employee-owned company. At the request of the new management, he continued his interest in the pipe organ industry as a member of OSI's board of trustees and the ESOP committee, serving until 2012. Fred Gluck is survived by three daughters and four grandsons. Memorial observances will be held later this year.

—Randy Wagner

Ferenc (Frank) Gyuratz died March 5 in Erie, Pennsylvania. Born May 1, 1928 in Buk, Hungary, he worked as an accountant in Budapest, Hungary, and immigrated to the United States after the Hungarian Revolution. He began his career as a voicer and pipe maker with the Tellers Organ Company in 1956. After the transition from Tellers to Phelps & Associates he remained with Phelps in the capacity of head voicer until the company closed in 1976. Gyuratz was approached by the Rodgers Organ Company in 1978 to establish a pipe-making facility in Erie. There, Gyuratz employed as many as 39 pipe makers. When the Rodgers facility in Erie closed, Frank Gyuratz continued to operate as an independent voicer and pipe maker in facilities leased from Henry Tellers in Erie until his retirement in 2002. Ferenc (Frank) Gyuratz was preceded in death by his wife Beverly and is survived by a daughter, two sons, two grandchildren, a great-grandson, and a sister.



Ferenc (Frank) Gyuratz

Delbert Saman died February 10. He was 73. Born in Myrtle, Minnesota, Saman exhibited a talent for music at an early age; during his years at Austin High School, he played several band instruments, and as a freshman became the school choir accompanist. At Oberlin Conservatory Saman studied organ with Garth Peacock, and abroad at the Salzburg Mozarteum. In 1966 he moved to Portland, Oregon, working as organist at Fremont Methodist Church and accompanist for Portland Parks & Recreation musical productions. At this time he met his future wife, Helen Susan Carter.

Saman served as organist for six years at Rose City Methodist, and subsequently studied organ and harpsichord with John Hamilton at the University of Oregon in Eugene. He served as organist at an Anglican church while in Wichita, and in Omaha as accompanist for a production of Stephen Sondheim's *Sweeney Todd*.

Returning to Portland in 1983, Saman served at Trinity Lutheran Church in Gresham, and for 25 years as organist for Cantores in Ecclesia, a Catholic choir dedicated to the preservation and promotion of Gregorian chant and sacred polyphony in liturgical context within the Latin Mass. Saman accompanied weekly Masses at St. Patrick's Catholic Church and toured with the group to Europe and Mexico. He also held organist positions at First Congregational Church and St. Mary's Cathedral, and was involved with the Oregon Opera Ensemble, Male Ensemble Northwest, Pacific University, and numerous other groups. A regular performer in the Sack Lunch concert series at The Old Church in Portland, he was a member of its board of directors.

Delbert Saman is survived by his wife Helen Saman, and by sisters Victoria Bjortant and Susan Woodle.

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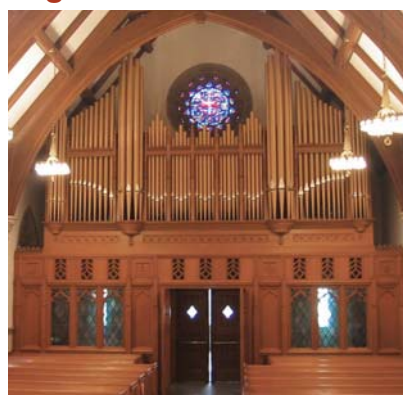
edition for all the Sundays and principal feasts of the liturgical year. The notation used for this edition is that commonly called "Vatican Square-Note Notation." Available for \$69.00, 775 pp., hardcover, 8.25 x 10.75; www.MusicaSacra.com.

Recordings

Paraclete Press announces the release of two new recordings. *The Chants of the Holy Spirit* features the Gloriam Dei Cantores Women's Schola performing Gregorian chants from two Masses for Pentecost, including *Veni Sancte Spiritus, Factus est repente, Confirma hoc, Deus*, and *Emitte Spiritum*.

Sacred Songs of France, Volume 1, 1198-1609, features Gloriam Dei Cantores singing works by Leonin, Perotin, Josquin, Compère, Mouton, Fevin, Goudimel, and others. For information: www.paracletepress.com.

Organ Builders



Schoenstein organ at Highland Park Presbyterian Church, Dallas

The work of **Schoenstein & Co.** in Dallas, Texas was celebrated with weekend activities, January 26-27. *Schoenstein & Co.—1992-2012—A Retrospective*, a day-long organ crawl and demonstration,

provided the opportunity for participants to see and hear four instruments by the same builder in the same city. The day began at Wynne Chapel, Highland Park Presbyterian Church, home of Schoenstein No. 119, 1992, a three-manual, 37-rank "symphonic organ in miniature." Jack Bethards, Schoenstein's president and tonal director, gave a history of the firm and overview of their symphonic/romantic tonal philosophy. Organist and associate director of music Michael Shake demonstrated various tonal colors and performed solo works. The next stop was Spring Valley United Methodist Church. Its Schoenstein organ, No. 134, 1999, of three manuals and 34 ranks with two double expressive divisions, was demonstrated by John Tarver.

Following a box lunch, the largest of the instruments was heard at Park Cities Presbyterian Church. A 90-rank instrument, combining both a four-manual chancel organ and a two-manual gallery organ (Schoenstein Nos. 150 & 151, 2006 and 2007), it is an example of a church organ in the symphonic style. Schoenstein's vice-president Louis Patterson guided participants on a brief look inside the chancel organ. Organist and associate director of music Colin Howland played Tchaikovsky's *1812 Overture*, assisted by a four-man percussion battery to conclude the day.

The second day of activities focused around a celebration of the twentieth anniversary of the organ at Wynne Chapel, Highland Park Presbyterian Church, Schoenstein's first fully symphonic organ with double expression. Professor Thomas Murray of Yale University, who inaugurated the organ in 1993, returned for a pair of recitals, with music of Bach, Saint-Saëns, Rheinberger, Elgar, and Widor. The event was organized by Michael Shake with his colleagues John Tarver and Colin Howland. For information: www.schoenstein.com.



Uni Grammar School students at Buzard shop

Twenty first- and second-graders from the University of Illinois' "Uni Grammar School" learned how pipe organs sound, work, and are built during a recent visit to the workshops of **John-Paul Buzard Pipe Organ Builders, LLC**, Champaign, Illinois. The students are currently exploring "how things work" in their class. Several are focused on musical instrument-making.

The students toured the new organ currently being built for St. Bridget Catholic Church in Richmond, Virginia. Each got their turn at the console, playing the keys and manipulating the stops; a trip to the voicing studio demonstrated how organ pipes play, and what wind feels like coming out of a pipe's mouth. The students discovered how a pipe is tuned, and why pipes of different shapes sound different.

The class then toured the service department shop a block away, where Keith Williams demonstrated a set of electro-pneumatic actions being re-leathered, and played the pipe organs set up in the shop: an 1860 Willis Scudamore organ, an 1886 two-manual Felgemaker, and a 26-note Memling-inspired portative. Buzard Pipe Organ Builders is committed to introducing children of all ages to the pipe organ through its various outreach programs, including support of the American Guild of Organists POE program. For information: www.buzardorgans.com.

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Harpichord News

by Larry Palmer

A triptych for Rafael Memorial tributes by Betina Maag Santos, Jane Clark, and Larry Palmer

Homage to Rafael Puyana (October 14, 1931–March 1, 2013)

Rafael Antonio Lazaro Puyana Michelsen was born in Bogotá, Colombia. At age sixteen he entered the New England Conservatory of Music in Boston; later he studied at the Hartt School of Music in Hartford, Connecticut. His passion for early music and harpsichord led him to the great harpsichordist Wanda Landowska, with whom he studied during the last seven years of her life. During summer months he traveled to France to enroll in the harmony and composition courses of Nadia Boulanger in Fontainebleau and Paris.

Puyana's career as a harpsichordist began in 1957 with recitals at the Hotchkiss School, Jordan Hall in Boston, and Town Hall in New York City. He was immediately ranked as one of the most striking musical personalities of his generation. He gave numerous performances across several continents, performing with such musicians as Andrés Segovia, Leopold Stokowski, Yehudi Menuhin, David Oistrakh, John Williams, Maxence Larrieu, and James Galway. He was an inspiring teacher who gave masterclasses for many years at the Santiago de Compostela, Prades, and Dartington summer schools. Trevor Pinnock, Christopher Hogwood, and Genoveva Galvez were among the students who attended these classes.

He was also in charge of harpsichord instruction at the Curso Manuel de Falla, at the International Festival of Granada in Spain. He founded and was president of the International Harpsichord Forum of the Festival Estival de Paris, and was also a jury member for numerous harpsichord competitions.

A recognized authority in baroque music, Rafael Puyana also extended his repertoire to works for eighteenth-century fortepiano and to principal compositions composed for harpsichord in the twentieth century, including *Master Peter's Puppet Show* and the *Concerto by Manuel de Falla* as well as the *Concert Champêtre* by Francis Poulenc. His refined yet strong and vital playing inspired several contemporary composers to write works for him, among them Frederico Mompou, Alain Louvier, Julian Orbón, and Xavier Montsalvatge.

King Juan Carlos of Spain invested Puyana with the highest decoration of that nation: the Orden de Isabel la Católica, in recognition of the artist's merits in communicating his knowledge and appreciation of early and contemporary Spanish keyboard music. Puyana leaves behind an important discography, several recordings of which are deemed definitive.

Puyana had a longstanding relationship with SanCtuS Recordings, a collaboration that lasted over a period of fifteen years. During this time three new albums were released on this label: *Magica Sympathiae* and *The Musical Sun of Southern Europe* (I and II). For the past four years, I worked together intensively with the artist on previously unissued recordings, one of which is his magisterial recording of J. S. Bach's *Six Partitas*, played on his celebrated three-manual harpsichord built in 1740 by

Hieronymus Albrecht Hass. This album is currently being prepared for release. Others are to follow.

Rafael Puyana will be remembered by all those who recognize the greatness of his art for its exceptional beauty, intelligence, refinement, excitement, force, and vitality of his playing and, most importantly, his musical integrity. Those who had the privilege of knowing and collaborating with him will remember further qualities: the sharpness and brilliance of his unique mind, his incredibly vast knowledge and culture, his outstanding sensitivity and creativity, his aesthetic refinement, his sense of perfection, his impeccable memory, his force and intensity, his charm, his uncompromising nature and courage to stand by his beliefs, his loyalty, warmth, refined humor, and generosity.

The death of Rafael Puyana leaves those who admired and loved him as orphans. While Colombia lost one of its foremost internationally recognized cultural ambassadors, the world suffered an irreplaceable loss of one of the last artists from a golden era filled with larger-than-life musical personalities; Puyana was a direct link to the Landowska legacy as well as a player who possessed a striking individuality. His spirit and art will live on through the recorded legacy he has left behind, and in the hearts of those who loved and admired him.

—Betina Maag Santos

Rafael Puyana: an appreciation

'*Last of the harpsichord legends is buried in Colombia*' reads a headline on the *Arts Journal* website. Rafael Puyana, who lived for many years in Paris, suffered poor health during the last several, and was not allowed by doctors



Rafael Puyana next to his Hieronymus Albrecht Hass harpsichord of 1740 (SanCtuS Records, Puyana bequest)

to fly home to Bogotá, a fact that saddened him. It is, perhaps, an ultimate irony that only his death allowed him such a journey.

The other contemporary harpsichord legend, harpsichordist Gustav Leonhardt, three years his senior, died just more than a year ago, in January 2012. Comments on Puyana's playing, prompted by his death, show that comparisons between these two major players are inevitable. Puyana had a head start on Leonhardt: he was an international celebrity before the Dutchman had gained any reputation at all. Unlike Leonhardt, however, Puyana was temperamentally unsuited to coping with the demands made by the commercial world of a present-day recitalist, and, sadly, was somewhat eclipsed by the Dutch player.

This was understandable: many listeners felt Leonhardt to be more

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'informed' and 'expressive'. But like his teacher Landowska, Puyana was as well acquainted with seventeenth- and eighteenth-century writings as anyone. If he did not always act upon them, it was not because he was ignorant of these sources. His disadvantage was that he started life with a Pleyel harpsichord. Many listeners now accustomed to the sound of more classical instruments are unable to get past the *sound* of the Pleyel to hear the *music* being played on it. Interestingly, Puyana's interpretations recorded on his magnificent three-manual Hass harpsichord, though unchanged, are often admired by those who rejected his earlier recordings.

His playing had an old-world Hispanic dignity ideally suited to Hispanic music. This musical character was so strong that it invaded all the music he played. He excelled in works that owed a lot to the influence of Spain, those of the English Virginalists and the French and Italian seventeenth-century dance music influenced by Spaniards who were employed by Louis XIV's Spanish queen, or affected by the Spanish domination of Naples.

He was a loyal and entertaining friend. He once asked, when he was practicing a piece by my husband, Stephen Dodgson: "Jane, has your husband got a metronome?" "Yes," I replied, "why?" "Well, it is not the same as mine," came the answer. On another occasion when he was going to rehearse the *Sonata for Guitar and Harpsichord* by Manuel Ponce with John Williams: "Jane, will you come and turn my pages?" I was meant to be doing something else, so I asked: "Is it long?" "All bad music is long," was the dismissive reply.

It is sad that Rafael Puyana is not here to see his many recordings now appearing on the Internet as well as the many appreciative comments about him. Since he had stopped playing in public some years ago, he might be happily surprised to find that he was by no means forgotten.

—Jane Clark

Memories of Rafael

In the years following those life-changing first harpsichord lessons at the Salzburg Mozarteum, I continued my interest in that fascinating instrument, which, sadly, was not one for which instruction was offered at the Eastman School of Music in the 1960s. I also continued my practice of writing letters to my parents. In addition to many *Letters from Salzburg* (now published as a memoir with that title), my mother saved *all* of my letters. Thus I was able to substantiate dates and some details of the beginning of my acquaintance with Rafael Puyana.



Rafael Puyana

Rochester, New York
16 February 1961

Dear Mom and Dad,

... Tuesday afternoon [14 February] Rafael Puyana, harpsichordist, gave a lecture-recital in Kilbourn Hall. In the evening he played on the chamber music series there. This was such a treat—we were all very excited. [David] Craighead was so delighted that he dragged me off to his studio during intermission to talk about the playing. Puyana, a Colombian, studied for seven years with Landowska. After the concert a few of us were going out to celebrate Mardi Gras [which fell that year on Valentine's Day!], and I invited him to go along. He had another date, but joined us about midnight. He's friendly and very interesting. I'll hope to hear him again.

Yesterday, Ash Wednesday, was a full and most tiring day... [indeed it was, after such a late night of celebrations!]

As it turned out, that was the only time I heard Puyana in live performance. I remember the exhilaration and energy of his playing; his announcement to the audience that, although he usually played from memory, he had experienced a pre-concert night of fitful sleep, including the premonition of a memory failure in the Bach *F-sharp minor Toccata*, so he asked to be forgiven for placing the score on the music desk of his Pleyel harpsichord, "just in case." And, as a foretaste of my subsequent repertoire interests, I remember how beguiling I found his playing of Catalan composer Frederico Mompou's *Canción y Danza XI* (11), a new piano piece dedicated to him, which Rafael had transcribed for harpsichord. Equally memorable (and somewhat to be envied) was the relative ease of Puyana's concert touring with such a large and heavy instrument, facilitated by his large Buick station wagon and a personally employed driver. As his fellow Landowska student Paul Wolfe reminded me recently, Rafael was the son of a wealthy family. Paul continued, "Of all WL's students, he sounded most like her. [Also] like her, he had small hands... and he was extremely well educated."

For the next forty years, Rafael remained on my musical radar screen through his masterful recordings. His first recording of Falla's *Concerto* (Philips LP6505001) became my favorite interpretation of that iconic work. But even more exciting on that disc was a work



Rafael Puyana: *The Golden Age of Harpsichord Music* (Mercury LP cover photo)

totally new to all of us when the record was issued in 1970: Julián Orbón's *Tres Cantigas del Rey*, sung with haunting intensity by soprano Heather Harper, supported by the London symphony String Quartet and Puyana, all conducted by Antal Dorati. A second, digital recording of these same pieces (Dorian 90214) dates from 1994, with soprano Julianne Baird, conductor Eduardo Mata, and Puyana performing on a 1993 Hass-copy instrument by Robert Goble.

The Golden Age of Harpsichord Music, recorded in New York by Mercury Records during the springs of 1962 and 1964, showcased Rafael playing Landowska favorites, such as Bach's transcription of Alessandro Marcello's *D-minor Concerto*, Antoine Francisque's *Branle de Montirandé*, works by Chambonnières and Rameau, together with some of Puyana's beloved early English keyboard works by Bull, Peerson, Byrd, and Peter Philips, all played on a Pleyel harpsichord. This particular release was widely known as well for the strangely evocative photograph gracing the record jacket, portraying the young keyboardist in full white tie and tails, playing his harpsichord outside in a garden! Unfortunately, when this program was reissued on compact disc in 1995, someone turned the negative upside down, so the harpsichord lid appears attached to the right side of the instrument rather than the left (Mercury CD 434 364-2).

Occasionally other mentions of Rafael and his musical pursuits came from our mutual friend Jane Clark. At her urging I sent Rafael a copy of my book *Harpsichord in America*. What a delight to receive a handwritten communication from him, and thus reestablish personal contact after so many decades!

Paris, November 7, 2004

Dear Larry,

... Jane had mentioned your book about harpsichord life in the USA several times and I am now delighted to have some interesting reading for my hospital stay, after my operation on November 15th. Jane, in fact, suggested that I send you my latest recording effort, an album containing many splendid English pieces that have given me such a joyful time over the years. Two more records are in preparation (already recorded) and will eventually be released: Spanish and Portuguese music on original harpsichords and fortepianos. Our musical passion, I am glad to admit, is endless!



Three-manual Hass harpsichord (SanCtuS Records, Puyana Bequest)

The accompanying disc was the beautifully recorded and packaged *Magica Sympathiae: Tudor and Jacobean masterpieces for keyboard*, played by Puyana on an Italian harpsichord from the 16th-century maker Domenico da Pesaro [Domenicus Pisaurensis] and a 1998 copy by Willard Martin of a Flemish muselar virginal built by Jean Couchet in 1650. This elegant album from SanCtuS (SCS015) was recorded in France in 2000 and produced by Betina Maag Santos.

Unfortunately, I never had the opportunity to accept Rafael's generous invitation to visit him in Paris. Work does, indeed, interfere with one's social life!

Quite often I turn to Louis Couperin's F-major remembrance for a departed friend, the sublimely moving *Tombeau de Mr. de Blancrocher*, as a memorial tribute for someone I have known and loved. For Rafael, a more fitting postlude might be his own recording of Thomas Tomkins' autobiographical *A sad pavan for these distracted tymes*—track 18 of *Magica Sympathiae*. Tomkins dated this work on the 14th of February 1649: indeed a sad time for the elderly organist of Worcester Cathedral, who, at age 78, endured the destruction of both political and musical worlds at the hands of the English Cromwellians. In a strangely apt concurrence, Tomkins' composition, written just two weeks following the beheading of King Charles I, bears a date exactly 312 years before my first meeting with Rafael Puyana.


—Larry Palmer

Betina Maag Santos, Puyana's musical producer and friend, is managing director of SanCtuS Recordings.

