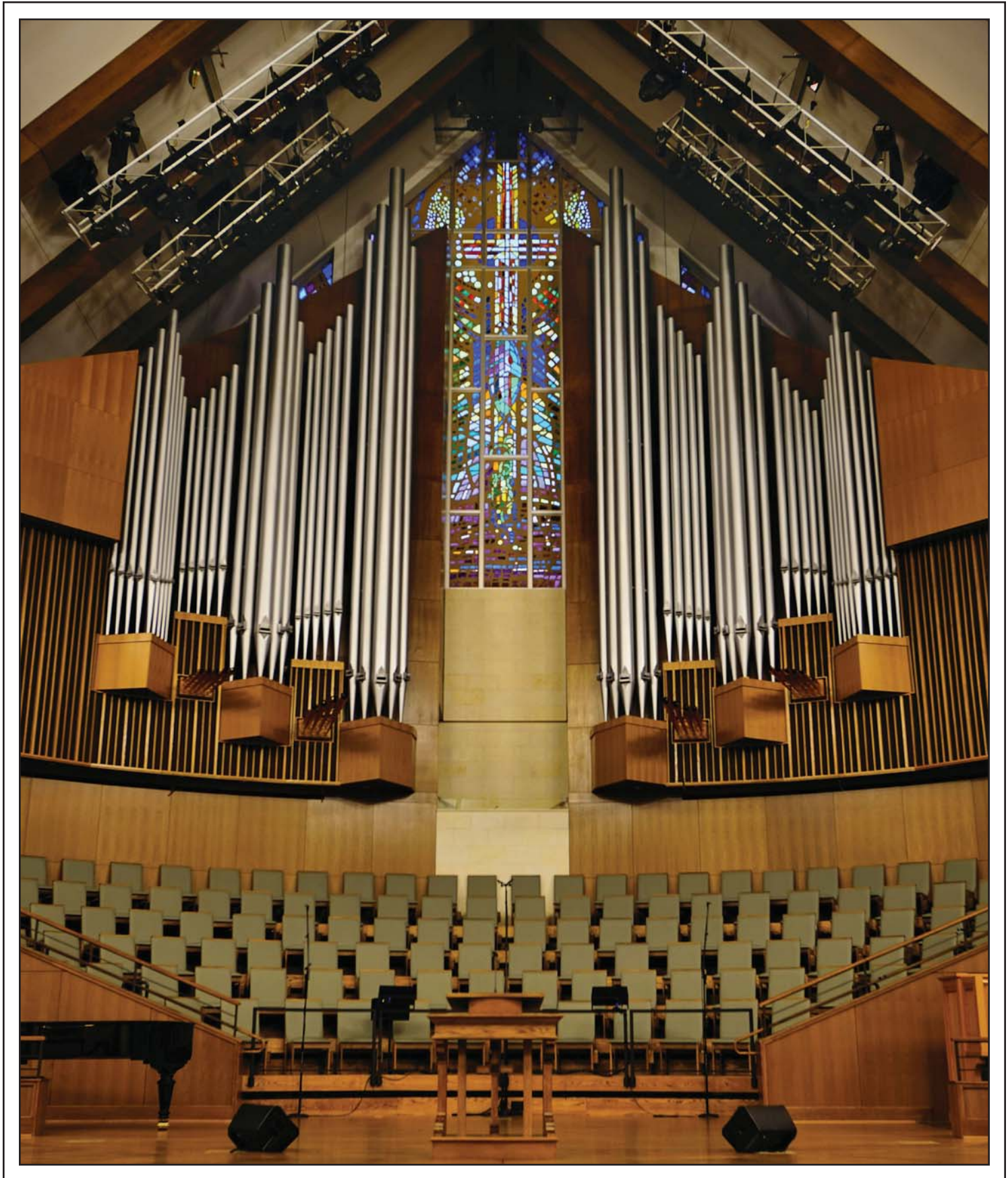


THE DIAPASON

MAY 2014



Tallowood Baptist Church
Houston, Texas
Cover feature on pages 26–28



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“Dazzling and masterful playing...a great artist. The best playing of the orchestra concert was that of guest organist Huw Lewis. In the hands of a master organist like Lewis, one would hardly know this theater’s organ was never designed to play the classical repertoire.” (*The Muskegon Chronicle*, MI)



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THE DIAPASON

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the Harpsichord, Carillon, and Church Music

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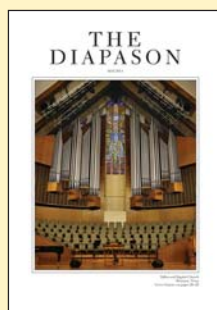
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In the wind . . .

GAVIN BLACK
On Teaching

Reviewers **John M. Bullard**
John L. Speller
Kenneth Udy
Leon Nelson

Editor's Notebook

In this issue

This month's features include Brian Gurley's report on the Conference of Roman Catholic Cathedral Musicians (CRCCM), which met in Washington, D.C., in January, and Stephen Schnurr's history of the Casavant organs at the Basilica of Saints Peter and Paul in Lewiston, Maine. Our cover feature is the organ at Tallowood Baptist Church, Houston, Texas, by A. E. Schlueter Pipe Organ Company, Lithonia, Georgia.

John Bishop muses on hands and what their dexterity can accomplish, and wonders whether our usage of handheld electronic devices will result in evolutionary changes to the human hand.

Gavin Black discusses manual changes and the use of multiple manuals, and includes exercises to help make manual changes easier and more accurate.

Our *Nunc Dimittis* section remembers David A. Gell, Perry G. Parrigin, and Robert L. Town. All this is in addition to our regular departments of news, reviews, an international calendar, organ recital programs, and classified advertising.

Your tax dollars at work

Under the terms of the National Recording Preservation Act of 2000, the Librarian of Congress, with advice from the Library's National Recording Preservation Board (NRPB), is to annually select 25 recordings that are "culturally, historically, or aesthetically significant" and are at least ten years old. The National Recording Registry now totals 400 recordings—none of which are of the pipe organ. (You can view the entire list at www.loc.gov/rr/record/nrpb/registry/nrpb-masterlist.html.)

Here & There

Events

The National Association of Pastoral Musicians continues "Music in Celebrating the Mass," its webinar series, on May 1 and 29. For information: www.npm.org/Membership/webinar.htm.

The pipe organ at **Our Lady of Refuge**, Ditmas Park, Brooklyn, New York, recently underwent a complete repair and restoration, through a collaboration of A.R. Schopp's Sons and Quimby Pipe Organs, Inc. The project was initiated in 2006 by Fr. Joseph Perry and Joe Vitacco. Vitacco utilized the Internet, building a website for the parish and enlisting social media to raise funds to restore the organ. In 2013 the organ was returned to the building, which had received architectural and acoustical improvements. The organ will be heard in a recital series, Fridays at 7:30 p.m.: May 2, Johann Vexo plays works of Duruflé; September 5, Craig Cramer, with trumpet; October 17, Todd Wilson accompanies the 1925 film *The Phantom of the Opera*; November 21, Thierry Escaich. For information: www.olbrooklyn.org/pipeorgan/index.php.

The Cathedral Church of the Advent, Birmingham, Alabama, continues its music series: May 2, Leslie C. S. Teardo; 5/18, Cathedral Choir. For information: adventbirmingham.org.

On May 2, just before the concert by the Netherlands Bach Society in the Grote Kerk in Naarden, **allobach.com** will go live. All of Bach is a project of the **Netherlands Bach Society**, which began performing and recording all of Bach's works last September. The first concert recordings will be made available on allobach.com on May 2, followed by a new Bach recording every Friday.

Each Bach work will have its own page, with links to the recording, interviews, background information, the recordings' details, and a provision for

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Joyce Robinson
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www.TheDiapason.com

The public can nominate recordings—if you'd like to propose a recording (at least ten years old) that you think qualifies as a "cultural, artistic and/or historical treasure" that represents the "richness and diversity of the American soundscape," submit your nomination at www.loc.gov/nrpb/.

In preparation

Future issues of THE DIAPASON will feature a report on an Oberlin trip to Paris, a remembrance of Massimo Nasetti, an interview with Ann Labounsky, and more. ■

Letters to the Editor

April cover feature

Jay Zoller's name was inadvertently omitted from the April 2014 DIAPASON article about Andover Opus R-345. Jay, who was Andover's designer from 1986 until retiring in early 2007, did the preliminary layout and presentation drawings in 2005, which helped sell this project to the church. We regret this omission.

Matthew M. Bellocchio
Andover Organ Company



Jefferson McConnaughey, John-Paul Buzard, Elizabeth and Raymond Chenault, Michael Crowe

On February 18, **All Saints' Episcopal Church**, Atlanta, Georgia, hosted a concert for the tenth anniversary of the James G. Kenan Memorial Organ (Opus 29, 87 ranks over four manuals), built by John-Paul Buzard Pipe Organ Builders of Champaign, Illinois. Elizabeth and Raymond Chenault, organists of All Saints' since 1975, were joined in concert by All Saints' assistant organists, Jefferson McConnaughey and Dr. Michael Crowe. The recital included solo works by Bédard, Stanley, Dubois, Duruflé, Franck, Bach, duets by Paulus, the Chenaults' arrangement of *The Phantom of the Opera*, and the Atlanta premiere of *An American Suite for Organ Duet* by Melinda Lee Clark. The recital was followed by a cake and champagne reception.



Eric Ravndal, Bradley Jones, Ken Cowan, Randall Dyer, and John Sinclair at Rollins College Bach Festival

Ken Cowan opened the spring session of the Bach Festival Society of Winter Park's 2014 series on February 14, with a concert on the IV/78 Randall Dyer & Associates/Aeolian-Skinner organ in Knowles Chapel at Rollins College, Winter Park, Florida. The festival presents a wide variety of choral works and solo performances throughout the year. For information: bachfestivalflorida.org. Pictured with Cowan are Eric Ravndal, president of the Bach Festival Society, Bradley Jones and Randall Dyer, of Randall Dyer & Associates, and Dr. John Sinclair, festival artistic director and conductor.

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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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audience reactions. The site is bilingual (Dutch and English).

All recordings and other content are available free of charge; the project is being financed by private gifts and fund donations. For information: allobach.com.

Washington National Cathedral continues its organ recitals, Sundays at 5:15 p.m.: May 4, Jeremy Filsell (Messiaen, *Les Corps Glorieux*); 5/11, Daria Burlak; 5/25, Jeremy Filsell (Messiaen, *L'Ascension*); July 4 (11 a.m.), Christopher Betts, Benjamin Straley, and guests. For information: www.nationalcathedral.org.

Co-Cathedral of the Sacred Heart, Houston, Texas, continues concerts: May 5, Crista Miller; June 27, Rudy DeVos. For information: cocathedralmusic.org.