Jane Clark is a leading authority on the keyboard works of Domenico Scarlatti and François Couperin. Her most recent book, with Derek Canon, is *The Mirror of Human Life: Reflections on François Couperin's Pièces de Clavecin*, published by Keyword Press in 2011.


Larry Palmer, professor of harpsichord and organ in the Meadows School of the Arts, Southern Methodist University, Dallas, has been harpsichord editor of *THE DIAPASON* since 1969.

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Music for Voices and Organ

by James McCray

Arrangements of popular African-American spirituals (Music for summer choirs)

*I'm gonna sing when the Spirit says sing,
I'm gonna sing when the Spirit says sing,
I'm gonna sing when the Spirit says sing,
And obey the Spirit of the Lord.*

For church choirs, summer is often difficult in terms of solid weekly attendance, which of course is directly related to motivation. Perhaps summer might be a great time to do repertoire that has an immediate attraction for the singers. One popular genre that sparks instantaneous interest is the African-American spiritual. The extroverted rhythms and emotional texts are usually welcomed enthusiastically by singers and congregations. Programming spirituals during the usual downtime of summer might result in better attendance. Advance preparation and notification will be needed for success.

Elementary and secondary school choirs often perform spirituals, and they tend to establish an appreciation in the young singers. As with "pop" music, the American culture quickly absorbs the style and, in most cases, it is primarily "fine tuning", not a real education, that is needed to produce solid performances. With musical elements such as driving, consistent rhythms and syncopations, plus texts that have deep meaning, these well-known works are enthusiastically welcomed. For example, the text at the beginning of this column has a very simple, repetitive structure that usually translates into a repetitive melody; this simplicity results in music that is quickly learned and remembered.

Most church choir libraries will have several spirituals. People enjoy singing them and they never truly go out of favor. In many instances their generic texts fit church services of most denominations. Whether the choir sings every Sunday or merely occasionally during the summer, programming two or three spirituals may be a breath of fresh air for everyone.

Some suggestions for the use of spirituals include:

1. Announce to the congregation (and singers) that this will be the summer of spirituals, and one will be performed every month. A more ambitious program might be to do the same spiritual text but use a different arrangement each time.

2. Choose spirituals that can accommodate adding extra instruments played by improvising soloists. These performers may be inserted into the music in a jazz-like fashion. The performer could play the melody first, improvise on it (probably unaccompanied), then link that to the more formal choral arrangement.

3. Have the congregation sing the spiritual in unison as a hymn immediately before the choir sings it as an anthem.

4. In churches with non-traditional services, this might be a good time to have the "formal" choir visit and perform there. This new audience, new environment, and new worship style may be good for both performers and congregations.

The important point is that summer offers opportunities for choirs. Stretch them even farther with a three-month immersion in spirituals. Choir directors who find new ways for the choir to make sparkling contributions to worship services are certain to reap rewards. A summer of singing African-American spirituals may result in new singers in the fall.

Ev'ry Time I Feel the Spirit, arr. Lloyd Larson. SATB with piano and optional guitar, bass, drums, and synthesizer, Hope Publishing Co., C 5677, \$1.90 (M-).

Much of the choral writing is in unison, with brief passages that shift into four parts. The piano is featured and helps create the mood with its steady but syncopated rhythms that serve as background for the popular melody. Some arrangements treat this in a fast pace and rollicking style, but Larson's setting has a gentle, relaxed tempo. The instrumental parts are not in the choral score; they are available as C 5677R. Very attractive arrangement.

Little David, Play on Your Harp, arr. Merryl Nelson. SATB unaccompanied, Concordia Publishing House, 98-3645, \$1.35 (M).

All parts are in the "for rehearsal only" piano staves, so for those choirs needing keyboard support, it is there. The music looks more difficult than it is; numerous rests in the ATB parts appear as separations in repeated statements of "Halleluia" that serve as background for the lyrical soprano melody. There are three verses, all are different; the music has repeated passages and a coda. Tricky but enjoyable.

Didn't My Lord Deliver Daniel?, Evelyn Larter. SATB, piano, flute, and cello, Augsburg Fortress, 978-0-8066-9730-7, \$1.75 (M).

Often this spiritual is slow and somewhat mournful; however, this arrangement has an upbeat tempo and character after the free instrumental introduction. The melody is sometimes modified but easily recognized. There are sections for a vocal solo, a lively instrumental interlude, and a repeating coda that continues to ask "and why not every man?" The choral parts are often in unison and not difficult, but both choral and instrumental music have much syncopation.

Deep River, arr. Uzee Brown, Jr. SATB unaccompanied with bass solo, GIA Publications, G-7729, \$1.90 (M).

This is from GIA's African American Church Music Series, which has numerous settings and is a wonderful resource for this style. The bass soloist sings throughout the entire work and is always heard over the choir. The music is slow and contemplative, with brief divisi for all sections but soprano, and the harmony is warmly rich. The soloist has a portamento slide at the end, then drops into a humming ninth-chord with the choir, a dramatic touch.

I'm Gonna Sing, arr. H. L. Smith. SATB, solo or ensemble, and piano, Theodore Presser, 312-41840, \$1.75 (M).

The directions state to play as "Quasi Reverent Funk (quarter equals 120) but 8ths are straight, not swung." This exciting setting is also available for unison choir and piano (312-41839), which makes it especially useful to summer choirs. The busy keyboard part has driving left-hand octaves. The soloist usually sings antiphonally with the choir. There are jazzy chords for choir/piano, and it ends *fff*.

Steal Away, arr. Howard Helvey. TTBB, soprano sax or violin or flute or B-flat clarinet and piano, Beckenhurst Press, BP 1850, \$1.95 (M).

The arrangement is also available for SATB (BP 1682). The solo instrument's part is in the score and on the back cover. Its music usually is a countermelody to the choir. This tender setting opens with a four-part unaccompanied setting of the melody, which changes into unison

above a flowing keyboard part. There are several divergent sections, all with the simple melody and no other text. Sweet, effective music.

Steal Away, arr. Lloyd Larson. SATB and piano, Hope Publishing Co., C 5566, \$1.90 (M).

This arrangement is more elaborate than the previous setting, but while it is gentle in style, it does not seem to be as warmly sensitive as Helvey's arrangement. There is more text, more contrast of dynamics, and a more active keyboard part.

This Little Light of Mine, arr. Mark Patterson. SATB with piano and optional tambourine, Choristers Guild, CGA 1309, \$2.10 (M).

Full use of four parts is limited as the choir often sings in unison or two parts. The male tessitura tends to be high (young voices), and there are sections for three solo voices that could be sung by one or even three different soloists. The tambourine part (on the back cover) is easy, and is used in about half of the arrangement. The piano part helps drive the rhythm but is not difficult. Also available for unison/two parts (CGA 1108).

Swing Low, Sweet Chariot, arr. Howard Helvey. SATB and keyboard, Beckenhurst Press, BP 1645, \$1.50 (M).

The keyboard music is soloistic in style and is more challenging than that for the choir. A mezzo-soprano soloist opens the work accompanied by choral humming; this rhythmically free introduction changes when the tempo increases and the piano enters. Later the soloist returns above the choir. This is a very musical arrangement that would be useful for church or school choirs.

Book Reviews

Pierre Cochereau, Organist of Notre-Dame, by Anthony Hammond. Rochester, NY: University of Rochester Press, 2012 (Eastman Studies in Music), 346 + x pp., hardcover, ISBN: 978-1-58046-405-5, \$85.

This interesting book celebrates the life and achievements of Pierre Cochereau (1924-84), "one of the

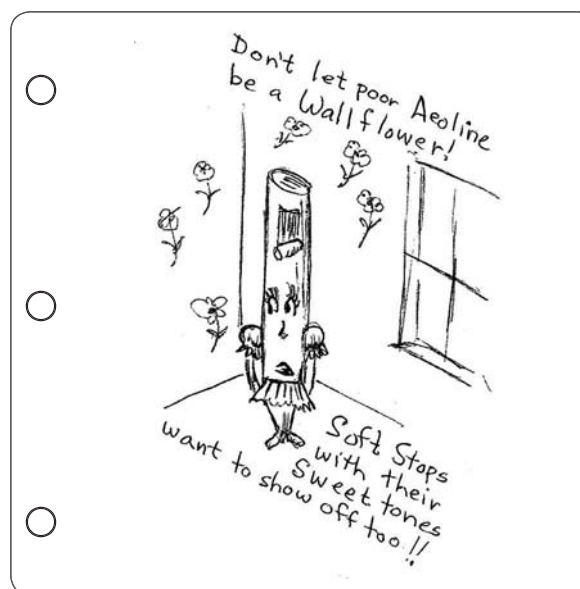
greatest ambassadors for the organ that the world has ever seen." Author Anthony Hammond is an English concert organist, improviser, and musicologist specializing in French Romantic and 20th-century organ music. He was privileged to have been a friend and confidant of Pierre Cochereau's only son, Jean-Marc, a successful Parisian orchestral conductor and musician, who provided critical insights and information. Other Cochereau family members and close friends provided access to private documents, photographs, and, in particular, to scarce recordings of Cochereau's unique and famous improvisations. The archival papers of his teacher Marcel Dupré, housed in the Bibliothèque Nationale, plus recordings and films, were used over a long period of careful and fruitful research. The result is the very first detailed critical biography of Pierre Cochereau. His extremely high worldwide reputation fell into decline after his death as ambitious newcomers vied for attention. Moreover, he was a brilliant improviser who has not yet received due recognition because his best creations were not written down. Hammond's book is a serious effort to correct this imbalance and restore Cochereau's rightful place in the history of 20th-century music.

On the one hand, Cochereau was a world-class performer with a Lisztian flair for exciting display. His performances were said to be inspiring. What Widor, Vierne, and Dupré were to the first half of the 20th century in France, Cochereau was to the late 20th century. He was a non-flamboyant showman who, as a Frenchman, prized good taste above all else. His worldwide concerts, 25 in the USA, dazzled audiences. They were sell-outs, and his recorded performances and improvisations sold on five continents. On the other hand, his personality could be childish and difficult.

Hammond surveys Cochereau's life and career in Chapter 1, concentrating on his position at the Cathedral of Notre-Dame, where he succeeded the unpopular Léonce de Saint-Martin in 1955. Cochereau deserves credit for re-establishing the glory of the cathedral as one of the most prestigious recital venues in the world. His earlier training in organ

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► page 13

was with Paul Delafosse at Saint-Roch, André Fleury, and Marcel Dupré at the Paris Conservatory. Before moving to Notre-Dame, he was offered the directorship of the regional conservatory at Le Mans, which proved altogether successful. His subsequent appointment at Notre-Dame ushered in the “golden age of music in the 20th century at the cathedral” because of the unusual rapport he enjoyed with the choirmaster Jehan Revert. But after a very few years he grew “bored” and eagerly accepted the offer from the mayor of Nice in 1961 to become chief administrative officer at the regional conservatory there. His work there was likewise entirely successful; he left the Nice Conservatory one of the leading establishments of its type in France. The same cannot be said of his third administrative post, directorship of a planned new Conservatoire National Supérieur de Musique et Danse in Lyon. This was intended by the government to be the equivalent of the great Paris Conservatoire. About this same time, Cochereau was made an Officier of the Légion d’Honneur by President Giscard d’Estaing. He felt he could not refuse the Lyon post, but it proved to be “a poisoned chalice.” At Lyon he ran into severe challenges, was accused of incompetence, and discovered his colleagues doing everything possible to undermine him. Gossip circulated about his private life and suggestions that his technique was in decline and his taste in music questionable. He maintained a busy schedule of concertizing and recording but encountered personal problems, financial and otherwise, that took an obvious toll on him. On the evening of March 5, 1984, he suffered a fatal stroke and died.

His reputation was damaged. Fueled by professional jealousy and gossip about his extravagant lifestyle, his love of jazz, a jet-setting love of fast cars and boats, and increasing charges of deteriorating technique in performance, his final years were clouded with depression and paranoia. Unsettling reports of his controversial attempts to modernize and “improve” Cavaillé-Coll’s great instrument for Notre-Dame turned many professionals against him. Hammond devotes an entire chapter (Appendix C) detailing the changes made to that organ: electrification of the action, restoration, fitting a new Anglo-American style console, replacing terraced drawknobs with flat, 45-degree jambs, enlarging the original specification with many new ranks of pipes, etc. Cavaillé-Coll in 1868 had revised the previous work of Clicquot and Thierry from 1720, radically altering the tonal character from French Baroque and Classic to decidedly Romantic. [To effect

this change, he had provided “Progressive Mixtures,” which increase the number of Principal pipes played per tone in stages as one ascends through the compass. Mixtures of the German and French classic type generally use the same number of pipes per tone throughout the compass and “break back” at various stages to maintain the same quality of sound. They are preferred for contrapuntal music.] During his tenure at Notre-Dame, Louis Vierne had argued for altering the Progressive Mixtures and indeed, during Cochereau’s tenure, they were removed. After his death the Progressive Mixtures were again restored. This clearly reflects the unrest and vacillation of taste that accompanied Cochereau’s entire professional life. Hammond comments that he had a fatal flaw: he never composed any music. Music historians need the written evidence; mere reports of improvisations do not endure.

In Chapter 2 we are shown Marcel Dupré’s organ class at the Paris Conservatoire. Cochereau was to spend three years in that class and was permanently affected by the instruction of this acknowledged master. Hammond describes the routine, class size, topics dealt with (e.g., Gregorian plainchant accompaniment, verset improvisation, 4-voice fugue improvisation, free improvisation on a given theme, and performance from memory of a work from the repertoire). He details each of Cochereau’s three years in the class and notes the high praise given him by Dupré. Maurice Duruflé also exerted influence in his early organ studies at Meudon, where he took private lessons.

Chapter 3 describes Pierre Cochereau as interpreter of the music of Bach, Couperin, Franck, Vierne, Dupré, and finally Messiaen, “cornerstones of the repertoire” as revealed by his famous recordings. Other than the ubiquitous “Tocatta” from *Symphonie V*, and the final two symphonies “Gothique” and “Romane,” Cochereau rarely played the works of Widor. But Hammond appends a chronological list of some 46 composers in his repertoire drawn from every period in the history of European music and testifying to the breadth of Cochereau’s arsenal. But we are cautioned not to rely on his readings for historical propriety. “In terms of historical authenticity one could not claim that Cochereau was a good Bach player.” He saw the organ as an orchestra from which to draw color and effect. All his interpretations were heavily influenced by Romanticism, with little concern for interpreting pieces in the manner their composers might have intended them to be heard, but “reinvented for modern ears.” Franz Liszt would have approved.

Chapter 4 analyzes Cochereau’s musical language as defined in his written works:

four major organ solo works, a concerto for organ and orchestra, an unpublished “Hymne” and a dedicatory prayer for choir, two organs, two brass ensembles, and six timpani, and unpublished chamber music (“Songs” and “Piano Quintet”). In these compositions he comes close to occasional atonality and serialism, but stops just short of that, writing in essentially tonal and diatonic harmony. Hammond identifies specific influences on his style, which include Dupré, Debussy, Ravel, Tournemire, Messiaen, Vierne, Fauré, and even jazz, which Cochereau loved. He had an architectural approach to music, seeking proportion and balance.

Finally, Chapter 5 takes us from composition to improvisation, for which he was so justly renowned. This is the most complex and technical chapter in the book, starting with unexplored “gesture study” within current musicology (rather recalling eurhythmics), in the abstract sense of “the use of music to mirror emotion,” a difficult problem if one is using only aural recordings of improvised performances. Hammond sees it in Cochereau’s employment of “tremolando” chords, arpeggiating the tones. Next, fast movement forms—scherzo, toccata, and gigue—are described. These became the “very cornerstone of his art,” as he played one at the conclusion of Mass every Sunday at Notre-Dame to a cathedral full of rapt admirers. Hammond devotes no less than 38 pages to this subject, generously supplying on every page clear musical quotations from Cochereau, Dupré, Vierne, Duruflé, and Fleury to illustrate analytical comparisons. Slow movements and contrapuntal forms take up only sixteen pages, but the examples show a fusion of counterpoint and harmony reflecting the influence of Dupré. Cochereau’s 1977 recording, *L’Art de l’Improvisation*, featuring a “breath-taking fugue” from his *Triptyque Symphonique*, elicited high praise from Hammond: “It is not perfect, but . . . In the form of a huge crescendo, it should be considered as arguably his greatest contrapuntal improvisation presently known.” His final work, *Improvisation on the Gospel of St. Matthew*, interprets every episode somewhat darkly, and “contains some wonderful music, but can be a harrowing listening experience.” The day before he died, March 4, 1984, he played at Notre-Dame the final movement from the St. Matthew Improvisation (chapter 28, the “Great Commission” or Universal Mission, sending disciples forth into the world). But when the crescendo reached its apogee, a prearranged brass ensemble in the organ gallery pealed forth Bach’s *Passion Chorale!*

Chapter 6 is the four-page conclusion. Cochereau was a complex man and a divisive figure; there are those who love him for everything he did, and there are those who hate him for his misguided alterations to the organ at Notre-Dame. But most have a more balanced opinion. Hammond declares that “he was a worthy inheritor of a great tradition, and one of the finest musicians of his generation.”

Five appendices provide interesting information: a listing of all of Cochereau’s recordings, a description of his films, a narrative account of the symbiosis between organist and organ, specifications of all the organs significant in Cochereau’s career (including a photo of Philippe Hartmann’s portable Positif

touring organ), and lastly, a descriptive analysis of Cochereau’s *Twenty-five Improvisations on St. Matthew’s Gospel* (1984). Copious notes and references, a rich bibliography, and an excellent index bring the book to a close.

All in all, Hammond has given us a superb biography that all serious organists should read. He praises the good characteristics of this great organist in superlative and sometimes awe-inspiring terms, but he does not hesitate to lay bare human flaws and understandable imperfections. His impeccable clear and responsible writing, especially when providing technical details, disarms the reader and commands admiration.

—John M. Bullard, Ph.D.
Spartanburg, South Carolina

New Recordings

The Complete Psalms of David (The Second Priory Psalm Series), Volume One. The Choir of Exeter Cathedral, Paul Morgan, organist; Andrew Millington, director. Priory Records, PRCD1045, www.prioryrecords.co.uk.

Priory Records has a talent for producing interesting series of recordings, and the new discs of *The Complete Psalms of David* are no exception. Having purchased their previous series of the complete psalms, I was not expecting anything to improve on the incredible power and majesty of said earlier series; however, from the first phrase I was simply unable to turn this recording off!

The singing of the psalms is one of the great joys of the Anglican choral tradition of Choral Evensong, and the Coverdale translation—which is traditionally used in the English choral foundations—provides a wealth of beautiful language that is ripe for effective “word-painting” on the part of the accompanist. Paul Morgan does an outstanding job here of coloring the texts, utilizing various combinations, both of the lovely soft registrations on the Cathedral organ, and the louder, majestic plenums when the text justifies it. The organ accompaniment remains right “behind” the choir throughout, ensuring that they are at no point drowned out. (Should the listener be in any doubt as to the words being sung at any point, the excellent booklet provides the complete text of each chant, so clarification should not pose a problem.)

The chants are, in Priory’s own words, “hitherto unrecorded,” and alongside some of the traditional Anglican fare (Turle, Clucas, Crotch, etc.) there are some wonderful modern chants by Millington, Dawson, Moore, and Bertalot, and the booklet specifies the chants for each psalm.