The Church of St. Louis, King of France, St. Paul, Minnesota, continues its organ recitals, Tuesdays at 12:35 p.m.: May 6, Mark Sedio; 5/13, David Saunders; 5/20, Jeffrey Jamieson. For information: www.stlouiskingoffrance.org.

Old Salem Museums & Gardens, Winston-Salem, North Carolina, continues recitals on the Tannenberg organ, Fridays at 7:30 p.m.: May 9, Marilyn Keiser; September 26, Peter Dubois. For information: www.oldsalem.org.

St. Agnes Church, New York, New York, continues its organ recital series, every second Saturday of the month at 4:30 p.m.: May 10, David Ball; June 14, James D. Wetzel. For information: stagneschurchnyc.org/music.

St. Chrysostom's Church, Chicago, continues its concert series: May 11, early Baroque ensemble works; 5/18, parish recital; June 1, viol consort. For information: www.saintc.org.

Trinity Episcopal Church, Santa Barbara, California, continues its music series, Sundays at 3:30 p.m.: May 11, Young Artists in Concert; June 15, Musical Fireworks; August 2, Old Spanish Days Fiesta Concert. For information: www.trinitysb.org.

The Church of the Resurrection, New York City, concludes its organ recital series: May 13, Daniel Roth. For information: www.resurrectionnyc.org.

The Concert Hall in Reading, U.K., continues its recitals: May 15, Paul Hale; July 2, student from Eton College. The Concert Hall houses a "Father" Willis organ built in 1863. It was restored in 1999 by Harrison & Harrison. For information: 0118 960 6060; www.berkshireorganists.org.uk.

Old West Organ Society concludes its International Arts Series at Old West Church, Boston: May 16, Thomas Baugh. For information: www.oldwestorgansociety.org.

Emmanuel Church, Chestertown, Maryland, continues its music series: May 16, Ken Cowan; 5/29, Ascension Evensong. For information: 410/778-5145; www.emmanuelchesterparish.org.

All Saints' Episcopal Church, Atlanta, concludes its concert series: May 16, Sylvia McNair, soprano; June 18, Matthew Owens. For information: allsaintsatlanta.org.

Presbyterian Homes, Evanston, Illinois, continues its organ recitals in Elliott Chapel: May 19, James Hicks; June 23, Christopher Urban. For information: www.presbyterianhomes.org.

Methuen Memorial Music Hall in Methuen, Massachusetts, announces organ recitals, Wednesdays at 8 p.m.: May 21, Rodger Clinton Vine; 5/28, Bryan Ashley; June 4, Erik Wm. Suter; 6/11, Domenico Severin; 6/18, Henry Lowe; 6/25, Kola Owolabi; July 2, Katharine Handford; 7/9, Damin Spritzer; 7/16, Rudolf Innig; 7/23, Mark Engelhardt; 7/30, Jennifer McPherson; August 6, Stephen Buzard; 8/13, Monica Alexandra Harper; 8/20, Dongho Lee; 8/27, Nicole Marane; September 12, Jacob Street; October 24, Isabelle Demers. For information: www.mmmh.org.

The Kennedy Center, Washington, D.C., concludes recitals on its Casavant

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Las Vegas benefit concert for Alzheimer's Association (photo credit: Paul Cichocki, Las Vegas Pix)

First Christian Church, Las Vegas, Nevada, presented a concert to benefit the Alzheimer's Association on February 23. Nine musicians gave their time and talents, performing works by Bach, Handel, Verdi, Wagner, Saint-Saëns, Howells, Shostakovich, and Rutter, plus popular tunes *The Glory of Love*, *How About You*, and *Over the Rainbow*. The program ended with everyone singing *The Rainbow Connection*. Donations presented to Alzheimer's Association Desert Southwest Chapter, Southern Nevada Region, totaled over \$1,700. Pictured left to right are Bill Bailey, bassist; Jonathan Mancheni, operatic tenor; Isabella Ivy, operatic soprano; Kristi Bailey, jazz singer; Dorothy Young Riess, organist; Kelly Bailey-Martinez, singer; Julie Ivy, flutist; Nathan Van Arsdale, bass; and Jeremy Woolstenhulme, cellist.



53rd Montréal Boys Choir Course

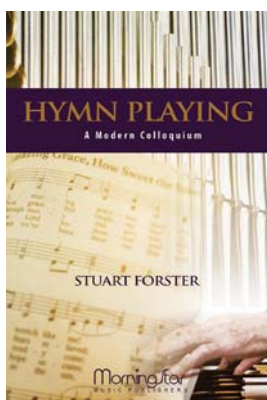
The 53rd annual **Montréal Boys Choir Course** took place July 28–August 4, 2013, at the Lawrenceville School, Lennoxville, New Jersey—the first time the course took place in the United States. Course director was Simon Lole, former director of music at Salisbury Cathedral and now a freelance composer and conductor for the BBC. Final services were held at the Princeton Theological Seminary Chapel. There were 79 boy/teen/adult participants from choirs across the United States and Canada. Music performed by the choir included the *Missa Brevis* by Jonathan Dove and the motet *Der Geist hilft unser Schwachheit auf* by J.S. Bach.

The 54th Montréal Boys Choir Course will take place at St. Mark's School, Southboro, Massachusetts, July 27–August 3, 2014. The director will be Katherine Dienes-Williams, director of music at Guildford Cathedral, U.K. Final services will be held at Trinity Church, Copley Square, in Boston. For information contact Executive Director Larry Tremsky: larrytrem@yahoo.com, 516/746-2956 ext. 18.

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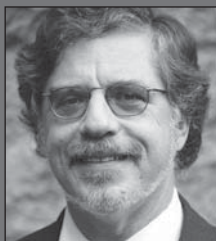
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Here & There

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Frères Opus 3899 organ: May 21, Iveta Apkalna. For further information: www.kennedy-center.org.

St. Mark's Cathedral, Seattle, concludes its music series: May 23, Jonathan Dimmock, all-Bach program. For information: www.saintmarks.org.

The American Musical Instrument Society (AMIS) will hold its 43rd annual meeting May 28 to June 1, at the Sawmill Creek Resort in Huron, Ohio. Events will include an informal reception (cash bar) at the resort, paper sessions including lecture/demonstrations, concerts on both Thursday and Friday evenings, and the traditional banquet. May 30 will be devoted to nearby attractions: the Cleveland Museum of Art or the Rock and Roll Hall of Fame; at Oberlin College, the Selch Collection of American Music History and a private tour of the vaults, along with a special tour and concert of the Caldwell-Meints collection of viols, or a tour of some of the 32 college and town organs, led by James David Christie. For information: www.amis.org.

First Church of Christ, Wethersfield, Connecticut, concludes its 2013–14 concert series: June 8, ASOF winners' concert. For information: 860/529-1575 x209; www.firstchurch.org.



Klais Opus 1557, Ohio Wesleyan University

Ohio Wesleyan University, Delaware, Ohio, and **Orgelbau Klais**, Bonn, Germany, celebrated the restoration and renewal of the 1980 Rexford Keller Memorial Organ with two concerts October 25 and 26, 2013, by Alan Morrison, of the Curtis Institute of Music and Westminster Choir College. Klais Opus 1557, four manuals, 60 stops, and 84 ranks, tracker action, is located in Gray Chapel on the Ohio Wesleyan campus.

Beginning in January 2013, technicians from Orgelbau Klais, under the

direction of Andreas Brehm, spent four and one-half months working on the project, which included a complete cleaning, replacement of slider seals, adjustment of action, careful regulation of all pipework, a new tin façade, and a new combination action with sequencer. A special feature of the project was the addition of a two-stop Bombarde division in memory of Dr. and Mrs. Homer D. Blanchard, both 1933 graduates of Ohio Wesleyan. Dr. Blanchard was a former professor of German at Ohio Wesleyan, a founding member of the Organ Historical Society, and the OHS's first archivist.

The extensive mission to assure a distinctive instrument for future generations was made possible by contributions from Ohio Wesleyan alumni, faculty, friends and former students of Rexford Keller, and members of the Blanchard family. Professor Robert A. Griffith coordinated the effort. A full-color brochure is available for download at <http://music.owu.edu/organ>.

On March 23 the choirs of **First Parish Church, UCC**, Brunswick, Maine, with soloists and chamber orchestra under the direction of Ray Cornils presented Gabriel Fauré's *Requiem* at Bowdoin College in Brunswick. The program also included John Rutter's *The Lord Is My Shepherd*, Geraint Lewis's *The Souls of the Righteous*, and Moses Hogan's *We Shall Walk through the Valley in Peace*. For information: www.firstparish.net.

Karen McFarlane Artists announces the addition of two artists to its roster of concert organists.

Distinguished choral conductor and concert organist **Martin Baker** is Master of Music at Westminster Cathedral in London, England, where he directs the Cathedral's world-famous choir of men and boys. Under his direction the choir has maintained its high profile both in the Roman Catholic Church and in the musical world in general and remains the only Catholic Cathedral choir in the world to sing daily Mass and Vespers. The choir also records regularly on the Hyperion label, and frequently tours; recent trips have included the United States, Hungary, Germany, Belgium, Norway and Italy. A virtuoso concert organist particularly gifted in the art of improvisation, Martin Baker won the First Prize in Improvisation at the St. Albans International Organ Competition (1997), and has performed solo recitals in venues around the world. Recent feature events include a BBC Radio 3 live broadcast of a solo organ recital from Westminster Cathedral, and a solo organ recital as part of the festival re-opening season at the Royal Festival Hall in London on the newly restored organ there. Prior to his post at Westminster Cathedral, Baker held positions at Westminster Abbey and St. Paul's Cathedral in London.

German-born concert organist **Jens Korndörfer** has spent the last eleven years in France, Japan, the United States, and Canada. His multinational experience has enabled him to become intimately familiar with a wide range of cultures, instruments, and musical styles, allowing him to be equally at home in a wide variety of repertoire. A triple prize winner at the Canadian International Organ Competition (2008 and 2012), Dr. Korndörfer holds diplomas from the Conservatoire National Supérieur de Musique in Paris, France (Diploma in Organ-Interpretation, class of Olivier Latry and Michel Bouvard), Oberlin Conservatory (Artist Diploma, James David Christie), Musikhochschule in Bayreuth (Church Music Diploma, Hartmut Leuschner-Rostowski, organ; Michael Wessel, piano; Torsten Laux, conducting) and McGill University in Montreal (Doctor of Music, Hans-Ola Ericsson, John Grew, and William Porter). He has performed at venues in England, France, Germany, Russia, Japan, China, and the United States, has released two compact disc recordings, and authored "Franz Liszt and Johann Gottlob Töpfer: A Fruitful Relationship in Weimar," *THE DIAPASON*, August 2013. Jens Korndörfer currently serves as organist at First Presbyterian Church in Atlanta, Georgia.

For booking information on these artists, contact Karen McFarlane Artists, Inc., www.concertorganists.com.