In the booklet there are, regrettably, no details of the organ, despite plenty of space, but for those interested in such matters, it is a sizeable four-manual instrument with a floating antiphonal division in the Minstrel’s Gallery (Great: 16 8 8 4 4 4 2½ 2 IV III 16 8 4 / Swell: 16 8 8 8 4 4 2½ 2 IV 8 16 8 4 / Choir: 16 8 8 4 2½ 2 1½ 1½ 8 / Solo: 8 8 4 2 8 8 8 8 / Minstrel: 16 8 8 4 2 V 8 / Pedal: 32 16 16 16 16 16 8 8 4 4 II 32 16 8)—it remains essentially a “Father” Henry Willis instrument from 1891, despite frequent rebuilds and additions by Harrison & Harrison (1933, 1949, 1965, 1985, 2001, and 2002/3).



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The choir's chanting is generally very good, smooth and flowing (there are only a couple moments of "machine-gun" chanting), and their diction is good throughout. The *Gloria Patri* is sung at the end of each psalm, using the traditional "Ghost" rather than the currently fashionable "Spirit" and, for those interested in the specifics of psalm pointing, ends with the slightly less preferable: | end. A | - - | men. | (although this is, of course, a matter of personal preference).

I never cease to be amazed at how boy choristers, barely a teenager among them, manage the incredible musical demands of daily cathedral worship, and based on this disc, the choir of men and boys deserves a place among the very best of the English choral foundations. This is a series that, I suspect, will be very much worth collecting, at least based on psalms 1–19 as recorded here.

—James M. Reed
Bergen, Norway

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Buxtehude: *Praeludium in D Minor*, BWV 140; Böhm: *Vater unser*; Schlick: *Maria Zart*; Scheidt: *Jesus Christus, unser Heiland*; J. S. Bach: *Trio Sonata in E-flat*, BWV 525; C. P. E. Bach: *Sonata in D Major*, Wq70/5; *Sorge: Trio II in C* and *Trio V in G*; J. S. Bach: *Christus, der uns selig macht*, BWV 620, *Ich ruf zu dir*, BWV 639, *Wenn wir in höchsten Nöten sein*, BWV 641, *Pièce d'Orgue*, BWV 572.

In the summer of 2012 I was present in Miller Chapel at Princeton Theological Seminary for a wonderful concert of instrumentalists and voices with the Opus 20 Fritts organ, and I treasure the experience. I had only known the organ through Joan Lippincott's recording of Bach concerti with another fine group of instrumentalists. So I had two impressions, both good, and both very different. Now comes Dressler's recording—experience number three. Different again. And still good.

Fritts's work throughout the USA has been remarkable. He has been a student of historic organs without trying to copy them, but he has been fascinated with what made historic instruments so valuable. The results of his work continue to receive favorable reviews. His instruments do not necessarily attract those who bet their careers on eclectic instruments, and his instruments are not totally appropriate to many genres of organ composition. It is daring to do things like that, yet he and a few other builders have produced fine examples over the last 50 years. The organ world is richer for their efforts.

Dressler's love for music of the baroque German schools is obvious. This CD captures the Fritts organ sounds well. The principals sing beautifully. The plenum is very clear. The 16' Posaune in the pedal is remarkably flexible and musical. Dressler treats every stop with care and chooses registrations that balance beautifully. The program notes define nearly every registration for each piece.

I find the playing in the first eight selections to be very straightforward. I wish that some nuance in rhythm and more

musical breaths had been taken. But curiously at *Ich ruf zu dir* Dressler starts loosening up a bit, and in *Wenn wir* he becomes absolutely passionate in the finest way. The *Gravement of Pièce d'Orgue* has subtle phrasing, especially as Dressler builds to the climax of the two-octave ascending pedal line toward the end.

In registrations, the 8' Baarpfeife in the middle movement of the Bach E-flat sonata is stunningly beautiful. Dressler uses the 8' Quintadena for the ornamented solo in *Wenn wir*, and it absolutely restores one's faith in Quintadenas. The variable tremulant does all the right things.

While some may wish the tempos of the outer movements of the Bach E-flat trio were a little quicker and articulation a little livelier, one cannot argue with the absolute clarity of line achieved by player and instrument. However, it has been an increasing practice to work for faster tempos in Baroque works in general, wherever the acoustic allows for it. That will always be an artist's choice, of course, but discovering a way to let the music have character surely is important. In the case of the space at Miller Chapel, it seems that the Buxtehude, some of the verses of the Scheidt, and the trio sonata could have exhibited more *élan* (if a French term can be used for German music).

Having said that, Dressler's attention to period articulation (and fingering, one presumes) is excellent. This recording could be a fine model for those studying the sounds and methods of playing early organ music on an appropriate instrument. And the product of player and organ are all-American!

—David M. Lowry
Columbia, South Carolina

New Organ Music

Composizioni inedite dall'intavolatura d'organo tedesca di Torino. Edited by Candida Felici, published by Arnaldo Forni Editore; available from <http://www.fornieditore.com/>.

The wealth of material contained in the 16 volumes of the German keyboard tablatures preserved in the Biblioteca Nazionale Universitaria of Turin has been known for many years, but many of the pieces it contains, particularly those

that are anonymous, still await a modern critical edition. In this volume of some 150 pages, Candida Felici presents no fewer than 37 pieces (including two in variant forms) that can be categorized as either free-form—i.e., preambulum/tocatta, represented with 13 pieces—or entirely contrapuntal, i.e., ricercar (represented with 20 pieces), two fugas, and two fantasias (one by Carl van der Hoeven is a variant of a ricercar).

Several of the praebula require the pedals, and they can also be used to good effect in the ricercars at cadences and in the bass entries of the subject in long note values. One interesting aspect of the manuscript is the separation of the fugal sections from within many of the toccatas, these being copied into the manuscript volumes containing the ricercars as an independent composition. The free-form pieces tend to open with block chords before quickly dissolving into virtuoso passagework, mainly scalar, passed from hand to hand against whole notes or half notes, although in no. 7 the passagework combines scalar patterns and leaps against eighth notes in the left-hand tenor and bass. The contrapuntal pieces include quite a range of ornamental figuration as well as long passages in quarter notes and half notes.

Named composers featured in this publication include Valentin Trexell with an introitus that contains loosely imitative writing based on a descending scale as well as fragmentary motifs; Johann Staden with four toccatas, of which the final one is the most interesting with its greater rhythmic variety including eighth-note triplets; Carl van der Hoeven with four ricercars, far closer to toccatas, all of which contain frequent division passages that sometimes combine leaps and scalar runs, especially the fourth, and exert serious demands on the performer; and Giulio Radino, the intabulations of whose four lengthy ricercars carry some ornamentation, but which is generally more restrained.

The ricercars in this volume vary in length from a modest 40 or so double bars to 160; also varied is the amount of written ornamentation, in addition to cadential formulae, which is based on the Venetian models by Andrea Gabrieli and Claudio Merulo. Far more was

clearly intended to be added in performance, a good template being the highly embellished settings in the manuscript of the printed volume of ricercars by Aurelio Bonelli, which are also available in a modern edition. No. 18 contains the descending chromatic tetrachord as part of its subject; many of the others are based on abstract vocalistic themes. No. 34 is a fantasia on la sol fa re mi, a very popular "obligo" or theme with composers of the Renaissance and early Baroque (including Segni, Merulo, and Frescobaldi, who wrote a capriccio on it). While crossed parts occur in several pieces, there are only a few bars such as in no. 34 that call for mental gymnastics.

This landscape-format volume is very clearly printed on good quality paper and there is no problem in the pages staying open on the music desk. The extensive introduction in both English and Italian contains information about the manuscript volumes, the notation, the copyist, the contents, information about the named composers whose works have been included in this volume, and some speculation about the possible identity of some of the pieces. There is also a bibliography of books, articles, and modern editions, not only of the pieces included here but also of other editions by composers whose works are to be found in the manuscript, but not necessarily in this edition. There is a full critical commentary.

The player will need to be alert to the potential for adding or subtracting accidentals, and to providing workable solutions to instances where large stretches demand them. This volume does much to increase our knowledge of a little-known repertoire (despite critical modern editions, very few players seem to be aware of the extensive keyboard works of Christian Erbach and Hans Leo Hassler) and some of the pieces will tax even a player who is well versed in this area. There is much pleasure to be derived from playing through these pieces, which make such a welcome addition to our knowledge of the 17th-century Italian and south German repertoire; some of them fully deserve to take their place in recitals as well as used as voluntaries.

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On Teaching

Organ Method VIII

This month's excerpt continues the discussion of heel playing, with many exercises. It then deals briefly with double pedal and with pedal substitution. This wraps up the chapter on pedal playing as such. The next part of the method is about manual playing—aspects of keyboard technique specific to organ, and ways of getting comfortable at the organ keyboard for players who come from a piano or harpsichord background. Later on I will deal with putting hands and feet together, and with overall organ practice techniques and habits.

Here are several other exercises along similar lines. Each one gives you the chance to try out the heels with a different note pattern. For the moment, the principle that the toes take the raised keys and the heels take the natural keys remains (Examples 1 and 2).

In the six short exercises above, I have provided pedalings that allow each foot to play notes that are in the region of the pedal keyboard where that foot automatically falls as you sit on the bench. However, these very same note patterns can also be played by the opposite feet, as follows (Examples 3 and 4).

Each of the gestures in these exercises—playing a natural note with the heel after having played a sharp or a flat with the toe, then again playing a sharp or flat (the same one or a different one) with the toe, turning the foot—feels different and of course requires different planning, depending on which foot is involved. It is not necessarily true that a gesture is easier or more natural if it is carried out by the foot that is “proper” to the side of the keyboard where the notes are found. As you play these exercises notice whether you find the note patterns easier with one foot or with the other. Also notice which exercises, with which pedaling, can most easily be played legato. In some cases it may seem nearly impossible to keep a full legato through the turns of the foot. However, after you have practiced the exercise enough with detached articulation, and your feet have become adept at following the shape of the notes, the execution of the same exercise with full legato may begin to seem possible. This will vary from one player to another. (Note: do not try to connect notes with a strong legato in these exercises if doing so is awkward or creates tension in the feet, legs, or ankles.)

Posture

Everything about your posture will affect how you carry out these exercises: that is, which parts of the toe and heel region of each foot you actually bring in contact with the keys. You must pay attention to this and work it out consciously for yourself. It is different for each player. In general, as with the “toes only” exercises, the more that you prefer to hold your knees close to each other, the



Example 1



Example 2



Example 10



Example 3



Example 4



Example 11



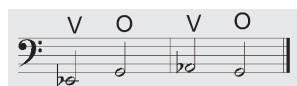
Example 5



Example 6



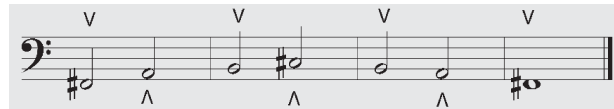
Example 12



Example 7



Example 8



Example 13



Example 9



Example 14



Example 15

more you will find it comfortable to play from the inside of the foot; the more that you prefer to let your knees move away from the center and follow the feet towards the notes, the more you will find it comfortable to play with the outside of the foot. However, this varies greatly with individual posture and physique. Only you, the player, can figure out what works best for you.

The following exercises ask the foot to span slightly longer distances between the toe and the heel—still with the toes playing the sharps and flats, and the

heels playing the naturals (Examples 5 and 6). Again you can try these note patterns with the feet reversed, as in the following (Examples 7 and 8), and so on.

This might seem like a bit of a stretch. It will certainly be necessary to turn the body a lot to reach the opposite sides of the keyboard with the heels. Each of these exercises should be done slowly, paying maximum attention to foot position, especially during any turns.

The next step is to use the heel on other nearby natural notes. This feels different from playing a natural with the heel when the toe has just been on a sharp or flat. The angles at which the feet need to be held are different. The following exercises begin to address this sort of playing (Examples 9 and 10).

These should be played slowly and, at first, non-legato. As you become comfortable with the shapes of the gestures you can try connecting the notes. You may find some of the pedalings in these exercises uncomfortable. Again, this is something that varies with the posture and physique of the player. If you do, then move away from that exercise for now. It may (or may not) feel more comfortable later. You should make up short exercises of your own in which you play

simple chains of notes with alternating toe and heel, or with irregular patterns of toe and heel.

Toe and heel together

Here is an example of a short phrase in which toes and heels can be used in an irregular pattern geared to the shape of the particular melody (Examples 11, 12, 13, and 14). I give it, however, with four different pedalings. Which one do you like best? Can you devise another that you like better?


After you have become comfortable with the basic gesture of playing successive notes with the toe and heel, you can begin to look at pedal passages from the repertoire in which a combination of toe and heel pedaling can be used. (Note that it is rare for a passage to be played with heels only. Any passage that is best played without the application of alternating toe and heel is normally played with toes alone, not heels alone. Also, the heels rarely play raised keys, so any passage that is not all-naturals will be played either by toes alone or by a combination of toe and heel.)

Here are two examples of such passages, with possible pedalings. The first is from Franck's *Choral No. 3 in E*, beginning at m. 138 (Example 15). The second is from the chorale setting *Alles ist an*


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Example 17



Example 18



Example 19



Example 20



Example 21

Gottes Segen, op. 67, no. 2, by Max Reger, beginning at m. 2 (Example 16). The pedalings that I have provided for each of the complete passages are just suggestions: each is one way that an organist might configure the pedaling, but not the only plausible way, and also not necessarily the best way for any given player. Try each of these passages slowly and carefully with the pedalings that I have given. Then try to find other pedalings for at least part of each passage that would also work—perhaps that feel better to you. For the purpose of this exercise, assume that you want to use pedalings that would in theory allow you to play legato: that is, do not use the same part of the same foot for two successive notes in such a way as to require a break between those notes.

Can you find other pedalings that you like as well as or better than those that I have given? In the Franck, I have had each foot remain on its “proper” side of the pedal keyboard—the left foot plays tenor C and lower notes, the right foot plays tenor C and lower notes. In the Reger, I have written in more crossing of the middle of the keyboard, especially involving the right foot’s reaching for some of the lower notes. Could you pedal either passage differently by crossing the middle line of the keyboard either more or less than I have done? Are there pairs of successive natural notes that I have assigned to the heel and the toe of the same foot for which you would find it more comfortable to reverse that heel and toe (for example, the A and the C in the seventh measure of the Franck)?

Here are a few more pedal passages that can or should be played by a mix of heel and toe. They are from Mendelssohn *Sonata* #3, first movement (Example 17); Vieme *Symphony* #3, first movement (Example 18); and Elgar *Organ Sonata*, op. 28, first movement (Example 19). In

each case, work out a few different possible pedalings, and practice them slowly and carefully.

In general, organ music written after about 1800 is likely to make more use of the heel than that written before then. (Some of the reasons for this are discussed in the last section of this book.) The music of the composers excerpted here and their contemporaries will provide you with a treasure trove of passages with which to practice the use of the heels.

Double pedal and substitution

There are two special pedal playing techniques that should be mentioned here: double pedal and pedal substitution.

A small number of pieces in the organ repertoire have pedal parts in which for some of the time or all of the time two notes are to be played at once by the feet—or two ongoing independent contrapuntal lines in the pedals. Here is an example from a Bach chorale setting—*Aus tiefer Not schrei ich zu dir*, BWV 686 (Example 20).

Once the second—higher—pedal line comes in here in the fourth measure of this excerpt, each of the two pedal lines has to be played in its entirety by one foot. This is the norm for a double-pedal part. For anyone who has learned to look at pedal parts on a one-foot-at-a-time basis, as we have done here, this actually presents no conceptual challenge, and no more physical challenge than a similarly intricate single pedal part would.

In order to practice a double-pedal part, first work out a pedaling for each separate pedal line: the upper line in the right foot, of course, and the lower line in the left foot. The pedaling will of necessity be a mix of same-toe pedaling—which is intrinsically non-legato—and heel/toe pedaling. Once the pedaling has been worked out separately for each foot, each foot should be practiced separately. This is exactly the same process as practicing each foot separately when the two feet will end up being combined into one pedal line.

Next, you should practice putting the two feet together, but with the notes staggered, so that you are not yet trying to play two notes at the same time, but are tracing the outline of the two-voice pedal part as it will be. This step in the process is unmeasured: you are following the physical shape of the pedal parts, but not their rhythm or the way that they will actually fit together. For the sixth measure of this Bach example, the practice line would look like Example 21.

This should be practiced slowly and reasonably steadily, without worrying about any particular rhythm. I have not indicated a specific pedaling here because that will be up to the particular player, and makes no difference in principle for the working out of this approach. After the patterns of the two feet have become comfortable interspersed with each other in this way, they can be brought into the proper rhythmic

alignment and the passage can be practiced as written.

Substitution in pedal playing is either 1) changing feet on one key silently: that is, bringing the right foot onto a note that is being held by the left foot and then removing the left foot from that note, without releasing the note, or the same with the roles of the feet reversed; or 2) moving the heel of one foot onto a note being held by the toe of that foot, or vice versa, again while holding the note—not releasing and repeating it.

Substitution is a natural outgrowth, technically, of the act of repeating a note using the other foot, as practiced in Exercise V of the March 2013 column. The change is, in a sense, just one of articulation: instead of putting a space between the “two” notes, you make them, in effect, legato—playing the second one before the first one has been released. Planning is required whenever you play two notes that are close together: which foot should be closer to the instrument and which closer to the bench? Should the new foot take over the key behind the old foot, or in front of it? Above or below? Try Exercise V this way, not repeating any of the notes that are the same as one another, slipping the foot that would have played the second note onto the key and then—but only then—silently removing the first foot and sending it on its way to its next note. This should feel like a natural outgrowth of the work that you have already done. ■

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In the wind...

Sacred spaces

Several years ago the Organ Clearing House was assisting a colleague firm installing a large renovated organ in one of our country's great cathedrals. Halfway through the project we encountered a logistical issue requiring a hastily arranged conversation with the cathedral administration. We set up a dozen folding chairs encircling a large bronze medallion inlaid in the chancel floor, and sat there with legal pads on our laps working through the issue of the day. It was an intense and complicated conversation, but as colleagues and clients worked the problem, I was struck by the majesty of the place. The vaulted ceiling soared 120 feet above our heads. Surrounded by opulent carvings and priceless artworks, we were sitting in one of the grandest interior spaces ever built. A staccato comment, a laugh, even a cough reverberated almost endlessly. What a wonderful place for a meeting.

With the problem solved, we had a round of handshakes, a few quips, and we went back on the job with new marching orders. I was left with a strong sense of the privilege of working in such a place—sharing responsibility for the stewardship of the magnificent organ and all the other liturgical art that combines to make such a great space so special, so sacred.

When my kids were growing up, they teased me for navigating by steeples. I cared for dozens of organs in the Boston area, so if we ever lost our way in a strange neighborhood, I would catch sight of a distant steeple and head for it, knowing I'd soon be back on familiar turf. I still do that.

A lifetime of working in and around pipe organs has meant a lifetime of working in church buildings. They're not all as grand as that great cathedral, but most of them are wonderful in some way. Some are beautiful little antique buildings out in the country, some are big broad-shouldered affairs with Romanesque arches, some are stately, and while we can't deny that some are dowdy or even tacky, there's something special about sacred spaces.