Martin Baker



Jens Korndörfer



Andrea Handley, Daryl Robinson, Christine Kraemer, and Jay Peterson

Daryl Robinson, 2012 National AGO competition first prize and audience prize winner, played a solo recital sponsored by the **North Shore AGO Chapter** on the 1922 E.M. Skinner Opus 327 at St. Luke's Episcopal Church, in Evanston, Illinois, on February 21. Robinson played works by Elgar, Franck, Vierne, Hampton, Cochereau, Bovet, and Smyth, displaying the vast tonal resources of the St. Luke's Skinner organ to an appreciative audience. Pictured left to right are Andrea Handley, North Shore Chapter dean, Daryl Robinson, Christine Kraemer, sub-dean, and Jay Peterson, treasurer.

The American Guild of Organists has been awarded a grant by the National Endowment for the Arts to support the 2014 AGO National Convention in Boston, Massachusetts, June 23–27. The \$15,000 "Art Works" grant is directed to support performances, educational workshops, new music premieres, and publication of the *Boston Organ Book*. Six historic compositions by Boston composers will be grouped with six new music commissions to form the *Boston Organ Book*, to be distributed to all convention registrants. For the convention performances, the AGO has commissioned new works from fourteen composers. For information: www.agohq.org.

The **Library of Congress** has launched a new online resource, "Songs

of America," which includes 80,000 digitized, curated items including maps, recordings, videos, sheet music, essays, biographies, curator talks, and more to explore America's history through song. The free online presentation lets users search, listen to digitized recordings, watch performances of artists interpreting and commenting on American song, view sheet music, manuscripts and historic copyright submissions. The Library's YouTube channel (www.youtube.com/libraryofcongress) will spotlight video from noted musicians including Rosanne Cash and Michael Feinstein discussing the importance of viewing American history through song. For information: www.loc.gov/collection/songs-of-america/.

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Competitions



Steven R. Seigart

The First Baptist Church of Worcester, Massachusetts, announces the winning entry of the 8th Annual International Anthem Competition, **Steven R. Seigart's** anthem entitled *Rejoice in the Lord Always* based on Philippians 4:4-7 NRSV, for SATB choir, organ, and flute. Seigart

is currently pursuing a master's degree in choral conducting with Ann Howard Jones at Boston University. He is director of music and liturgy at St. Margaret Mary Parish in Westwood, Massachusetts, and teaches undergraduate aural musicianship at Boston University. Seigart completed undergraduate studies at the Eastman School of Music, where his teachers were David Higgs, William Porter, and Stephen Kennedy. An avid improviser in a variety of styles, he was a semi-finalist in the 2012 National Competition in Organ Improvisation, was featured on *Pipedreams Live!* in 2008, and has had several transcriptions of his improvisations published.

Judges for this year's competition were Eleanor Daley of Toronto, Ontario, Canada; Bruce Neswick of Indiana University; and Robert J. Powell of Greenville, South Carolina. The winning entry will be premiered along with anthems by all three judges at First Baptist Church on May 4 by the Chancel Choir, Sarah Sams, flute, with William Ness conducting.

Macalester Plymouth United Church, St. Paul, Minnesota, announces the results of their 18th annual hymn

contest, which searched for a new Advent or Christmas carol.

This year's winning hymn (\$400 prize), *Newborn Child Now Sleeping*, was written by **Jacque B. Jones**. An active member at Plymouth Church in Brooklyn Heights, in 2004-2005 she chaired the 150th anniversary celebration of the publication of *The Plymouth Collection* hymnal. A Hymn Society member since 2003, she currently serves as its president-elect. GIA will publish a collection of her hymn texts this summer.

Honorable mention (\$100 prize), for combining a new hymn text with a new tune and harmonization, was awarded to *A Mystery, A Miracle* (new tune, CLARA), written and composed by **Jayne Southwick Cool**, who served as director

of music at Bethel Lutheran Church in Middleburg Heights, Ohio, for many years. A contributor to *Evangelical Lutheran Worship*, she has a hymnary coming out in 2014 with Wayne Leupold Editions, Inc. Cool is a member of the Hymn Society and the Association of Lutheran Church Musicians. For information: www.macalester-plymouth.org.

People

On Sunday, March 2, 2014, a large crowd of parishioners, friends, colleagues, former choir members, and students packed St. George's Episcopal Church in Nashville to honor **Wilma Jensen** on her 85th birthday. It was a marathon concert in keeping with the life



Michael Barone, host of *Pipedreams*; Nicole Marane; Alcee Chriss III, Christopher Keenan; Thomas Gaynor; Grzegorz Nowak; Christophe Mantoux; competition coordinator Thomas Schuster

The final round of the **Seventh Miami International Organ Competition**, sponsored by Fratelli Ruffatti and the Church of the Epiphany, was held at the Church of the Epiphany, Miami, Florida, on February 28. Three finalists each played a 25-minute program on the 61-rank Ruffatti organ for the large, enthusiastic audience. First prize (\$5,000) as well as the audience prize (\$500) was awarded to **Alcee Chriss III**, an undergraduate student of James David Christie at the Oberlin Conservatory of Music. **Thomas Gaynor**, a master's student of David Higgs at the Eastman School of Music, received second prize (\$2,500). Third prize (\$1,500) went to **Christopher Keenan**, who is pursuing a master's degree at the University of Texas, Austin, studying with Matthias Maierhofer. Nearly forty applicants from thirteen countries and five continents submitted recordings for the competition. Judges for the preliminary round were Sophie-Véronique Cauchefer-Choplin, Jacques van Oortmerssen, and Peter Sykes. Judging the final round were Nicole Marane, associate director of music at Peachtree Road United Methodist Church in Atlanta, Georgia; Grzegorz Nowak, principal associate conductor of the Royal Philharmonic Orchestra, London, U.K.; and Christophe Mantoux, professor of organ at the Pôle supérieur and Conservatoire Régional de Paris. The Eighth Miami International Organ Competition will take place in early 2016. For information: www.ruffatti.com/mioc.html.