Creepy corners

Once you've taken in the grandeur of the sanctuary, you're likely to find little shops of horrors when you go behind the scenes. Last week we were working in a large stone building with a heavily decorated interior. To the right of the classic Protestant Platform there's a door that leads to a little corridor that connects an outside door, sacristy, and restroom (complete with bible and hymnal!) to an awkward stairway that leads to the choir loft and a strange upstairs office. I

imagine that the architect didn't bother to draw in the stairs—he just provided a space with specified floor levels and expected the carpenter to fill in the blanks. It's as treacherous a passage as you'd care to find—a couple angled half-stairs filling in the odd spaces, and there's virtually no lighting. I imagine that plenty of choir members have stumbled there in the dark. It would never pass the scrutiny of a modern building inspector.

In older buildings we find hundred-year-old knob-and-tube electrical wiring still in use, hulking ancient carbon-smelling furnaces that have been converted from coal to gas, and thousand-pound bells hung in rickety wood frames directly above the pipe organ. One organ I cared for, now long replaced, was knocked out of tune every time they rang the bell. Another is plagued by the rainwater that comes down the bell rope.

Go inside the organ chamber and you find old gas light fixtures that predate Thomas Edison, even nineteenth-century batteries piled in a corner, left over from the days before Intelli-power, Astron, and Org-Electra rectifiers, even before belt-driven DC generators.

As Boston is America's earliest center of serious organbuilding, many instruments dating from before the Civil War are still in use in rural churches around New England. I've seen hundred-fifty-year-old candles snuggled in the tops of wood pipes, secured to the stoppers by the drip method, left from tuners of bygone eras. Imagine spending your time tuning by candlelight inside organs. How easy it would be to be distracted by a cell phone call or text message, and let the candle burn down, starting a fire in the chamber. Gives me the willies!

Many commercial and industrial buildings have purposeful departments that employ stationary engineers who plan and supervise the care of the machinery. When you have equipment such as elevators, furnaces, air conditioners, lighting controls, pumps, and pressure vessels, it makes sense to provide a maintenance budget and staff to ensure safe and reliable operation.

We find this style of operation in large and prosperous urban churches, but it's more usual to find that a church building and its operating equipment are maintained by a volunteer property committee. If a church member who lives down the street buys a new snow-blower, he'll be on the property committee before he can put down his gas can. It's wonderful to see the dedication of church members who volunteer to help run the place, but there is a time and a place for specific expertise, and the scale of the equipment found in a large church building is often greater than the skills of those who are responsible.



E. M. Skinner #692 (1928), West Medford Congregational Church, West Medford, MA



Looking down the ladder of E. & G. G. Hook & Hastings #646 (1872), St. Charles Borromeo RC, Woburn, MA

How many times has an organ tuner encountered a local custodian who simply doesn't understand how to operate the mighty boiler in the basement? Last week, in that church with the funky stairway, I asked the custodian to have the heat up for the two days I planned to spend tuning. He said it would be no problem—he'd just set the timer. When I showed up in the morning it was chilly in the sanctuary, so I tracked down the custodian. He scurried to the boiler room, emerging a few minutes later mumbling something about "daylight saving time." No question about it—he had no idea what he was doing. I know that because I've been tuning there for almost 30 years and he's been messing up the heat for longer than that.

The high-wire act

A large pipe organ is a magnificent structure. A beautiful architectural organ case often serves the function of a steeple—it carries one's eyes heavenward. There's a special sense of grandeur and spaciousness when you change keyboards between a Rückpositiv that stands on the floor of the balcony and the lofty Swell, or Oberwerk, 30 feet above. Walk around behind the organ and you'll find a spindly series of ladders and walkways worthy of the Flying Wallendas.

Fifteen years ago, I was curator of the Aeolian-Skinner organ in the First Church of Christ, Scientist (The Mother Church) in Boston—one of the world's great instruments. It has more than 12,000 pipes, about 240 ranks, including 41 reeds. It's three stories high—there's a full-length 32-foot stop in the Swell box. When walking across the top floor of the organ from Bombarde to Hauptwerk to Great, one is treated to a magnificent view of the auditorium that seats more than 3,000 people. As organs go, the structure is pretty sturdy, but there are some places where you have to step across some big holes.

There's a place on the top floor of the glorious Newberry Memorial organ in Woolsey Hall at Yale University where you have to hold your breath and leap through thin air. Across the top of that heroic façade you're actually looking down on the chandeliers! It reminds me of the scene in *Indiana Jones and the Last Crusade*, when Indiana is forced to lead the evil Donovan and Elsa across the abyss to the chamber that houses the Holy Grail. Led by the clues in his father's (Sean Connery) notebook, Indiana comes to a huge open space, closes his eyes, and trusting the notebook, leans forward to be miraculously supported by a bridge that appears as an optical illusion. Once he has drunk from the carpenter's cup, poured Holy Water on his father's gunshot wound, and failed to save Elsa who falls as the temple

collapses because she won't surrender the cup, he can go ahead and tune the Solo Trumpet, Trumpet Harmonique, and the Tuba Mirabilis on 25-inch wind. Next . . . next . . . next . . .

More than 30 years ago, I was working with my mentor on a renovation of a large organ in Cleveland. The access to the top of the organ was a tall vertical ladder nestled in sort of a four-sided chute formed by the ladder, two pipes of the 16-foot Open Wood Diapason, and the wall of the chamber—narrow enough to allow the trick of climbing down the ladder with my hands full, sliding my rump against the wall. But once, late on a Friday and eager to get on the road, I jumped onto the ladder with my hands full, missed my footing and shot straight down, landing hard on my feet.

I was young then. There was a jolt when I landed, but I gathered my senses, loaded the car, and drove home. My teeth stopped rattling a couple days later.

Safety in the workplace

In the summer of 2010, the International Society of Organbuilders and the American Institute of Organbuilders held a joint convention in Montreal. It was a treat to participate in such a large gathering of colleagues from around the world. We heard some spectacular organs and marvelous artists, and I was especially pleased to finally have a chance to visit the workshops of Casavant Frères in Saint-Hyacinthe, Quebec, where so many wonderful organs have been built across the turns of two centuries. It's another sort of hallowed space.

In one of the daily programs that took place in the hotel meeting rooms, I sat on a panel with several colleagues discussing pipe organ maintenance. Each of us had chosen a particular subject to address, with the moderator blending our presentations into an open discussion.

Mark Venning, then managing director of Harrison & Harrison of Durham, England, sat next to me on the panel. Harrison & Harrison has an impressive tour of organ maintenance that includes the care of their organs in Westminster Abbey in London, and King's College, Cambridge—to name a couple high points! (So they tuned for Will and Kate's wedding—remember the verger's cartwheel?) Mark chose to discuss safety inside pipe organs. He spoke about how the ladders and walkways that allow access to the interiors of many organs are often rickety and dangerous. He encouraged his fellow organbuilders to avoid taking unnecessary risks, even if it means insisting that your clients provide budgets for the construction of new and safer access.

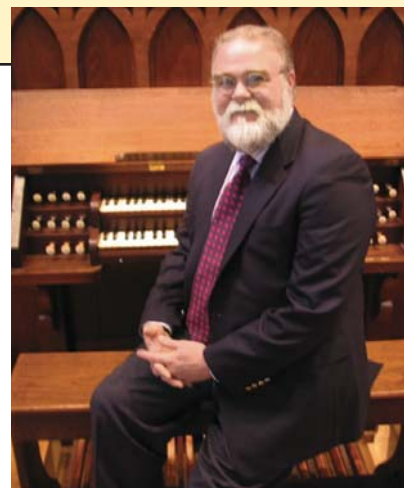
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and rubber floor mats to limit fatigue in feet, legs, and back. In fact, sometimes all the safety equipment gets in the way. If I had a nickel for each time my safety glasses have fogged up while running the table saw I'd have a lot of nickels.

Most modern organbuilders take great care to construct safe access to all areas and components of their instruments. Sturdy ladders hang from steel hooks so they cannot slip. Walkboards have handrails. But a century ago, no such standards were in place. If a candle was all you had for lighting, your attitude toward fire protection would be looser than what we're used to today. A simple ladder might lean against the large wood pipes at the back of the organ for access to an upper-level Swell box, providing that you could clamber off the top of the ladder and climb up the pipes as if they were stairs. That all might have been okay when the organ was new, but add 140 years to the story and things might have gotten a little rickety.

We care for an instrument in Boston that was built in the early 1970s, with a snazzy contemporary case that gives a modern interpretation of the classic *Werkprinzip* concept. The lowest keyboard plays the Rückpositiv, located on the edge of the balcony behind the organist. The top keyboard plays the Swell, which is behind shutters just above the keydesk. And the middle keyboard plays the Great, located above the Swell. The Pedal is in a separate free-standing case. When you walk behind the main case, you see a ladder fastened to a concrete wall on which you can climb to two walkboards. The first, about five feet up, allows access to doors that open to expose the tracker action and pallet boxes of the Great. Climb up another story to the walkboard from which you tune the Great. Let's guess it's twelve feet up, about the height of a usual balcony rail. When you first get on, it seems wide enough—maybe two feet. But, there's no railing. Move around up there, opening and closing the wide access doors, sitting for hours tuning the Mixture that's buried behind two reeds, and you realize that it would be mighty easy to miss concentration and step off the edge.

And—the entire case is coated with gray semi-gloss paint with a fine surface. The dust that collects on that painted walkboard feels like ball bearings under your feet. Are you risking your life to tune a Trumpet?

I started this ramble thinking of the awe-inspiring buildings in which we work, and it follows that sometimes we are working up against priceless fixtures. In that same great cathedral, we build a studs-and-plywood house around the ten-ton, 40-saint marble pulpit so there would be no chance of dinging a carved nose with a Violone pipe. Years ago, my first wife Pat was working on our crew as we dismantled a large organ for re-leathering. Suddenly she announced that she finally understood organbuilding: "Organbuilding is carrying long, heavy, dirty, unbalanced things with lots of sharp stuff poking out of them, down rickety ladders, past Tiffany windows!"

A little rule that's common among organbuilders says that you pay attention to each step you take, especially if you're not familiar with the organ, and especially if the organ is old. You really can't assume that the guy who hung that ladder in 1897 was thinking about you in 2013, or that he really knew what he was doing in the first place. He had never heard of the Occupational Safety and Health Administration.

Friday morning, my colleague Joshua Wood and I went to do a service call on

a 130-year-old organ near home. The organist had noted that there was a cipher in the bass octave of the Great, so I took a couple tools and climbed to the walkboard. Josh poked around the notes and we found that several were ciphering. Because they were chromatic neighbors I guessed that it might be the adjustment of the big action rail that was causing the cipher. I retraced my steps to the ladder and stepped out on the two-by-four-ish beam on which it was leaning. I heard a loud crack, a series of rattles, and a heavy thump. The thump was me, landing flat on my back after a six-foot drop. I was Galileo's cannonball.

I am no longer young. If it's middle age, I guess I'll live past 110. (The next day was my birthday.) Breath came back slowly, but pain was prompt.

I lay on the walkboard that covers the pedal tracker action—thank goodness that held—for twenty minutes or so. Before trying to stand, I wondered if we'd need to call for help, but strangely, I thought of the organ. We've all seen the teams of firefighters and EMTs arriving at a scene, big swarthy guys in steel-toed boots with

40 pounds of tools hanging off their belts. No way should they come pounding into that sweet antique organ. So with Josh's support, and perhaps foolishly, I found my feet, left the organ, and lay on the floor of the choir risers until the friendly crew arrived. Funny, turned out that two of them had grown up in that church.

Wendy joined me in the emergency room for a lengthy day of poking, waiting, prodding, waiting, wondering. I got off with a titanium brace, a cracked vertebra, bruises, strained muscles, and a potent prescription. As I write now, I'm waiting for the clinic to call to give me an appointment for follow-up with the spine guy. I'm hurt, but I got off easy. The auto mechanic two beds over? Not so much. He caught his hoodie in the turning driveshaft of a car he was working on, was flown by helicopter from Cape Cod to Boston, and was being rushed into surgery to correct his broken neck. Woof. I'll be fine. ■

Note

1. The Skinner Organ Company instrument in West Medford, Massachusetts (Opus 692) was installed in 1928 by a team from the

factory in Dorchester that included a 24-year-old Jason McKown. I met Jason in 1984 (he was eighty!) when I succeeded him as curator of the organs at Trinity Church, Copley Square and the First Church of Christ, Scientist (the Mother Church). Jason had cared for the Trinity Church organ for 50 years, and the Mother Church organ since it was installed in 1952. He subsequently introduced me to many other churches, including that in West Medford. He told me that Mr. Skinner had personally worked on the installation of that organ. I took over its maintenance in 1984—there have been only two technicians caring for that organ for over 85 years.

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In Search of the Secrets of Medieval Organs: The European Summer of 2012

A Report and Some Reflections

By David Rumsey



Basel Peterskirche concert June 9, 2012: (l to r) Marc Lewon (lute), Eva Kopli (soprano), Brett Leighton (organ), Nicolas Savoy (tenor), Elizabeth Rumsey (vielle); obscured: Dominik Hennig, (calcant) (photo: Gabriele Lewon)



Basel workshop: (l to r) Crawford Young (lute), Tobie Miller (hurdy-gurdy), Brett Leighton (organ), Elizabeth Rumsey (vielle) (photo: Bernhard Witzke)

On Friday and Saturday, June 9 and 10, 2012, a concert and workshop focusing on the medieval organ were held at the **Basel** (Switzerland) Peterskirche. They dealt with concepts, designs, repertoire and the medieval organ used in ensemble.¹ Another symposium and series of concerts was later organized in and around East Friesland (**Rhede**), commencing Monday, September 3, 2012, running until Sunday, September 9, dealing with much the same topics.² Some instruments and participants were common to both events. Elsewhere Kimberly Marshall played and held courses in **Sion** (Switzerland) during October 2012. Other events in Europe during the summer of 2012 dedicated to the medieval organ included one arranged by Jos van der Giessen in the **Netherlands**.

Kimberly Marshall's 1989 book, *Iconographical Evidence for the Late-Medieval Organ in French, Flemish and English Manuscripts*,³ was of seminal influence to much of this blossoming culture. It was the most oft-quoted work at the Basel and Rhede conferences. A colloquium in 1995 at Royaumont (France), two years after an 11th-century *Theophilus* organ had been reconstructed there by Antoine Massoni, was a most important sequel.⁴ Marcel Pérès, responsible for the Royaumont *Theophilus* organ, also played in Basel during August 2011. The 2012 events were significant vantage points in an ongoing search for the Holy Grail of understanding medieval organs and performance practices. They continued to push back through the 15th, 14th, 13th centuries, even to the 3rd in Rhede.

The Phenomenon

The observant phenomenologist might well note something in the air: research into and performance of early

music has now spread both forwards and backwards in time—from a “Bach-fulcrum” that began with Mendelssohn, S.S. Wesley, et al. in the early 19th century. By the late 20th century it had reached fortepiano, early Steinway, the “real” Wagner orchestra, and even Stravinsky's *Le Sacre du printemps*, where authenticity of instruments used was a measure of performance excellence. Concurrently, moving back to ever earlier eras, the music of Buxtehude, Frescobaldi, Couperin, Correa de Arauxo, and Sweelinck—among many others—has been vigorously regenerated through performance on historic organs, careful emulation of their temperaments, key proportions, wind quality, specifications, tonal and mechanical attributes, all of which illuminate performance practices.

Other 19th- and 20th-century contributions to this historical consciousness included the continuum of English choral music, the rediscovery of Palestrina, and parallel developments in Gregorian chant. In the educational arena it seeped into musical institutions such as Eugène Gigout's 19th-century Organ School in Paris or the early 20th-century Schola Cantorum Basiliensis, not to forget the work of Solesmes and similar centers. High-profile specialist performers such as Gustav Leonhardt then came on the scene, increasingly promoting serious research, publications, recordings, and concerts. Discrete organ cultures began to be brought back to life by dedicated builders, researchers, performers, and luminaries. A veritable explosion of knowledge and activity erupted around the turn of the 21st century.

The phenomenon is now neither confined to the organ nor the 16th–19th centuries, but takes in viola da gamba, cornetto, medieval fiddle, lute, harpsichord,

hurdy-gurdy, harp, bells, whole families of antique instruments, and virtually all music of any period. The ongoing challenge in the medieval arena for instrumentalists is that of surviving originals. Certainly extant and truly original 16th-century organs are scarce. Precious little material dating from before the 15th century is known—and then essentially only fragments. Iconography, contemporary descriptions, the few comprehensible early organbuilding tracts, and much circumstantial evidence taken from extant contemporary repertoire are about all that there is to go on. At the Rhede conference, Winold van der Putten, who was responsible for building many of the instruments present, added another significant factor: the experience of specialist organbuilders who have now regularly interpreted these old sources and learned how to put theories or confusing historic descriptions into practice. This is a cutting edge where artistic fringe-dwellers live dangerously by constantly expanding boundaries. It is a little like “walking the plank,” just that the board gets narrower as it seemingly extends back forever, engaging the enquirer in an ever more precarious balancing act. But the rewards are tangible, and in the past few years fully successful medieval constant-scaled ranks have been constructed and voiced. They were commonplace enough for much of medieval instrument-building history and essential to its performance.

Walter Chinaglia, from Como (Italy)⁵ was another of those present in both Basel and Rhede with several of his own positives and portatives built from extending what is “seen through a glass darkly” into convincing practical realities, another fruit from the experiences of these increasingly skilled specialist builders. There are others—Marcus

Stahl of Dresden⁶ and Stefan Keppler of Kötz,⁷ to name but two from Germany.

2012—European Medieval Organ Summer

On Saturday afternoon, September 8, 2012, the **Rhede symposium** was nearing its conclusion and running rather late, since so many people had had so much to offer. The interest was exceptionally keen; most sessions had extended well beyond their scheduled times. About 15 different organs had been assembled in a kind of “grand general meeting of gothic organs.” They emulated everything from a hydraulis to 13th, 14th, and 15th-century portatives and positives. There were also some renaissance instruments, including an original 16th-century Italian organ, the most modern of the assembly, a permanent fixture in the Old Church at Rhede, nodal point of this symposium. Other venues around this East-Friesland region included Weener and Rysum. Attendees came from Germany, Netherlands, Scotland, Switzerland, Australia, Czech Republic, USA, and Scandinavia.

At the outset Harald Vogel made the poignant observation that this unusual gathering of medieval organs was an exceptionally important event in the history of the instrument, a hitherto virtually unthinkable assembly. It was organized by the Weener *Organeum*, Winfried Dahlke in charge, supported by a squadron of organists, organbuilders, and others whose burning curiosity clearly motivated them strongly.