Sho Shirley Cheng, Katie Minion, Aaron Tan, Thomas Gaynor, HyeHyun Sung, Aaron Sunstein

The **2014 First Presbyterian Church National Organ Playing Competition** was held on March 22 at First Presbyterian Church in Fort Wayne, Indiana, on the 77-rank Jack R. Ruhl Memorial Organ built by the Aeolian-Skinner Organ Company in 1956. Six finalists were chosen from 16 recorded entries. **Thomas Gaynor**, a student at the Eastman School of Music received first prize (\$2,000) and was presented in recital on April 27 at First Presbyterian Church. **Aaron Sunstein**, a student at Indiana University, was the runner-up (\$1,000 prize).

Gaynor began organ studies at thirteen, and in 2004 began as organ scholar at St. Paul's Cathedral in his hometown of Wellington, New Zealand, a position he held for seven years. He completed undergraduate studies at the New Zealand School of Music, studying organ performance with Douglas Mews, and improvisation and liturgical organ playing with Michael Fulcher. Currently he is a master's student of David Higgs at the Eastman School of Music. In 2013 he was awarded second place in the Arthur Poister Organ Competition and was a finalist in the Longwood Gardens International Organ Competition. Gaynor is currently organist at Salem UCC in Rochester, New York, and a member of the professional St. Michael's Chamber Choir.

Sunstein is a DMA student of Christopher Young at Indiana University. He serves as organist of St. Thomas Lutheran Church, Bloomington, Indiana. Previously, he lived in the Darlecarlia region of Sweden where he served as cantor at two historic country churches and received a master's degree from Musikhögskolan i Piteå as a student of Gary Verkade. His undergraduate training was with Delbert Disselhorst at the University of Iowa. Sunstein was recently named a semifinalist in the 2014 National Young Artists Competition sponsored by the American Guild of Organists (NYACOP). He was also a finalist in the 2013 International Organ Week Nuremburg Competition.

The other finalists were Sho Shirley Cheng, a DMA student of Michael Bauer at the University of Kansas; Katie Minion, an undergraduate student of Janette Fishell at Indiana University; HyeHyun Sung, a DMA student of Robert Bates at the University of Houston; and Aaron Tan, a postdoctoral researcher at the University of Michigan Laboratory for Complex Metals Research. The judges were Gregory Crowell, Yun Kim, and Jonathan Moyer. For further information, visit www.firstpres-fw.org or contact Dr. Chelsea Vaught, 260/426-7421 ext. 137 or cvaught@firstpres-fw.org.



Photo: Michael Timms



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Photo: David Morrison

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and work of a marathon musician. Billed as the Betty White of the organ world, Wilma Jensen shows absolutely no signs of slowing down anytime soon. She, along with over 50 other musicians, provided a rich panoply of music that showcased her extraordinarily broad musical life.

No less a personality than Michael Barone could have possibly presided as master of ceremonies over such an event—and, although weather delays almost prevented his arrival, he provided an eloquent and informative narrative for the day's performances. One of the hallmarks of Wilma Jensen's church and concert work has been the creative spirit that imbues both. This event was no exception, with premiere performances of original arrangements just for the occasion: Gerald Finzi's *Eclogue*, op. 10, arranged for solo piano and organ;

Bach's *Jauchzet Gott in allen Landen!* (from *Cantata 51*), arranged for soprano, winds, strings, and continuo; and Eva Dell'Acqua's *La Villanelle* (from *Song of the Peasant*) arranged for soprano, winds, cello, and harp.

One of the most memorable moments in the concert was hearing the arrangement of Philippe Rombi's *Ave Maria* (from the film *Joyeux Noël*) for soprano, harp, and organ. It took almost three years of sleuthing to contact the composer and obtain the conductor's score for this arrangement—Olivier Latry, Marie-Louise Jacquet-Langlais, and James David Christie, and others assisted in the search, which ultimately proved successful.

Numerous compositions featured Wilma Jensen at the organ or piano with other musicians. She was also featured

in two very special organ solos of works by Marcel Dupré particularly associated with her long career: *Cortège et Litanie*, op. 19, no. 2, and *Le Monde dans l'attente du Sauveur* (from *Symphonie-Passion*, op. 23).

Following brief remarks to the capacity audience by Wilma Jensen, a surprise announcement was made by Janette Fishell, chair of the organ department at Indiana University, where Jensen was previously on the faculty. Former students have joined forces to endow the Wilma Jensen Organ Scholarship at IU in her honor. After the concert, a grand reception in the church hall offered an opportunity for everyone to greet Dr. Jensen and the guest musicians.