Dr. Vogel inaugurated the “Rims” instrument, made for a German organist by Orgelmakerij van der Putten after mid-14th-century practices: constant-scaling, two 8's in parallel (effectively 8' II-ranks, always playing, no stop control) and a 6' (on a separate register, slider



Walter Chinaglia demonstrates one of his portatives; two more are in the background (photo: Jos van der Giessen)



The Rims organ with its "Praetorius" keys (photo: Winold van der Putten)



Walter Chinaglia demonstrates his positive organ emulating van der Goes (photo: Jos van der Giessen)



A new reconstruction of the Aquincum organ (photo: Winold van der Putten)

above the windchest). The resemblance to an organ described in the 10–12th-century *Sélestat Manuscript* gives its 8' + 8' + 6' specification full credibility.⁸

The prototypical culture that inspired the Rims instrument used lead as pipe material, constant scaling after the 11th-century Berne Anonymous MS,⁹ and keys as described by Praetorius for Halberstadt.¹⁰ Its Gamba-Quintadena-like bass tones with Principally-Flutey trebles were an experience all of their own. They came into good use during the symposium in Gregorian alternatims, borduns supporting chanters, and works such as medieval *Redeutes* with long-held bass notes under more agile trebles. This instrument presented a left-hand cantus firmus of an early *Felix namque*¹¹ with remarkable ease and complete conviction; its scaling allowing the "slow-note cantus firmus" to stand out against right-hand elaborations as if two manuals were being used. Yet no normal two-manual organ could ever achieve the effect so convincingly. An understanding of the 13th-century Notre Dame school of Léonin and Pérotin—also tried out at the conference—was clarified through performance on this instrument. All present knew instinctively that they were in the presence of a special musical integrity and masterly instrument building.¹²

Another organ, of an altogether different, rather later style, was the largest of several provided by Walter Chinaglia. This remarkable *organo di legno* brought to mind a passage in Benvenuto Cellini's autobiography:

My father began teaching me to play upon the flute and sing by note; but notwithstanding I was of that tender age when little children like to take pastime in whistles and such toys, I had an inexpressible dislike for it, and played and sang only to obey him. At this time my father fashioned wonderful organs with pipes made of wood, spinets the fairest and most excellent which could then be seen, viols and lutes and harps of the most beautiful and perfect construction.¹³

What could be called Chinaglia's *Cellini* Principals are exceptionally fine ranks, made from a beautiful red-yellow cypress, which even contributes scent to the total experience of this organ. They run through the entire range of its keyboard at both 8' and 4' pitches. The third register, an exquisite Krummhorn-Regal with a beautifully full and rich quality in spite of its pencil-thin resonators, adds

a strong and spicy finish to the tonal resources.¹⁴ He also brought along several positives and portatives, one very fine positive emulating that in the van der Goes painting in Scotland.¹⁵

Of particular interest to everybody at the symposium was a new interpretation of the ancient Roman organ finds from Aquincum (Hungary). It was built by A. Schuke Potsdam-Orgelbau GmbH (Germany) for the Römisch-Germanisches Zentralmuseum Mainz (Germany); research, design, and concept were by Susanne Rühling M.A. and Michael Zierenberg.¹⁶ Extra time had to be allocated, taken from later sessions, allowing a second round of discussion about this amazing but potent little replica. It stood there, like a proud Roman sentinel, on its brown hexagonal pedestal, a living and working monument, mostly in copper or bronze, to the organ belonging to Aquincum's 3rd-century fire brigade. Its prototype ironically survived a fire by falling into the cellar. Were they all out that night? Perhaps the seemingly unanswerable question—"Was it a hydraulis or a bellows organ?"—might be given a nudge towards hydraulis, since its survival could have been the result of having water poured over it as it fell? It is doubtful that burning floors falling into cellars with highly flammable organ bellows would do anything more than increase the conflagration. Such speculations aside, this instrument looked more like something from the age of steam and polished brass. Indeed, its amazing sounds were quite reminiscent of steam whistles. Justus Willberg also tours Europe with a hydraulis,¹⁷ complete with air-pumps, water cistern, pnigeus, and Greek repertoire, but following the older, Walcker-Mayer interpretation. He was in Basel not so long before the June event, another manifestation of this fascinating phenomenon. The sounds of these Roman organs seem not unrelated to the new Rims organ when first heard from a modern perspective, although they are in reality tonally, musically, and mechanically universes apart.

Another star of both events was the two-stop, one-manual and pedal positive made for the author in 2010 by van der Putten. This instrument was also partly influenced by the van der Goes painting. The organ and I had been invited to make the trip from Basel specifically to talk, play, and be played at this conference.

Much of the woodwork is Lebanese cedar, again contributing scent to the total experience. It was used in every concert and demonstration and featured twice on the cover of the flyer. (Rysum was the third.) The two Rhede flyer photos were taken at the Basel event by Jos van der Giessen where the Peterskirche appropriately provided a neatly framed, truly "Gothic" background.¹⁸ The positive was moved from Laufen (Switzerland, near Basel) to Rhede (Germany), then Huizinge (Netherlands), Rysum (Germany),

Rhede (Germany), Groningen (Netherlands), Finsterwolde (Netherlands), and back to Laufen (Switzerland) during this northern sojourn—about 12 days.

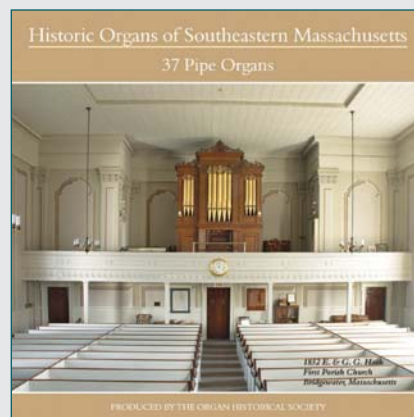
The rest of the Rhede Symposium consisted of demonstrations, concerts, lectures, a church service, socializing, and networking. The invitees included Harald Vogel, Winold van der Putten, Koos van de Linde, Cor Edskes (paper read *in absentia*), Susanne Rühling, Winfried Dahlke, Jankees Braaksma, Tomas Flegr, and myself. Themes ranged

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Medieval organbuilding

around gothic pipe-making, wind pressures, voicing, repertoire, performance practice, the problems and advantages in the anachronous use of tuning slides in modern copies of early organs, the towering figure of Arnaut de Zwolle, medieval organ design (cases, windchests, specifications, keys), the Blockwerk, surviving literature, touch sensitivity on portatives, the use of bells with medieval organs, Pythagorean tempering, and much more.

Time simply ran out. The richness of thematic material, available expertise, the many discussion by-products, and the ravenous cultural, intellectual, and musical hunger of all gathered together for this event turned out to be quite overwhelming for the organizers. Some speakers and players had to seriously curtail their offerings. Frustrating though this was, it should be no enduring problem as long as the need for more is acknowledged.

Thus it was that, on Saturday afternoon, September 8, 2012, momentarily lacking a program, I turned to Jos van der Giessen and asked, “When does this finish?” Even the fascinating unscheduled double session by Koos van de Linde (Netherlands/Germany) ranging from Arnaut de Zwolle to the much-discussed Utrecht Nicolaïkerk organ restoration¹⁹ was not fully done. Three more speakers were impossibly scheduled in the 30 minutes before the close at 4:30 pm. My question was intended to be “When does this (session) finish”—but the response fittingly, amusingly, and intentionally misinterpreted it, summing up the spirit which had been engendered by all the 2012 events: “Never, I hope!”

For the phenomenologists, at least four medieval organ events in around four months—Basel, Netherlands, Rhede, Sion—must be something of a landmark for 2012.

Immediately following the Rhede Symposium, on Sunday, September 9, after the closing church service in Rysum, a further concert was held in Groningen’s De Oosterpoort Concert Hall. Arrangements had been made that my instrument would remain in the Netherlands for a few days before being returned to Switzerland. Jankees Braaksma (Netherlands)



David Rumsey and Kimberly Marshall at the Rumsey organ’s inauguration Laufen (CH), April 2010 (photo: Gabriele Lewon)

and Tomas Flegr (Czech Republic) played it with the group *Vox Resonans*, the ensemble adding that sparkle and transformed sound that has been frequently noted with this organ: those who had attended both events were still commenting on Tobie Miller’s hurdy-gurdy playing in Basel and the amazing soundscapes created when *organistrum* and *organum* are played in ensemble. The dance group, RenaiDanse,²⁰ led by Veronique Daniels (Switzerland), and instrumentalists also featured in two of the Rhede Symposium concerts as well as this Groningen event. They all earned a double standing ovation in Groningen—one after the concert, another after the encore. The *calcant* (the organ’s builder), physically exhausted and suffering from a serious workshop injury incurred just before the symposium, was fittingly included with the performers in these accolades.

Quo vadis?

The many themes raised by these conferences can only be dealt with through an enduring continuum of instrument building, research, discussion, publication, and many more such events. This arena is a collection of musical swords that still need much more rattling in their scabbards. Basel and Rhede together



Jankees Braaksma (recorder) in rehearsal with RenaiDanse (photo: Jos van der Giessen)

were able to pose important questions, and even answer some, at least in the short term. But long-term answers are needed, since both the practice and the research is relatively recent, tends to be revelatory, and is ongoing—very much an essential part of the phenomenon.

There were questions posed about the nicknaming of the Rutland Psalter copy as a “Theophilus” organ. Of course, with hindsight we can now view this as two ends of a historical progression and clearly distinguish between them as organ types. Simple, well-intended glossing can grow into habits that become less correct as time progresses. Such expressions tend to stick, even when more recent knowledge overtakes them. Another habit of this kind began to be formed at these conferences when—rightly enough as a new venture in recreating pipe-making history—the so-called “pigeon’s egg” registers (three on the Rims organ, one on the Rumsey organ) were referred to just so: “pigeon’s egg ranks.” The term comes from the 11th-century Codex Bern (see endnote 9), where the measure of pipe diameters is explained as “the width of a pigeon’s egg.” Yet the eggs chosen were different and correctly discriminated between the eras the two instruments represented. Thus the ranks were not scaled to the same widths. The terminology really should have been “constant-scaled.” After that we might talk ancient treatises and ornithology.²¹ Likewise, in discussing the “wolf” in Pythagorean tempering, the interval really should have been referred to as “b to g,” rather than “b to f₄.” And what were referred to as “pure thirds” are in fact just ever so slightly impure acoustically, since they are really Pythagorean diminished fourths, e.g., d–g, which are 384.36 cents, whereas a truly pure major third is 386.31 cents. True, normal human perception cannot distinguish between them.²² Again, strictly speaking, the hydraulis presented was closer to a bellows organ.

These matters need little further comment here; the intention is clear in every case once the context is clarified and human nature to gloss, nickname, and abbreviate is acknowledged. Exact terminology usually sorts itself out eventually as needs arise and awareness increases—although a general tendency to slow progress is lamentable.

What needs probing now includes the following:

Medieval Tuning and Tempering: A frequent modern assumption that earlier Pythagorean temperaments mostly had the “wolf” at G₂–E₃²³ seems only rarely to be hinted at in ancient sources. It has sometimes been recommended or




The Rims organ: two 8’ ranks and one 6’ rank all with the same (27mm, “pigeon’s egg”) diameter (photo: Jos van der Giessen)

assumed by exponents of this culture, including Mark Lindley, although often with serious reservations or caveats.²⁴ Others, such as Adam B. Rahbee, are known to be investigating this.²⁵ Further results are eagerly awaited from him and others. However, the most likely outcome, endemic to this medieval discipline it would seem, is that there was no single standard. One particularly fascinating development of this was how, in the half-century or so before Schlick (the work of Arnaut de Zwolle, Pietro Aaron, et al), the pure thirds/diminished fourths were shifted and came into line with four of what became mean-tone temperament’s normal eight.²⁶

Fingering: The use only of 2nd, 3rd, and 4th fingers when playing medieval keyboard music was strongly promoted in the Rhede masterclasses. There was a claim that it was impossible to use thumb and 5th finger anyway, especially when playing portatives. Yet this was proven wrong by at least one participant, who repeatedly and comfortably used all fingers. When an octave span is required in, e.g., a 3-part *Buxheim*²⁷ piece, and it can only be played by one hand because the other is too far removed to help out, then how can the thumb *not* be used, especially if the keys are substantially wider than modern keys and there is no pedal? (Horror of horrors: was the rule of exclusively 2nd, 3rd, and 4th fingers partly formulated by people playing relatively narrow modern keyboards?) Aside from Tobie Miller’s hurdy-gurdy playing in Basel, the finely fingered performances by Brett Leighton—who takes Buchner’s *Fundamentum organisandi* of c. 1520 and his *Quem terra pontus* as a point of departure—also linger very well in collective memory.²⁸

Music and its structures: Much of the medieval repertoire could have been intended for constant-scaled ranks. The music of *Robertsbridge*²⁹ and *Faenza*³⁰ seem often to rely on the development of tension through tessitura variation and the relation of this to changing tonal qualities induced by scaling practices. *Redeunt*, for example, sound wonderful on constant-scaled ranks as the figuration rises and falls. This music thrives on “intensity climaxes” that higher-pitched, fuller and flutier constant-scaled ranks produce. No modern scaling can possibly achieve this. The first *Estampie* from *Robertsbridge* has one “punctus” after another, each getting successively higher than the preceding, until the final one just blooms with the highest and most intensely flutey notes of all. It is not just constant-scaled ranks but also other scaling practices from this era—e.g., Arnaut’s “halving on the octave with addition



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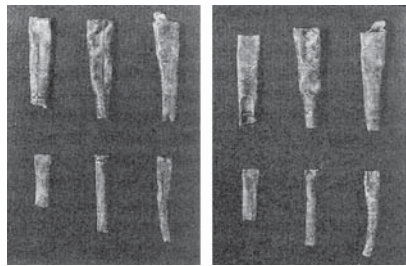
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The Sion organ: possible original appearance without the added pedal pipes behind (Photoshop alterations by David Rumsey)



Hamar's apparently conical flue pipes(*)



Winold van der Putten explaining his 1999 Rutland (l) and 2010 Rumsey (r) positive organs (photo: Jos van der Giessen)

constant”—that can produce this effect. Essentially all early scaling practices do to varying degrees, but the more scaling practice approaches modern schemes, such as Töpfer's norms,³¹ the less marked this effect becomes, and the music ends up sounding relatively flat and lifeless.

Metallurgy—copper, lead, tin, and alloys—plays a most critical role. The use of wood for pipes is another question, particularly the issue of its first clearly recorded use—Italy, late 15th century.³² The Sion (Switzerland) Valeria organ has a “Copel” made from wood, now dendrochronologically dated from around early 15th century.³³ Of course, wood was introduced at some stage between the hydraulis and Arnaut de Zwolle as a material replacing the earlier copper/bronze variants used in making windchests.³⁴ Similarly, early conical metal pipe-forms and the potential confusion they cause in the iconography with wood needs investigation.³⁵ The relics at Hamar, Norway, may eventually provide a key.

The apparently sudden change from copper/bronze to lead at the turn of the 13th century is an interesting phenomenon: that lead was far more malleable than copper may have been a driving motivation clinching change. But the tonal effect was so strikingly softer and sweeter that this was expressly noted in many contemporary tracts.³⁶ It must have come as a profoundly exciting development, part of the *Ars Nova*/*Ars Antiqua* watershed. Notated organ music first consistently appeared just after the change—some of it might suit the sound of tin or copper but most of it plays remarkably well on lead pipework. Did the notion of accompanied voices rather than *alternatim* also receive some kind of stimulus here? And the desire to separate a single 8' out from a Blockwerk: was this also part of the switch to lead? Later register names, such as Doof, hint at this, for the softer tones of lead must have seemed “deaf” compared either to copper pipes or the presence of upperwork of any kind. It was mainly in the centuries after this change that the typical, relatively small, medieval organ began to share the stage with some increasingly multi-ranked Blockwerks. The facility of the larger Blockwerks to be reduced to a single, sweet foundation rank must have been very alluring, whether for accompaniment or contrast.

Blockwerk registrations were sometimes recommended for pieces played by participants in Rhede—but how many organs pre-15th century had more than about one, two, or three ranks? Two of these ranks were often enough simply a doubled unison. The most spectacular Blockwerks were reported by Wulstan at

Winchester in the 10th century or Praetorius at Halberstadt in the 14th or 15th century. Were some of these chroniclers, like us, more impressed with size—or hooked on hyperbole—than with making sober inventories of what was really there? Certainly, the three-rank Rims organ was closer to many Blockwerks of that era than the concept of a “Lokaz of at least 50 ranks,” to cite Schlick at the end of the era around 1511. And the Winchester organ: did this have copper pipes? Presumably. Was that—apart from its apparently anachronistically large mixture—another reason why it was reported as being so loud? *Prima facie*, sources and iconography prior to the 15th century indicate the existence of relatively few large Blockwerks compared to the many Positives and Portatives.

As with scaling, pitch, keyboard design, metallurgy, and everything else about medieval organs, there were no DIN specifications. Any investigative path is flawed if standards like this are sought. A variety of options needs to be tried within known tolerances, then optimums and limits found. Assessments can then follow, which might be region-, collection- or even specific work-oriented. It would be wonderful if some day money could be found to build an entire series of constant-scaled ranks from very

thin to quite wide scaling, note the true ranges available, and try out repertoire on them, for instance that spanning the era between the *Robertsbridge Codex* and *Buxheimer Orgelbuch*. If further funding were available, then some copper pipes might also be tried, not for keyboard repertoire before this, since it virtually does not exist, but for ensembles (especially those commonly iconographically represented) and *alternatim*.

Did some or all the music in *Faenza* assume copper pipes, lead pipes, tin pipes, alloys? Constant or variable scaling? Pitches equivalent to A440, A466, A520 or something else? And where to place the “wolf”? A520, lead pipes, early Pythagorean tempering, and constant scaling certainly seem to work very well. But are our criteria correct? The experience of beautifully pure major thirds from Renaissance mean-tone tempering, or major thirds ranging from pure to mistuned in the circular temperings of the Baroque era, is very enticing to impressionable musicians travelling back from an accustomed equal tempering. Yet the sober reality is that pure thirds were sometimes expressly avoided, e.g., by Bach using remote keys with dissonant thirds to represent crucifixion, or even just sheer doggedness as with Thomas Roseingrave's self-proclaimed

love of F–G₂ rather than F–A₂ in his deliberate choice of a “nasty” F-minor tonality. Was the Pythagorean “wolf” sought out in like manner, or studiously avoided by these earlier musicians? Probably it was avoided if the evidence of modal transpositions is taken at face value—but even here there are questions that need working through.³⁷ In any case, there is no significant evidence in medieval music for an *Affektenlehre* and *Figurenlehre*: that was the culture of Bach, Handel, and Roseingrave.

To a degree, medieval voicing seems somewhat weather-prone: what barely works one day, might work well or not at all in the next cold snap or heat wave. And the organs of those days were only marginally protected from weather change compared to ours in air-conditioned buildings today. Thus: were their tolerances of pitch and tuning, including in ensemble, and with bells, more flexible than ours are today? Within limits, slight differences actually make these organs more interesting, as do historical voicing techniques—particularly the lack of total control with wide-open footholes. The lowest generally workable pitch from 27mm constant-scaled lead pipes is about modern (A440) tenor E₂. With 33mm it extends down to B₁, a fourth lower. Thus, pitches of organs produce differing manual compasses, or a few low pipes with ears needed to make them speak. As Winold van der Putten pointed out in Basel, “Medieval organ builders were no fools: it only takes cupping a hand around a pipe mouth to make it speak.” Iconography showing ears is, however, extremely elusive—jury out, experimentation and investigation still in. If, as seems likely, constant scaling was perpetuated well after the 11th century, whence these “pigeon's egg” figures derive, then diameters could well have increased in time, allowing lower bass ranges and even more blooming trebles. The iconography, *inter alia*, suggests that this tendency could have persisted until early 15th century as diameters apparently became wider.³⁸ A targeted study of this is overdue.

If we retain all the parameters noted above, then reduce the size of the pigeon's egg taken to 27mm, as with the Rims organ, little of *Robertsbridge* and *Faenza* at its notated pitch can be played satisfactorily unless the instrument is higher than

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A440. The very low notes cannot be voiced reliably using known medieval tools and techniques. Yet Léonin, Pérotin, or the *Felix Namque* of the Oxford MS sound totally convincing here with their more agile trebles—everything just bringing this music to a radiant vitality. The same applies for other parameters with *Buxheimer, Ileborgh*,³⁹ or various regional- or even specifically single-work instances.

Even so, did Léonin and Pérotin ever know lead pipes?

Research and experimentation not possible hitherto has now shown that constant scaling with pigeons' egg dimensions around 33mm, and a pitch of at least A465 makes the first *Estampie* from *Robertsbridge* sound simply magnificent when transposed up a tone. That equates to A520—which should make some players of medieval instruments happy, since many project that pitch for some of their repertoire. All this, or an even higher pitch, brings "43" from *Faenza* truly to life in 33mm constant scaling. Lower that pitch and the bass notes of the *Estampie* are poor or missing, while the overall effect of "43" is relatively dull from trebles that simply do not bloom so well.

Of necessity, these assessments will always have a component of subjectivity in them. But not entirely: low pitches and constant scaling yield bass notes that do not repeat promptly, and others that will not speak properly, if at all—indicators that either pitch is too low, scaling too narrow, or later scaling practices could be appropriate. The physical limits of medieval organ compasses and pitch now need probing and defining. Any temptation to a general conformity of anything—pitch, scaling, metal alloy, tempering, fingering—must be addressed as a range or tolerance, given a specific set of parameters. This expressly includes repertoire and ensemble playing.

Standardization was a new concept that had to wait for Arnolt Schlick and later centuries. Interestingly, Schlick, relatively modern by comparison to the main thrust of these conferences, barely made it into the discussions.

A sequel?

Thus, there was a consensus that intellectual and musical exchange should not simply vanish after this flush of medieval organ symposia during the European summer of 2012. Several events are already known to be foreshadowed. Of considerable interest will be a major symposium planned for the Amsterdam Orgelpark, June 6–8, 2013.⁴⁰ Wherever future events are held, it would be most welcome if they were not primarily talk-fests, but also included strong performance components. One small



Paris, Bibliothèque Nationale 13096, fol. 46, Mer de cristal (used with kind permission of M. Moleiro)

criticism of the Rhede Symposium was its predominance of talk over music. A four-way balance will always be needed with medieval organ cultures: talk, solo organ, alternatim, and in ensemble. In a way, these instruments were born to work in alternation with speech, chanting, silence, and possibly bells. It is particularly in ensemble that the iconography, literature, and extant music seems to be signposting the way ahead. Both Basel and Rhede showed that all four are needed for a completely balanced presentation of this highly fascinating culture. Basel strongly promoted alternatim and ensemble, and so did Rhede, the latter chiefly in concerts where dance was also represented. Would the miracle or mystery plays of the era be a good suggestion for some future events?

The *Mainzer Hoftag* of 1184 is usually reckoned as the greatest medieval festival in history. It was here that Friedrich Barbarossa knighted his sons, Heinrich VI and Friedrich V. A contemporary description of it included these lines:⁴¹

Dâ was spil end gesanc
End behurt ende dranc,
Pipen ende singen
Vedelen ende springen,
Orgeln ende seitspelen,
Meneger slachten frouden vele.

There was playing and song,
And pushing and shoving,
Piping and singing,
Fiddles and dancing,
Organs and strings playing,
Many joyful things mingling.

Epilogue

The standing ovations in Groningen mentioned above had something of a cathartic feel to them, reflecting the exegesis in medieval organbuilding and musical performance that has taken place over the past several decades, especially



Emulating Gerritsz, 1479 at Amsterdam Orgelpark (used with permission by Hans Fildom of the Amsterdam Orgelpark)

in the events described above. Winold van der Putten's organs were not at all alone in this, but he and his work were at the center of two of these conferences.⁴² His 1999 realization of the copy of the Rutland Psalter organ was an important trailblazer. This instrument was featured at the Rhede conference, along with some portatives for Jankees Braaksma and his group, Super Librum.⁴³ These were prototypes for most of what has followed as van der Putten and others investigated, experimented, and cracked the codes of medieval organbuilding and voicing. His recent constant-scaled ranks for myself and the Rims instrument were essayed only after much investigation and experimentation. In their own way, they alone deserved their rightful share of those standing ovations. Medieval organ scaling of this kind now seems set to be one of the next "revelations" in the performance of this music—not least in portatives where, oddly enough, it remains relatively untried. ■

*David Rumsey*⁴⁴ was born and educated in Sydney, Australia. He studied with Anton Heiller and Marie-Claire Alain in Europe 1963–66, then returned to a position at the University of Adelaide. Moving back to Sydney in 1969 he established a Department of Organ and Church Music, which survives the recent Australian educational and research funding cuts. For over 25 years, until 1998, he was the regular organist with the Sydney Symphony Orchestra and as such frequently presided over the Grand Organs of Sydney Opera House and Sydney Town Hall. Associations with multimedia events have included performances of the Saint-Saëns "Organ Symphony" to 100,000 people with the orchestra in the Sydney Domain, the organ via microwave link from Sydney Town Hall. In 1998, he wrote, produced, acted, and performed in a highly successful 14-hour musical and dramatic spectacle on the life of J.S. Bach, with actors in period



Rodin's organ thinker? A rare moment's rest for Winold van der Putten, ready as calcant for his "Rutland" organ (photo: Jos van der Giessen)

costume from the National Institute of Dramatic Art (AUS), and musicians playing period instruments. He resigned his post in Sydney in 1998 and moved to Basel, Switzerland, where he continues working as an organist and consultant, and as a Senior Researcher at the University of Bern. Since 2007 he has been responsible for the editing and CD-production of historic organ recordings released under the OehmsClassics label using the historic Welte organ and its player-rolls at Seewen (SO-CH) and is regarded as an authority on aspects of medieval organ culture. He is organist at Herz Jesu Kirche in Laufen (BL-CH) and in-house consultant and organist to the Museum der Musikautomaten, Seewen (SO-CH).⁴⁵

Acknowledgements

(*) Seemingly the only images currently available, taken here from Stein Johannes Kolnes, *Norsk orgelkultur—Instrument og miljø frå mellomalderen til i dag*, Det Norske Samlaget, Oslo, 1987.

Thanks to John Liddy, Jos van der Giessen, Marc Lewon, and Elizabeth Rumsey for their help with this article, and to all who contributed photos and good advice. My apologies to Walter Chinaglia for not writing more about his *organo di legno*—space allocation just became too acute and this instrument really belongs to a slightly later epoch than the one mainly under discussion here. A fuller report on it can be seen at <http://www.davidrumsey.ch/Chinaglia.htm>.

Notes

1. Some details are available at www.davidrumsey.ch/Medieval.php.
2. www.ostfriesischelandschaft.de/1097.html
3. Kimberly Marshall, *Iconographical Evidence for the Late-Medieval Organ in French, Flemish, and English Manuscripts* (New York: Garland Publishing, 1989), ISBN 0-8240-2047-2.
4. A description of the background to this, including mention of an earlier instrument by Yves Cabourdin, is available in Marcel Pérès, editor, *Les orgues gothiques: Actes du Colloque de Royumont, 1995* (Paris, Editions Créaphis, 2000).
5. www.organa.it

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**Juget-Sinclair Organbuilders,
Montréal, Québec, Canada
St. Joseph's Oratory, Montréal,
Québec, Canada**

From the builder

The idea to fully restore the Beckerath organ at St. Joseph's Oratory came from then *Organist Titulaire* Philippe Bélanger. We came up with different proposals, some involving changes to the instrument, some not, but for the moment we were firmly in the world of the hypothetical; no harm in talking about changes to the instrument—it was only a mental exercise then. Any thought that this might actually occur was accompanied by cold sweat and sleeplessness—after all, perhaps no other instrument has had a greater influence on organ building in Québec, and its influence has been worldwide.

Eventually, to our great relief, the authorities at St. Joseph's Oratory wisely came to the conclusion that an outside expert and a proper bidding process were required. George Taylor was hired, *deus ex machina*, and three Québec companies were asked to bid on a very thorough RFP that specified no changes to the tonal specification. "No changes" may seem an obvious requirement, but it is not. Most musicians sitting at the console are soon surprised by what seems missing from the specification, despite its 78-stop, 5-manual footprint. But any thought of making changes leads straight to dilemma.

One example is instructive: the idea had naturally surfaced to add a trumpet to the *Récit* (yes, a 78-stop instrument with French pretensions and no Trompette on the *Récit*!). Now, how to add it—it could be added to the back of the chest grid; that way no one could complain about any stop being removed. Or, the *Musette* 4' could be removed and replaced with a trumpet. The *Musette* could be racked mute on a wall in the swell box, for its own protection. I was amused by these two possibilities—the first pleases the musician at the console, who finds the original specification intact—plus, it provides the trumpet they always needed. The second pleases the restorer 50 years (or more!) from now, who finds a windchest that has not been denatured by holes bored through the frame to accommodate the extra toe board, and inevitably returns the *Musette* to its toe holes.

This dilemma cannot be resolved and let us not pretend it can. Any restoration, no matter how respectful, will remove some original material. In a museum setting, an ancient clavichord may be copied rather than restored so that the original continues to exist, unmolested, as a document for future generations.

The copies allow musicians to play instruments that are as close as possible to the originals and to be informed by the experience. This is clearly not an option for organs, and to add to the conundrum, they exist primarily to accompany a changing liturgy. Organs occupy a strange space somewhere between typewriter and violin—between pragmatism and art—actually both at once.

But surely this is not of concern for an instrument of only 50 years? What made this project difficult to define in the early stages? In a way, it was an organ of conflict—wonderful to play, a beast to play; the specification is huge, but with huge holes; it is a historic monument, but only 50 years old. There are organbuilders the world over who consider themselves the spiritual sons of Rudolf von Beckerath, and the torchbearers of his tradition. The tension created by these issues made the appointment of George Taylor, outside expert, a stroke of genius that perhaps made the project the success that we believe it is.

It was decided to make no changes to the musical qualities of the instrument, but to rebuild the key action completely. If a line can be drawn in an organ between the musical and the mechanical, it is surely at the pallet itself, and this became an important distinction. In this instrument, the pallet openings on all divisions are unnecessarily wide—up to 30 mm with only 5 mm of travel at the nose, a terribly inefficient design, if efficiency is what you are after. Naturally, the question arose whether or not to change the pallet design—to provide as much or perhaps more wind and reduce pluck at the same time. But inevitably, the nature of the pipe attack would be changed, even if the quantity of wind was not. It was decided that in order to preserve the musical integrity of the instrument, the pallet dimensions should not be altered. This made for an interesting case study—without reducing pluck, to what extent could the action be made more agreeable to play, with up to four manuals coupled? The action, as we found it, was slow to repeat, but the spring force felt at the keyboard was nearly right. By reducing mass in the action train, we would be able to improve repetition, but the pluck would not be greatly reduced. Would musicians find the action to be improved, and if so, by how much?

A complete rebuild of the action was undertaken, using the tools available to us: reduce mass, reduce friction, and ensure proper functioning of all the elements. New roller boards were built for the Grand-Orgue, *Récit*, Bombarde, and *Positif* divisions. This was perhaps responsible for the greatest reduction in action mass; the original design follows



The 16-8-4 battery of chamade reeds and the newly gilded pipe shades (photo credit: Robin Côté)

laws of physics that we apparently no longer have access to. The mass of the rollers was adding a lot of inertia to the action, but there was also friction and flexibility. All trackers were replaced with carbon fiber—1 mm rod for vertical runs and ½ x 3mm section for horizontal runs. This material, as well as being very light and strong, has the benefit of remaining straight, so alignment is easy. But we did notice a tendency for people to think that as long as carbon fiber was involved, success was ensured. In reality, it is a material, like any other, whose qualities need to be understood for success.

The organ was first stripped of its action, and the console was removed and taken to the shop. There was a feeling of revisiting 1960 at this stage. We found cheeks on the sides of the console that clearly had held a sling used to hoist the console up over the gallery rail. The hole in the ceiling was still there, at the perfect location, ready for us to run a heavy rope through, and the console was soon lowered to the floor of the nave and brought to the shop. Then, restoration continued with two teams, one at the shop restoring the console and building new action parts, the other on site restoring windchests and pipework.

Restoration of each division of the organ was undertaken one after another, starting at the top with the *Récit*. Pipes were removed and taken to be cleaned and straightened in the *chapelle des familles*. This soundproof room just below the organ loft is intended for crying babies and their parents during Mass—ideal for pipe restoration, and roomy enough for a fairly complete pipe shop. At the same time, the *Récit* windchests were turned over and restored in place. This top-to-bottom approach allowed us to break a large

instrument into manageable chunks, and had the additional benefit of allowing any dust we created to settle below, to the next division scheduled for restoration.

Particular attention was paid to the console, as it had lost the stark Germanic austerity—apparently not held in much esteem in the intervening years—that now seems oddly exotic. The original plastic stopknobs had long ago been replaced, so new maple ones were made, copying examples from the other Montréal Beckeraths. A sequencer was added, as were divisional pistons, using the same unorthodox arrangement found on the 1963 Beckerath in Pittsburgh—with inter-manual divisionals placed at e-f and b-c, between the sharps. Holes had been cut into the stop jambs over the years to accommodate various versions of instantly obsolete combination action. These were filled and veneered with matching pear wood. The goal was to restore and update the console so that future additions to the combination action would not deface the console. To this end, Solid State Organ Systems provided touch screen functionality via a wireless iPad, so that future changes can be handled here.

The five largest pipes of the Grand-Orgue Montre 16', visible in the large central pipe flat, had been repaired once and collapsed twice since 1960. It was decided that new pipes were needed, built with knowledge reacquired since 1960, of how to make pipes that will stand. The rest of the tin façade pipes were removed, cleaned, repaired, polished, and returned to their holes. The twelve façade pipes that make up the first octave of the *Pédale* Montre 32' are of zinc, and were cleaned in place. The entire operation required full scaffolding in front of the façade, which provided

Beckerath, 1960/restored by Juget-Sinclair Organbuilders, 2012

- Positif**
8' Montre
8' Bourdon
4' Prestant
4' Flûte conique
2 2/3' Nazard
2' Doublette
2' Gemshorn
1 1/2' Tierce
1 1/2' Lariot
Plein Jeu V
16' Saqueboute
8' Cromorne
4' Chalumeau

- Grand-Orgue**
16' Montre
8' Montre
8' Flûte conique
8' Flûte à cheminée
4' Prestant
4' Cor de nuit
2 2/3' Quinte
2' Doublette
Fourniture VI
Cymbale IV
16' Trombone
8' Trompette

- Bombarde**
16' Bourdon
8' Flûte en montre
4' Prestant
5 1/2' Gros Nazard
3 1/2' Grosse Tierce
2 2/3' Nazard
2' Quarte de Nazard
1 1/2' Tierce
Grande Fourniture VI
16' Bombarde en chamade
8' Trompette en chamade
4' Clairon en chamade

- Récit expressif**
16' Quintaton
8' Principal
8' Flûte à fuseau
8' Gemshorn
8' Gemshorn céleste
4' Prestant
4' Flûte à bec
2 2/3' Nazard
2' Cor de nuit
1' Piccolo
Plein Jeu V
Cymbale III
Cornet VI
16' Cor anglais
8' Hautbois
4' Musette



Stop jamb (photo credit: Robin Côté)



The restored console (photo credit: Robin Côté)



Installation of the five new façade pipes of the Montre 16 (photo credit: Robin Côté)



The dome of St. Joseph's Oratory is visible around Montréal (photo credit: Robin Côté)

a clear signal to the public that a major project was underway.

Winding to the Montre 16' was originally provided pneumatically to the bottom five pipes of the stop, to reduce wind demand on the channel. We continued this practice through the rest of the first octave, as there was considerable robbing going on, starting from F. Surprisingly, we had never heard complaints about this, but we were sure that if it was not improved, we would. New pneumatic offset chests were constructed following the design of the old one, which functions perfectly.

Voicing was undertaken in a spirit of respect for the builder. Sunken languids were raised, speech problems were taken care of, and stops were equalized, but every effort was taken to stay true to the intent of the builder. After pipes were straightened and cleaned, voicing was checked on a voicing jack before returning the pipes to their chests. Racking and pipe stays were improved and solidified where needed, but in general this had been well done originally. Façade pipes in danger of recollapse were relieved of about half of their weight by hanging them from springs, and should be safe now.

Reaction to the restoration has been very positive, to our great pleasure and even relief, but it has also been instructive. Musicians tend to feel that the voice of the organ has changed—not for the worse—but we are quick to stress that every effort was taken not to change the voicing one iota. But we've seen this before—the simple act of removing dust from an instrument changes its timbre. And we wonder if something else isn't at work: the action

is so changed that one's approach to playing the instrument is different, and it does *sound* different—it can be more virile, and it sounds more precise, because it can be played more precisely.

In our work building new organs, Juget-Sinclair started with small instruments and has slowly grown, taking on larger and larger work. This restoration has given us the opportunity to take on a major instrument with new challenges of design and infrastructure. The success of this project fills us with confidence for the future, and we feel validates our approach of maintaining a small shop that builds as much as possible in-house. The variety of skills that we are able to foster through this approach serves us particularly well in restoration, where one never knows what challenges will arise. And we hope, in an ever-shrinking new organ market, that this is a model that will keep us occupied for some time.

The following participated in the restoration, which amounted to over 8,000 hours of work: Jocelyn Bélair, Robin Côté, François Couture, Dean Eckmann, Jean-Dominique Felx, Denis Juget, Céline Richard, Stephen Sinclair, Raymond Batroussy, Arnaud Duchenaux, Richard Houghten, and Vladimir Vaculik.

—Stephen Sinclair

A musician's perspective

In spite of widespread secularization in Québec during the quiet revolution of the sixties, the attendance of about 50,000 Québécois at the celebration of the canonization of Brother André Bessette in Montréal's Olympic Stadium on October 30, 2010 underscored the extent to which he is still very much this city's beloved son. Shortly after making

profession as a monk with the Congregation of the Holy Cross in Montréal in 1874, Brother André became a doorman at the College of Notre Dame. In the ensuing years, healings attributed to his prayer and intercession quickly gained for him a reputation as a faith healer. Increasing numbers of congregants drawn by the "Miracle Man of Montréal" quickly outgrew the small chapel he had erected in 1904 on the north slope of Mont Royal. The building of the current basilica commenced in 1924 and was completed in 1967. Today, St. Joseph's Oratory stands as a towering testament to the life of this humble brother and is a prominent destination for pilgrims, tourists, and music lovers alike.

Given the oratory's importance in the life of Montréal from its earliest days, the organ that was to be built here was going to have great civic importance from the outset. And given the immense grandeur of this sanctuary, the instrument would be of monumental proportion. After bids were considered, the fathers of the Congregation of the Holy Cross sent a letter on February 25, 1958 to Rudolf von Beckerath that he had been awarded the contract for the construction of the basilica organ. The contract was signed on June 23 of the same year and the builder was committed to deliver an organ within thirty months. Shortly thereafter, Beckerath submitted a design and several sketches. Among the various requests, Raymond Daveluy, titular organist, requested alterations to the stoplist that would allow the playing of a *Récit de tierce*, and the architects requested that the case embody more vertical lines. In early 1960, 167 crates arrived by sea, and installation

commenced. The inaugural recital was given by Parisian organist André Marchal on November 13, 1960. The opening piece, Bach's *Prelude and Fugue in D Major*, was played by Raymond Daveluy. Marchal followed with a program featuring the works of Louis and François Couperin, Clérambault, Daquin, and Tournemire. He also played de Grigny's *Tierce en taille*, Franck's *Choral No. 3*, Bach's *Fantasy and Fugue in G Minor*, Langlais' *Te Deum*, and ended the program with an improvisation.