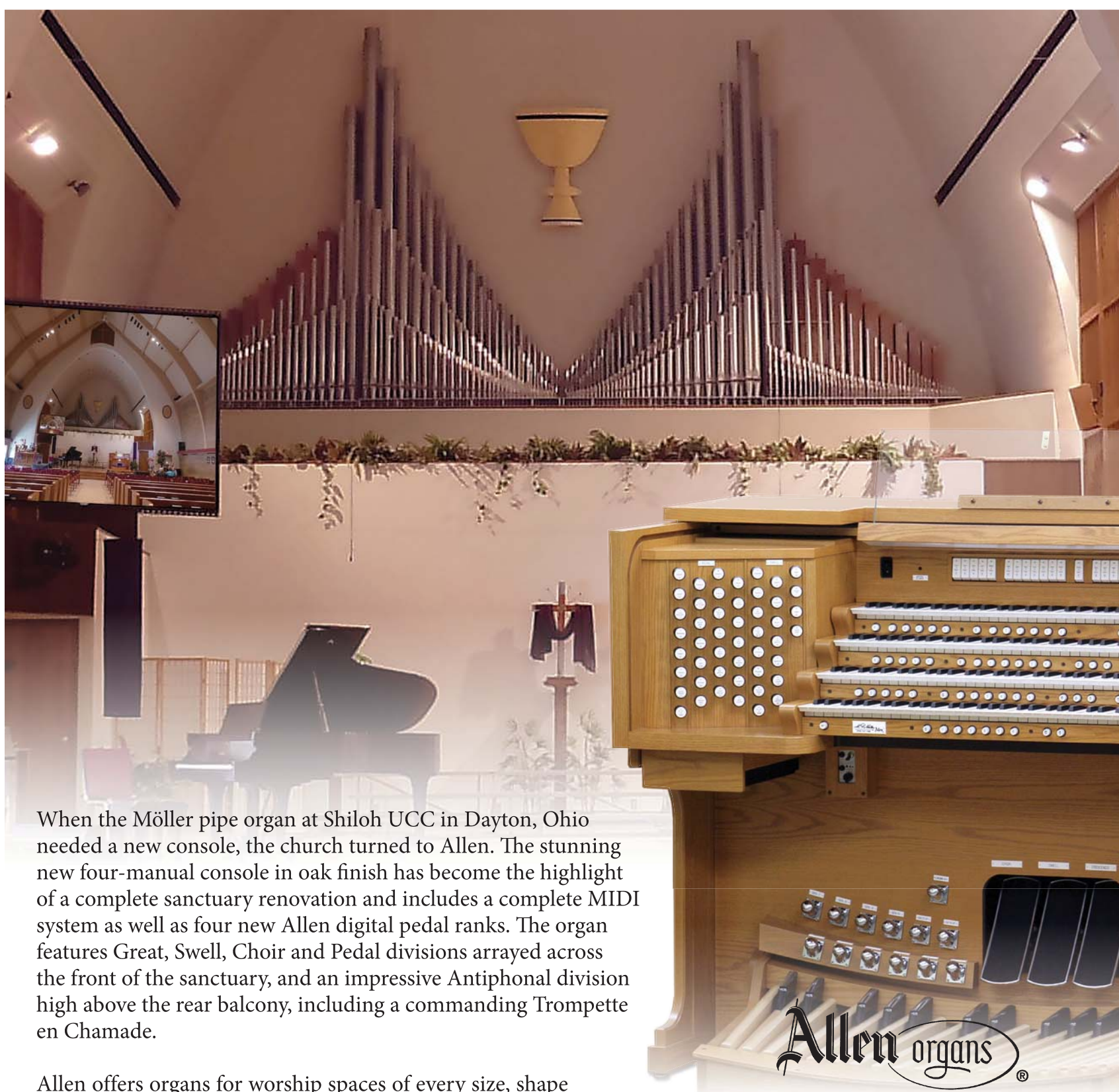
—James Mellichamp
President, Piedmont College
Demorest, Georgia



Karen Beaumont

Karen Beaumont plays concerts: May 12, Southwark Cathedral, London, U.K.; June 1, St. John's Chapel, Milwaukee, Wisconsin; July 6, St. Mary's Cathedral, San Francisco, California. For information: <http://karenbeaumont-organist.mysite.com>

► page 10



When the Möller pipe organ at Shiloh UCC in Dayton, Ohio needed a new console, the church turned to Allen. The stunning new four-manual console in oak finish has become the highlight of a complete sanctuary renovation and includes a complete MIDI system as well as four new Allen digital pedal ranks. The organ features Great, Swell, Choir and Pedal divisions arrayed across the front of the sanctuary, and an impressive Antiphonal division high above the rear balcony, including a commanding Trompette en Chamade.

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Janette Fishell

On December 9, 2013, **Janette Fishell** completed the performance project *The Seasons of Sebastian*, a cycle of the complete organ works of Johann Sebastian Bach played in twenty-one concerts between October 2010 and December 2013. This represents the first time the complete organ works of J.S. Bach have been performed by a single organist at the Jacobs School of Music, Indiana University. A "town/gown" project, recitals were performed on the university's concert organs, the Seward Memorial Organ, C.B. Fisk, Opus 135 in Auer Hall and the recently inaugurated Webb-Ehrlich Great Organ of Alumni Hall, C.B. Fisk, Opus 91. Winter and Spring mid-day "Bach at Beck" were performed on the Van Daalen organ of the university's Beck Chapel, and off-campus recitals were performed at First United Church, St. Thomas Lutheran Church, and Trinity Episcopal Church, which

most recently hosted a five and one-half hour "Back-to-Back-Bach Marathon" recital over the Labor Day weekend. Other collaborative aspects included theological and artistic counterpoint provided for the second recital by the Rev. Charles Dupree, and the regular contributions of Bach scholar Daniel R. Melamed, chair of the Jacobs School of Music musicology department, and his students. Janette Fishell is professor of organ and chair of the organ department at the Jacobs School of Music, Indiana University, and is represented by Karen McFarlane Artists.