That the building of the oratory organ would be entrusted to a German firm and not to Casavant Frères was a shock to the nationalist sensibilities of many. Coming only thirteen years after the war in which Québécois were conscripted to fight against Germany, this decision unleashed quite a firestorm in the Québec media of the day. However, there was a growing sense among many North American organists and musicians in the 1950s that the organ reform—as it was manifest in the work of Harrison, Holtkamp, and also Casavant Frères during the postwar period—did not go far enough in restoring principles of organ construction from the seventeenth and eighteenth centuries. Many of these young organists became familiar with organ reform in Holland and Germany on their European journeys.

Then in 1957, Rudolf von Beckerath installed a 44-stop, four-manual instrument in Trinity Lutheran Church in Cleveland, Ohio. The instrument featured a freestanding case designed according to the *werkprinzip*, mechanical key and stop action, lower wind pressure, and classical voicing inspired by the instruments of Arp Schnitger.

St. Joseph's Oratory, Montréal, Québec, Canada

Écho

- 8' Bourdon
- 8' Quintaton
- 4' Principal en bois
- 2' Flûte sylvestre
- 1½' Larigot
- Sesquialtera II
- Plein Jeu IV
- 16' Ranquette
- 8' Régale

Pédale

- 32' Montre
- 16' Montre
- 16' Flûte
- 16' Soubasse
- 8' Montre
- 8' Flûte creuse
- 4' Prestant
- 4' Flûte à fuseau
- 2' Cor de nuit
- Fourmiture IV
- Plein Jeu VI
- 32' Bombarde
- 16' Bombarde
- 16' Basson
- 8' Trompette
- 4' Clairon

Récit and Écho under expression
Couplers: I/II - III/II - IV/II - II/P - III/P
Tremulants on the Positif (new 2012), Bombarde, Récit, and Écho
10 general pistons, thumb and toe
6 divisional pistons for each manual
4 divisional pistons in the pedal
Solid State Organ Systems combination action with sequencer



The façade (photo credit: Robin Côté)

While in North America, Beckerath paid a visit to Montréal in 1957 in response to an invitation from a group of local organists—Kenneth Gilbert, Raymond Daveluy, and Gaston and Lucienne Arel. In the aftermath of that meeting, the respective church administrations of these organists signed contracts with Beckerath. The instruments were delivered and inaugurated at Queen Mary Road United Church in 1959, at St. Joseph's Oratory in 1960, and at Église Immaculée Conception in 1961.



Watercolor sketch from 1958—a first look at case design (credit: archives of St. Joseph's Oratory of Mount Royal)

These three Montréal Beckerath organs succeeded in bringing the current wave of organ reform, not only to Montréal and to Canada, but to North America as a whole. Indeed, along with the Beckerath at Trinity Lutheran and the Flentrop organ installed in the Busch-Reisinger Museum of Harvard University in 1958, these instruments took North American organ reform to an entirely new level. Beckerath's renown was spreading quickly, and many young North American organbuilders went to apprentice with him—including George Taylor, Fritz Noack, and John Brombaugh.

Meanwhile, back at home, Casavant Frères realized that changing conceptions of organbuilding and design required a new paradigm and decided to embrace the organ reform. Casavant's Charles Perrault and tonal and artistic director Lawrence Phelps brought to North America Karl Wilhelm in 1960 and Hellmuth Wolff in 1963 to run a mechanical organ department; since then, very few mechanical action organs have been imported into Québec. Each of these directors, in turn, went on to start their own workshops and shortly became major players, not only in Canada, but in the organbuilding world internationally. Going even further, Casavant recruited Gerhard Brunzema—already an authority in the organ world—as tonal and artistic director of Casavant Frères in 1972. Thus, the Beckerath instrument at St. Joseph's Oratory had profound impact locally, but was also a key part of that influential wavefront of reform that was both international and historic in scope.

Though quite young as organs go, the oratory instrument had developed several problems requiring attention. During its 1960 installation, construction of the basilica was still underway. The stone floor had yet to be installed and many interior modifications were still being made in the sanctuary and in the organ loft. This resulted in a premature internal accumulation of dust in the instrument such that, in that same decade, the instrument was already in need of cleaning and some internal components had to be replaced. By the turn of the century, the organ was again in need of a

thorough cleaning and many pipes were in danger of collapse. The first initiatives toward restoration were taken in 2005 by Philippe Bélanger, who was organist at the time. Following a grant from the Québec Ministry of Culture overseen by the *Conseil du patrimoine religieux du Québec*, the project was underway. George Taylor—having apprenticed with Rudolf von Beckerath and having restored the 1963 Beckerath organ at St. Paul's Cathedral, Pittsburgh in 2009—was named consultant for the project. The firms of Casavant Frères, Juget-Sinclair Organbuilders, and Orgues Létourneau were asked to submit bids; Juget-Sinclair was selected to undertake the restoration.

From the organist's point of view, the changes to the instrument are subtle, but striking. Though playing with manuals coupled on any instrument of this size is not exactly light, the touch is considerably lighter and even more responsive than before. The action used to have a certain sponginess—releases were a little sluggish and manual couplers had a mildly sodden heaviness. These have been significantly improved—the touch is lighter, there is increased precision of attack, crispness in release, and there seems to be a better calibration of attack and release between divisions when the couplers are engaged. Also, there is a remarkable clarity and brilliance to the sound. The crystalline shimmer of the *plenum* is especially arresting. Not least, the combination action now avails the player with all current conveniences—there are copious general pistons, multiple levels of memory, and a sequencer.



The case covered in scaffold (photo credit: Robin Côté)

The renovated instrument was celebrated in two inaugural concerts in October 2012. On October 7, Frédéric Champion, laureate of the first Canadian International Organ Competition, played a concert to a capacity audience. The recital featured works by Bruhns, Florentz, Cabanilles, Robin, and Bach, as well as Champion's own transcriptions of Debussy, Liszt, and Saint-Saëns. The following week, there was a second inaugural concert presented by Les Petits Chanteurs du Mont-Royal under the direction of Gilbert Patenaude. The first half of the concert featured a cappella choral works, while the second half featured Louis Vierne's *Messe solennelle en ut dièse*, op. 16. The choir, situated around the altar, was accompanied by the father-son team, Jacques and Vincent Boucher, with the father playing the choir organ, and son playing the Beckerath. It was a stunning performance with impeccable coordination between organ loft and chancel. With over 4,000 in attendance, this was truly a celebration worthy of this grand instrument.

—David Szanto



Expanded 1958 Casavant Opus 2490, Trinity Lutheran Church, Auburn, Illinois

**Berghaus Pipe Organ Builders,
Bellwood, Illinois
Trinity Lutheran Church,
Auburn, Illinois**

Located a few miles southwest of Springfield, Illinois, Trinity Lutheran Church is home to a new organ consisting of pipe resources from a 1958 Casavant, Opus 2490 (II/9), which was expanded by adding a new 8' Trumpet and Mixture II–III to increase tonal flexibility. Originally installed in a large space, the organ had to be completely reconfigured in order to fit in to the compact accommodations that were available on the left side of the chancel. Swell and Pedal pipes are located in a pipe chamber, and Great pipes are located on a chest that is cantilevered into the nave.

Great pipes were voiced on 70mm wind pressure in order to compensate for the change in environment from the previous location. Existing flue pipes were voiced mildly with generous toe diameters, and the added mixture was

scaled and voiced to add brilliance with a “reedy” quality, in the absence of a proper Great reed. Open wood pipes of the Great 8' Hohlflöte (Melodia) were voiced with lower cut-ups in order to give the stop some light articulation on the new wind pressure. The existing console was updated to include a new solid-state switching system, which includes record/playback capabilities, as well as MIDI input. Used primarily for the accompaniment of hymns and choir anthems, this organ is the first pipe organ for Trinity.

Scott Riedel of Scott R. Riedel & Associates in Milwaukee, Wisconsin, served as consultant for the project. The organ was formally heard in recital in December 2011, with Berghaus's tonal director Jonathan Oblander as organist.

—Kelly Monette and
Jonathan Oblander

Photo credit: Berghaus Pipe Organ Builders

Berghaus Pipe Organ Builders

Trinity Lutheran Church, Auburn, Illinois

GREAT		PEDAL	
8'	Principal	16'	Bourdon (ext, Sw 8' Stpd Diap)
8'	Hohlflöte	8'	Principal (Gt)
4'	Octave	8'	Violone (Sw Geigen Principal)
4'	Offenflöte (ext, 8' Hohlflöte)	8'	Bourdon (Sw Stopped Diapason)
2'	Fifteenth (ext, 4' Octave)	4'	Choralbass (Gt)
1½'	Mixture II–III	4'	Hohlflötenbass (Gt)
8'	Trumpet (Swell)	16'	Contra Trumpet (ext, Sw)
		8'	Trumpet (Sw)
		4'	Clarion (Sw)
SWELL		27 stops, 13 ranks, 811 pipes	
16'	Lieblich Gedeckt (TC, from 8')		
8'	Geigen Principal		
8'	Stopped Diapason		
8'	Geigen Celeste (TC, prepared)		
4'	Octave (ext, 8' Geigen Principal)		
4'	Kleingedeckt (ext, 8' Stpd Diap)		
2½'	Nasard (prepared)		
2'	Flageolet		
1½'	Tierce (prepared)		
1'	Sifflöte (ext, 2' Flageolet)		
8'	Trumpet		

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Calendar

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

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

UNITED STATES East of the Mississippi

- 15 MAY
Musica Sacra; Church of St. Paul the Apostle, New York, NY 8 pm
C. Ralph Mills; St. Paul's Lutheran, Charleston, WV 12:10 pm
Travis Gu; Trinity Evangelical Lutheran, Cleveland, OH 12:15 pm
- 16 MAY
Works of Tallis & Vaughan Williams; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm
- 17 MAY
Jacob Street; Trinity Church, Copley Square, Boston, MA 12:15 pm
Scott Lamlein; Sherwood-Bershad Residence, Sterling, MA 7 pm
Ken Cowan; Emmanuel Episcopal, Chestertown, MD 7:30 pm
- 18 MAY
Nigel Potts; Christ & St. Stephen's Episcopal, New York, NY 5 pm
Isabelle Demers; Wanamaker Organ, Macy's, Philadelphia, PA 2:30 pm
Cathedral Choir; Cathedral Church of St. Paul, Detroit, MI 7 pm
John Gouwens, carillon; Memorial Chapel, Culver Academies, Culver, IN 4 pm
Jonathan Ryan; St. James' Cathedral, Chicago, IL 7 pm
- 19 MAY
SharonRose Pfeiffer, James Jordan, David Chalmers; Church of the Transfiguration, Orleans, MA 3:30 pm
Gail Archer; St. Joseph of Arimathea, White Plains, NY 2 pm
Haydn, *The Creation*; Madison Avenue Presbyterian, New York, NY 3 pm
Raymond Nagem; Cathedral Church of St. John the Divine, New York, NY 5 pm
Choral Evensong; Riverside Church, New York, NY 5 pm
Ian Tomesch; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Crescent Singers; Crescent Avenue Presbyterian, Plainfield, NJ 3 pm
Richard Spotts; Washington National Cathedral, Washington, DC 5:15 pm
Pentecost Evensong; Brevard-Davidson River Presbyterian, Brevard, NC 5 pm
Bruce Neswick, hymn festival; Episcopal Church of the Good Shepherd, Jacksonville, FL 6 pm
Sylvia Marcinko Chai; Sacred Heart Church, Tampa, FL 3 pm
Brahms, *A German Requiem*; Peachtree Road United Methodist, Atlanta, GA 7 pm
Christ Church Chorale and Schola, with orchestra, Handel works; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Jeffrey Schreff; St. Andrew Lutheran, Mundelein, IL 3 pm
Paul Nicholson; Madonna della Strada Chapel, Chicago, IL 3 pm
Hymn festival; Sacred Heart Church, Palos Hills, IL 4 pm
Steele Family Singers; Cathedral of St. Paul, St. Paul, MN 7 pm
- 20 MAY
Wolfgang Rübsam; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm
- 21 MAY
VocalEssence; St. Catherine University, St. Paul, MN 7 pm
- 22 MAY
Susan Ferré; Methuen Memorial Music Hall, Methuen, MA 8 pm

- Gail Archer**, The Muses Voice: A Celebration of International Women Composers; St. Paul the Apostle Church, New York, NY 7:30 pm
C. Ralph Mills; St. Paul's Lutheran, Charleston, WV 12:10 pm
Robert Myers, Bach, *Clavierübung III*; Trinity Evangelical Lutheran, Cleveland, OH 12:15 pm
Kathrine Handford; Lawrence University Memorial Chapel, Appleton, WI 12:15 pm
- 24 MAY
Christopher Dekker; Trinity Church, Copley Square, Boston, MA 12:15 pm
Aaron David Miller; St. Matthias Episcopal, Minoqua, WI 7 pm

- 25 MAY
Gary Penkala, with Saint Cecilia Choir and Saint Gregory Choir; St. James Catholic Church, Charles Town, WV 6:30 pm
Quire Cleveland; St. Peter's Catholic Church, Cleveland, OH 7:30 pm
- 26 MAY
Paul Carr; Washington National Cathedral, Washington, DC 5:15 pm

- 28 MAY
Ken Cowan, with **Lisa Shihoten**, violin; Grace Episcopal, Charleston, SC 7:30 pm
Karen Beaumont; St. John's on the Lake, Milwaukee, WI 7:30 pm
- 29 MAY
Karen Electra Christianson; Methuen Memorial Music Hall, Methuen, MA 8 pm
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon
Robert Myers, Bach, *Clavierübung III*; Trinity Evangelical Lutheran, Cleveland, OH 12:15 pm

- Nancy Siebecker**; First Presbyterian, Neenah, WI 12:15 pm
- 30 MAY
Leon Couch; St. Paul Lutheran, Neenah, WI 12:15 pm

- 31 MAY
Mark McClellan; Trinity Church, Copley Square, Boston, MA 12:15 pm
Jeremy David Tarrant; Cathedral Church of St. Paul, Detroit, MI 7:30 pm

- 1 JUNE
Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
John Gouwens, carillon; Memorial Chapel, Culver Academies, Culver, IN 7:30 pm

- 2 JUNE
Mozart, *Requiem*; Bethesda Lutheran, New Haven, CT 4 pm
Bruce Neswick; Christ Episcopal, Alexandria, VA 5 pm
Mozart, *Mass in C, K. 257*; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

- North Shore Choral Society; Glenview Community Church, Glenview, IL 3 pm
St. Andrew ensembles and soloists; St. Andrew Lutheran, Mundelein, IL 10 am
Waukegan Swedish Glee Club, Waukegan Swedish Women's Chorus; St. Andrew Lutheran, Mundelein, IL 3 pm
Northwest Choral Society; Schaumburg Prairie Center for the Arts, Schaumburg, IL 4 pm

- 3 JUNE
Janette Fishell; Trinity Lutheran, Peoria, IL 7:30 pm

- 5 JUNE
K. Bryan Kirk; Methuen Memorial Music Hall, Methuen, MA 8 pm
Stephen Schnurr; St. Thomas Episcopal, Menasha, WI 12:15 pm
Mark McClellan; Sinsinawa Mound, Sinsinawa, WI 7 pm

- 6 JUNE
Rollie Hebler; St. Mary's, Menasha, WI 12:15 pm

- 7 JUNE
Christine Yoshikawa; Trinity Church, Copley Square, Boston, MA 12:15 pm
David Schrader, harpsichord, with Baroque Band; Augustana Lutheran, Chicago, IL 7:30 pm

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Calendar

8 JUNE

David Schrader, harpsichord, with Baroque Band; Music Institute of Chicago, Evanston, IL 7:30 pm

9 JUNE

Joseph Russell & Michael Gebhart; First Church, Wethersfield, CT 7 pm
Thomas Murray; Myers Park Presbyterian, Charlotte, NC 7 pm
Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Anthony Williams; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

11 JUNE

Donald VerKuilen; Gesu Parish, Milwaukee, WI 7:30 pm

12 JUNE

Stephen Hamilton; Methuen Memorial Music Hall, Methuen, MA 8 pm
Jeremy Filsell; St. James's Episcopal, Richmond, VA 7 pm
David Schrader, harpsichord, with Baroque Band; Grainger Ballroom, Symphony Center, Chicago, IL 7:30 pm
David Bohn; Faith Lutheran, Appleton, WI 12:15 pm
David Jonies; Sinsinawa Mound, Sinsinawa, WI 7 pm

14 JUNE

Paul Cienniwa, harpsichord, with baroque violin; First Lutheran, Boston, MA 3:30 pm
Donald VerKuilen; First Presbyterian, Neenah, WI 7 pm

16 JUNE

William Ferris Chorale, Vienne, *Messe Solennelle*; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

17 JUNE

Tom Trenney; Anderson Auditorium, Montreat Conference Center, Montreat, NC 8 pm

19 JUNE

William Ness; Methuen Memorial Music Hall, Methuen, MA 8 pm
Sarah Kraaz; Memorial Presbyterian, Appleton, WI 12:15 pm
Sister M. Arnold Staudt, OSF; Sinsinawa Mound, Sinsinawa, WI 7 pm

22 JUNE

John Gouwens, carillon; Memorial Chapel, Culver Academies, Culver, IN 4 pm

23 JUNE

Raleigh Ringers; First Church, Wethersfield, CT 4 pm
Kenneth Danchik; St. Paul Cathedral, Pittsburgh, PA 4 pm
Erik Wm. Suter; Shepherd of the Bay Lutheran, Ellison Bay, WI 7 pm
Stephen Hamilton; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

24 JUNE

Joan Lippincott; Southwick Music Complex Recital Hall, University of Vermont, Burlington, VT 6:30 pm
Tom Trenney; Anderson Auditorium, Montreat Conference Center, Montreat, NC 8 pm
Margaret Martin; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

26 JUNE

Frederick Hohman; Methuen Memorial Music Hall, Methuen, MA 8 pm
Christopher Houlihan; All Saints' Episcopal, Atlanta, GA 7:30 pm
Derek Nickels; St. Mary's Catholic Church, Menasha, WI 12:15 pm
James Hammann; Sinsinawa Mound, Sinsinawa, WI 7 pm

27 JUNE

Isabelle Demers; Holy Angels Roman Catholic Church, St. Albans, VT 9 am

28 JUNE

James David Christie; St. Paul's Cathedral, Burlington, VT 8 pm

29 JUNE

Peter Richard Conte, Ray Cornils, & Christian Elliott, with Friends of the Wanamaker Organ Festival Chorus and Brass Ensemble; Wanamaker Organ, Macy's, Philadelphia, PA 10 am-6 pm

John Gouwens, carillon, American works; Memorial Chapel, Culver Academies, Culver, IN 4 pm

30 JUNE

Isabelle Demers; St. John's Episcopal, West Hartford, CT 8:30 pm
Bruce Neswick, conference service; First Congregational, Kalamazoo, MI 8 pm

**UNITED STATES
West of the Mississippi**

15 MAY

Michael Olson; First Lutheran, Fargo, ND 12:45 pm

17 MAY

Jeb Barrett; St. John's Cathedral, Denver, CO 7:30 pm
Maxine Thevenot, Air & Hammers duo; First Presbyterian, Santa Fe, NM 5:30 pm
Rose Whitmore; Christ Episcopal, Tacoma, WA 12:10 pm

18 MAY

Chelsea Chen, masterclass; Leewood United Methodist, Kansas City, MO 10 am
St. Louis Archdiocesan Choir & Orchestra, Bruckner, *Mass in f*; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm
Houston Chamber Choir, Mozart, *Mass in c*, K. 427; Church of St. John the Divine, Houston, TX 7:30 pm

19 MAY

Stephen Hamilton; St. Stephen's Episcopal, Edina, MN 2 pm
Diana Lee Lucker, with orchestra; Wayzata Community Church, Wayzata, MN 3 pm

Choral Evensong; Our Lady of the Atonement Catholic Church, San Antonio, TX 4 pm

Benjamin Erlich; St. John's Cathedral, Denver, CO 3 pm
Choral Evensong; St. John's Cathedral, Denver, CO 3:30 pm

Cathedral Choirs; Cathedral of St. John, Albuquerque, NM 3 pm

David Cherwien, hymn festival; Queen Anne Lutheran, Seattle, WA 4 pm
Cathedral Choir of Boys and Girls and St. Brigid School Honor Choir; St. Mary's Cathedral, San Francisco, CA 3:30 pm

20 MAY

Chelsea Chen; Kauffman Center, Helzberg Hall, Kansas City, MO 7:30 pm
James Welch, Richard Purvis presentation; St. Cecilia Catholic Church, San Francisco, CA 7:30 pm

22 MAY

Michael Olson; First Lutheran, Fargo, ND 12:45 pm

23 MAY

Isabelle Demers; Christopher Cohan Center, Cal Poly State University, San Luis Obispo, CA 7:30 pm

24 MAY

Scott Dettra; Christ Episcopal, Little Rock, AR 8 pm
Maxine Thevenot, with New Mexico Bach Society; Basilica of St. Francis, Santa Fe, NM 7 pm

26 MAY

Gerrit Lamain, Memorial Day tribute; St. Stephen's Lutheran, West St. Paul, MN 4 pm
Wyatt Smith; St. Mary's Cathedral, San Francisco, CA 3:45 pm

29 MAY

Michael Olson; First Lutheran, Fargo, ND 12:45 pm

31 MAY

Mark Brombaugh, pedal harpsichord; Christ Episcopal, Tacoma, WA 7:30 pm

2 JUNE

Gail Archer; Community of Christ Temple, Independence, MO 3 pm
Maxine Thevenot, Air & Hammers duo; St. John's United Methodist, Albuquerque, NM 2 pm
Simon Jacobs; Grace Cathedral, San Francisco, CA 4 pm

Calendar

Vinaccesi Ensemble; Resurrection Parish, Santa Rosa, CA 3:30 pm

Aaron David Miller; Bethany Lutheran, Long Beach, CA 8 am, 10:30 am

David Gell, with piano and vocal quartet; Trinity Episcopal, Santa Barbara, CA 3:30 pm

4 JUNE

James Welch; Brigham Young University-Hawaii, Laie, HI 7:30 pm

7 JUNE

St. Martin's Chamber Choir; St. John's Cathedral, Denver, CO 7:30 pm

9 JUNE

Ken Cowan; King of Kings Lutheran, Chesterfield, MO 3 pm

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

21 JUNE

Dana Robinson; Christ Episcopal, Tacoma, WA 12:10 pm

James Welch; St. Paul's Episcopal, Salinas, CA 6 pm

24 JUNE

Jeannine Jordan, with media artist, Bach and Sons; St. John Lutheran, Salem, OR 10:30 am

26 JUNE

Bruce Neswick; St. Mark Lutheran, Salem, OR 3 pm

30 JUNE

Choral Evensong; St. John's Cathedral, Denver, CO 3:30 pm

INTERNATIONAL

15 MAY

Ralf Stiewe; Kathedrale, Dresden, Germany 8 pm

Christopher Nickol; Reading Town Hall, Reading, UK 1 pm

Thomas Corns; St. Michael & All Angels, West Croydon, London, UK 1:10 pm

17 MAY

Joel Vanderzee; St. Jude's Anglican, Brantford, ON, Canada 12:15 pm

Wayne Carroll, with violin, cello, and flute; Lawrence Park Community Church, Toronto, ON, Canada 7:30 pm

19 MAY

Richard Moore; St. Paul's Cathedral, London, UK 4:45 pm

Nicholas Prozzillo; Westminster Cathedral, London, UK 4:45 pm

21 MAY

Babett Hartmann; St. Lawrence Jewry, London, UK 1 pm

22 MAY

Stephan Leuthold; Frauenkirche, Dresden, Germany 8 pm

Earline Moulder; St. Michael & All Angels, West Croydon, London, UK 1:10 pm

Peter Stevens; Westminster Cathedral, London, UK 7:30 pm

24 MAY

Colin Cousins; St. Jude's Anglican, Brantford, ON, Canada 12:15 pm

Karen Electra Christianson; Metropolitan United Church, Toronto, ON, Canada 7:30 pm

Ken Cowan; St. Paul's Presbyterian, Hamilton, ON, Canada 8 pm

25 MAY

Faythe Freese; Dom zu Magdeburg St. Maritius und Katharina, Magdeburg, Germany 7:30 pm

Alan Jackson; Metropolitan United Church, Toronto, ON, Canada 7:30 pm

Rachel Mahon & Sarah Svendsen; Metropolitan United Church, Toronto, ON, Canada 7:30 pm

26 MAY

Paul Goussot; Abbatiale Sainte-Croix, Bordeaux, France 5 pm

David Cook; Westminster Cathedral, London, UK 4:45 pm

28 MAY

Philip Schmidt-Madsen; St. Lawrence Jewry, London, UK 1 pm

29 MAY

Holger Gehring; Kreuzkirche, Dresden, Germany 8 pm

Gedymin Grubba; St. Michael & All Angels, West Croydon, London, UK 1:10 pm

30 MAY

Jacques Boucher, with violin; Chiesa di San Biagio, Biella, Italy 9 pm

31 MAY

Ryan Jackson; Metropolitan United Church, Toronto, ON, Canada 7:30 pm

1 JUNE

Nigel Potts; King's College Chapel, Cambridge, UK 6:30 pm

2 JUNE

Thierry Escaich; Reduta Concert Hall, Bratislava, Slovakia 3 pm

Jan Van Mol; St. Paul's Cathedral, London, UK 4:45 pm

Peter Holder; Westminster Abbey, London, UK 5:45 pm

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ist Freude, BWV 615, Bach; Marcia (*Symphony No. 3*), Widor.

MATTHEW EMKEY, Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL, November 4: *Choral No. 3 in a*, Franck; *O Mensch, beweine dein Sünde gross*, Bach; *Carillon de Westminster*, Vierne.

FREDERICK FRAHM, with Nicolle Maniaci, violin, and Jean Piatak Eickhoff, soprano, St. Luke Lutheran Church, Albuquerque, NM, November 11: *Praeludium in G-moll*, Tunder; *Violin Sonata in G*, BWV 1021, Bach; *Kirchensonate*, Frahm; *Four Sacred Songs*, op. 89, Herzogenberg; *Sonata II in c*, op. 65, Mendelssohn.

DAVID A. GELL, Trinity Episcopal Church, Santa Barbara, CA, November 4: *Fantasy on the old melody Urbs Beata Jerusalem*, op. 112, Faulkes; *We praise your name*, Diemer; *Little Partita on McKee*, Gell; *Variations on 'He leadeth me.'* Corl; *All hail the power of Jesus' name*, Fields; *Partita on New Britain*, Callahan.

STEPHEN HAMILTON, Central Lutheran Church, Minneapolis, MN, October 28: *Allegro (Symphony Six)*, Widor; *Pastorale*, Franck; *O Mensch, beweine' dein' Sünde gross*, BWV 622, *Passacaglia*, BWV 582, Bach; *Transports de joie d'une âme devant la gloire du Christ qui est la sienne (L'Ascension)*, Messiaen; *Choral in b*, Franck; *Prelude and Fugue in B*, op. 7, no. 1, Dupré.

JEANNINE JORDAN, Bartholomäusenerkirche, Dornheim, Germany, August 20: *Toccata in d*, BWV 565, *Wie schön leuchtet der*

Morgenstern, BWV 739, *Vom Himmel hoch, da komm ich her*, BWV 606, *Sei gegrüßet, Jesu gütig*, variation IV, BWV 768, *Nun freut euch*, BWV 734a, *Fantasie in G*, BWV 572, *Wenn wir in höchsten Nöten sein*, BWV 641, *Allegro (Concerto in a)*, BWV 593, *Allegro (Trio Sonata in C)*, BWV 529, *Pedal Exercitium, Vom Himmel hoch, da komm ich her*, BWV 738, *Wachet auf, ruft uns die Stimme*, BWV 645, *Fugue in E-flat*, BWV 552, Bach.

C. RALPH MILLS, Bland St. United Methodist Church, Bluefield, WV, November 4: *Pièce Heroïque*, Franck; *Two Tudor English Pieces*, Wesley; *Prelude and Fugue in G*, Bach; *Now Thank We All Our God*, Bach, arr. Fox; *Jesu, Joy of Man's Desiring*, Bach; *Stand Up, Stand Up for Jesus*, Jordan.

FLORENCE MISTRIC, Trinity Lutheran Church, Cleveland, OH, November 7: *Toccata in F*, Bach; *Variations on What God Ordains Is Always Best*, Pachelbel; *Adagio*, Barber; *Fugue in E*, Bach.

PRISCILLA NIERMANN, St. Martin's Lutheran Church, Sugar Land, TX, December 24: *Vom Himmel hoch, da komm' ich her*, Bach, Pachelbel, Walther; *Noel Basque*, Benoit; *Rise Up Shepherds And Follow*, spiritual; *Mary Had A Baby*, spiritual; *Improvisation on Adeste Fideles*, Dupré.

ANDREW SCANLON, University of Tennessee, Knoxville, TN, October 7: *Sonata in A*, op. 65, no. 3, Mendelssohn; *Allein Gott in der Höh' sei Ehr*, BWV 662, *Fantasia and Fugue in g*, BWV 542, Bach; *Toccata Terza (Book I)*, Frescobaldi; *Sicilienne (Suite, op. 5)*, Duruflé; *Transports de joie d'une âme*

devant la gloire du Christ qui est la sienne (*L'Ascension*), Messiaen.

JEFFREY SCHLEFF, St. Andrew Lutheran Church, Mundelein, IL, October 28: *Prelude, Fugue, and Chaconne in C*, BuxWV 137, *Nun bitten wir*, BuxWV 208, Buxtehude; *Christus, der ist mein Leben*, Pachelbel; *Ein Feste Burg ist unser Gott*, Praetorius; *Jesu, Joy of Man's Desiring, Prelude and Fugue in b*, BWV 544, Bach; *Processional in E-flat*, Johnson; *Adagio (Sonata No. 1)*, op. 65, *Allegro maestoso e vivace, Fuga (Sonata No. 2)*, op. 65, Mendelssohn; *Erhalt uns, Herr, bei deinem Wort*, Walther; *Lord, Keep Us Steadfast*, Johnson.

RUDY SHACKELFORD, organ and piano, Bethany United Methodist Church, Gloucester Point, VA, October 21: *Sonata No. 31 in A-flat*, op. 110, Beethoven; *Trumpet Voluntary (Homage to Beethoven)*, Shackelford; *Prélude, Fugue et Variation*, op. 18, Franck; *Toccata in C*, BWV 564, Bach; *Toccata and Fugue in c (Homage to César Franck)*, Shackelford; *Prélude, Choral et Fugue*, Franck; *Scherzo in E*, Gigout; *Choral No. 1 in E*, Franck.

JAMES SPERRY, Campbellsville University, Campbellsville, KY, November 13: *Fantasia in C*, op. 16, Franck; *Dies sind die heil'gen zehn Gebot*, BWV 678, Bach; *God of Grace*, Manz; *Dearest Jesus, at Your Word*, Burkhardt; *Festive Postlude on 'Cwm Rhonda'*, Ashdown.

STEPHEN THARP, Grace Covenant Presbyterian Church, Richmond, VA, November 12: *Ouverture (Music from the Royal Fireworks)*, Handel; *Brandenburg Concerto*

No. 3 in G, BWV 1048, Bach, transcr. Fagiani/Tharp; *Intermezzo in A*, op. 118, no. 2, Brahms, transcr. Tharp; *Variations on the hymn-tune 'Rouen'*, Baker; *Organ Sonata No. 2 in c*, Mendelssohn; *Trois Nouvelles Pièces*, op. 87, Widor; *Easter Fanfares*, Tharp.

ANITA EGGERT WERLING, First Presbyterian Church, Macomb, IL, November 11: *Prelude, Fugue, and Chaconne in C*, BuxWV 137, Buxtehude; *Voluntary in D*, Boyce; *Variations on Nun komm', der Heiden Heiland*, Heiller; *Sonata in D*, op. 65, no. 5, Mendelssohn; *Partita on Veni Creator Spiritus*, Eggert; *Prelude and Fugue in e*, BWV 548, Bach.

THOMAS WIKMAN, Lutheran School of Theology, Chicago, IL, November 6: *Prelude and Fugue in c*, BWV 546, Bach; *La Fête-Dieu*, Dubois; *III Final (Symphonie No. 1 in d)*, Guilmant.

TODD WILSON, Trinity United Methodist Church, Wilmette, IL, October 26: *Prelude to Die Meistersinger von Nürnberg*, Wagner, transcr. Lemare; *Voluntary in F*, Stanley; *Tuba Tune in D*, op. 15, Lang; *Londonderry Air*, arr. Lemare; *Passacaglia in c*, BWV 582, Bach; *Carmen Suite*, Bizet, arr. Lemare; *There Is a Happy Land, I Love Thee, My Lord*, Shearing; *Allegro vivace (Symphonie No. 5)*, Widor.

BETH ZUCCHINO, Episcopal Church of the Incarnation, Santa Rosa, CA, December 14: *Pastorella pro organo in F*, BWV 590, Bach; *Quatorze préludes avec pédale obligée sur les cantiques de Denizot*, op. 15, Boëly; *Pastorale (Sonata for Organ No. 3 in G, op. 88)*, Rheinberger.

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Seth Bingham's Roulade is his best-known organ work. A versatile piece for any organ, Virgil Fox recorded it at the Riverside Church and also on the former Paramount Wurlitzer in Wichita! michaelsmusicsservice.com; 704/567-1066.

Pipe Organs of the Keweenaw by Anita Campbell and Jan Dalquist, contains histories, stoplists, and photos of some of the historic organs of the Keweenaw Peninsula, the northernmost tip of Michigan's Upper Peninsula. Organs include an 1899 Barckhoff and an 1882 Felgemaker. The booklet (\$8.00 per copy, which includes postage) is available from the Isle Royale and Keweenaw Parks Association, 49445 US Hwy 41, Hancock, Michigan 49930. For information: 800/678-6925.

PUBLICATIONS / RECORDINGS

Newtown Requiem by Joe Utterback, dedicated to "the loved ones of Sandy Hook Elementary School" consists of "Balm in Gilead" for baritone, SATB, flute, piano; "We Are Not Alone," a gospel setting for tenor, choir ensemble, piano, and possible guitar; "Requiem Aeternam" for soprano, alto, SATB, flute, piano; and "Dona Eis Pacem" for young soprano and flute. Sample pages may be viewed on http://www.jazzmuze.com/catalog_newtown.html. Price for two bound copies and flat sheets for local duplication is \$50 + \$6 postage (+NJ sales tax if applicable) from Jazzmuze, Inc., 80 Rumson Place, Little Silver, NJ 07739. Phone orders accepted: 732/747-5227 Questions? wmtodt@aol.com.

Hymn Tunes from the British Isles, Settings for Organ, Volume 1: Prelude on Brother James' Air; Trio on Bryn Calfarria; Rondo on Cwm Rhondda and Ton-y-Botel; Postlude on Duke Street; Prelude on Greensleeves; Prelude on Nicaea; Carillon-Toccata on St. Anne (also available as a single issue); Four Verses on St. Columba; Rondo on St. Patrick and Deirdre. Visit www.frumuspub.net for complete listings.

Ed Nowak, Chicago-area composer, arranger, and church musician, announces his new website, featuring Nowak's original choral works, hymn concertatos, chamber and orchestral works, organ hymn accompaniments, organ and piano pieces, electronic music, and psalm settings. The website offers scores and recorded examples that are easy to sample and can be purchased in downloaded (PDF and MP3) or printed form. Visit ednowakmusic.com.

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Pamela Decker is featured on a new recording, *Suite Dreams and Fantasies, Decker Plays Decker, Volume 3*, on the Loft label. Recorded on the Flentrop organ at St. Mark's Cathedral, Seattle, the program includes *On This Day, Earth Shall Ring* (2009, five hymn-based works for Advent and Christmas), *El Tigre* (2007), *La Pantera* (2009), *Liturgical Suite* (2005, for right hand and pedal), *Ave maris stella* (2004), *Jesu, dulcis memoria* (2010), and *Golden Gates* (2010). For information: www.gothic-catalog.com.

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.

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

PUBLICATIONS / RECORDINGS

Harpichord Technique: A Guide to Expressivity—2nd edition with CDs, by Nancy Metzger, now reduced 30% at author's website: www.rcip.com/musicadulce.

Wayne Leupold Editions announces new publications. *The Keyboard Manuscript of Francis Hopkinson, Volume 2* (WL600270, \$37.50), edited by H. Joseph Butler, an anthology of keyboard music popular in America in the second half of the eighteenth century, contains musical styles ranging from middle Baroque to early Classical. Historical editions include *Susanne van Soldt Klavierboek* (WL600275, \$42.00), and *The Netherlands, 1575-1700* (WL500018, \$59.00) both edited by Calvert Johnson. Congregational song titles include Gracia Grindal's *A Treasury of Faith: Lectionary Hymn Texts, Old Testament, Series A, B, and C* (WL800043, \$32.50). For information: 800/765-3196; www.wayneleupold.com; e-mail: contact@wayneleupold.com.

A Baroque Sampler for Organ: Composers from The Continent and The British Isles (38 pages) includes: Noel Suisse, D'Aquin; Clavier Suite, Fiocco; Praeludium & Chaconne, Fischer; Toccata & Ricercare, Pasquini; Sanctus, Christe en Passacaille, & Amen (*Messe du 2e Ton*), Raison. Visit www.frumuspub.net; phone 805/682-5727; or mail P.O. Box 22043, Santa Barbara, CA 93121-2043.

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The 53rd Montreal Boys Choir Course will be held July 28–August 4 at the Lawrenceville School outside Princeton, New Jersey. Course director is Simon Lole, former director of music at Salisbury Cathedral. For information, contact Larry Tremsky, executive director of the course, at larrytrem@yahoo.com.

The Ann Arbor AGO Chapter AGO and the University of Michigan announce the second annual Michigan Improvisation Competition. Applications and recorded entries are due July 1; the final round is held in Ann Arbor on October 1, during the annual Conference on Organ Music. Prizes of \$3,000, \$2,000, and \$1,000 will be awarded. For more information: www.music.umich.edu/departments/organ/index.php or contact Michele Johns, johnsm@umich.edu.

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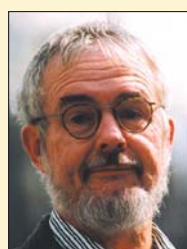
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