Benjamin Henderson

Benjamin Henderson, age 15, played for the Tri-M Music Honor Society at Middletown High School in Middletown, Connecticut, in November 2013. The school was the recipient of a two-manual Rodgers C-445 organ, which was given to honor the school's choral director, Michael Gosselin. Ben played César Franck's *Choral No. 3 in A Minor*

from memory. The audience comprised mostly music students from the school.

Benjamin Henderson studies under David Spicer, minister of music and the arts at First Church of Christ in Wethersfield, Connecticut, and co-founder of the Albert Schweitzer Organ Festival. Ben serves as assistant youth organist at First Church of Christ in Wethersfield.



Christophe Mantoux

French organist **Christophe Mantoux**, professor of organ at the Conservatoire Régional de Paris and titular organist at Église St. Séverin in Paris, recently completed his third United States tour under the auspices of Penny Lorenz Artist Management. He performed recitals from coast to coast on significant organs by Fisk and Paul Fritts, including concerts in San Diego, Stanford University, Columbus, Ohio, Macon, Georgia, and Princeton Seminary in New Jersey. Mantoux also gave masterclasses and workshops, some of which were sponsored by chapters of the American Guild of Organists. He was also an adjudicator for the Miami International Organ Competition. Christophe Mantoux's next tour to the United States will take place during autumn 2015 or early spring in 2016. For more information about M. Mantoux and dates for his next tour, visit www.organists.net or call Penny Lorenz at 425/745-1316, e-mail: penny@organists.net.



Franklin D. Ashdown and James Welch

James Welch performed the world premiere of Franklin D. Ashdown's

Steinbeck Suite for Organ on February 16 at the Mission Church on the campus of Santa Clara University in Santa Clara, California, where he is university organist, as part of a program in the university's American Music Festival. The composer was present for the performance.

The suite was commissioned by the former organist of John Steinbeck's childhood parish, St. Paul's Episcopal Church in Salinas, California, to celebrate the 75th anniversary of the publication of *The Grapes of Wrath*. Each movement was inspired by a passage from that novel and *Tortilla Flat*, his first commercially successful work of fiction. Steinbeck studied piano as a boy, sang in the junior church choir, and was a lifelong fan of Gregorian chant, opera, jazz, and the music of Bach, which he listened to while writing *The Grapes of Wrath*.

Cup of Gold, Steinbeck's first novel, ends with the protagonist—Welsh pirate Henry Morgan—hearing the reverberation of a remembered organ chord in his mind as he dies. Steinbeck insisted that his publisher print the words and music of "The Battle Hymn of the Republic" in the endpapers of *The Grapes of Wrath* when the controversial novel appeared in 1939. Since then, numerous American composers, notably Aaron Copland and Richard Rodgers and Oscar Hammerstein, have written orchestral, operatic, and musical theater works inspired by Steinbeck's fiction. Ashdown's piece is the first known organ composition based on Steinbeck's work.

Ashdown, who lives in New Mexico, is a widely published composer of organ and choral music. His works for organ are characterized by dramatic contrasts, colorful tonality, and programmatic references. An avid reader of Steinbeck, in 2013 he accepted the commission to write an organ composition based on the writer's work. The premiere attracted wide attention from Bay Area organists and composers who were present for Welch's performance, including Lothar Bandermann. Also in attendance were the director of the National Steinbeck Center in Salinas and the curator of the Steinbeck Studies Center in San Jose, California.

Welch's program included James Hewitt's *Trip to Nahant* (ca. 1811), Horatio Parker's "Allegretto" from the *Sonata in E-flat Minor*, Dudley Buck's *Concert Variations on "The Star-Spangled Banner,"* works by John Weaver, Richard Purvis, Richard Elliott, Dale Wood, and Rulon Christiansen, plus Clifford Demarest's *Fantasia for Piano and Organ*, with son Nicholas, age 15, at the piano.



Dedication of Dyer organ at Trinity Lutheran, Sanford, North Carolina

Florence Jowers, associate professor of music and university organist at Lenoir-Rhyne University, Hickory, North Carolina, played the dedicatory concert on the new II/8 **Randall Dyer & Associates** organ at Trinity Evangelical Lutheran Church, Sanford, North Carolina, on March 1. Shown here are John Southern, chairman of the church's organ committee; Tamara Lewis, director of music; Florence Jowers; and Randall Dyer and Jane Lowe of Randall Dyer & Associates. More information about the instrument is available at rdyerorgans.com.

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Nunc Dimittis

David Arthur Sansome Gell, 70 years old, died March 2, 2014, in Santa Barbara, California. Born in Alberta, Canada, his musical journey began at age 8 as a boy chorister in an Edmonton, Alberta, church. After immigrating to Alhambra, California, he began organ lessons at age 13.



David Gell

Gell attended California State University at Los Angeles, majoring in history and music; he graduated in 1966 from Azusa Pacific University with a Bachelor of Arts degree in music, studying organ and theory with Gerald Faber. He did graduate study at the New Orleans Baptist Theological Seminary, the University of Hawaii (Manoa), and with Emma Lou Diemer at the University of California at Santa Barbara. During the Viet Nam conflict, he served on board the USS Klondike, and as organist and assistant to the Pacific Fleet Chaplain in Pearl Harbor.

David Gell served as organist and choirmaster at churches in Monrovia, California, New Orleans, Louisiana, and Trinity Evangelical Lutheran Church, First Congregational Church, and Good Shepherd Lutheran Church in Santa Barbara. His greatest distinction was as Minister of Music, Organist and Composer-in-Residence of Trinity Episcopal Church, Santa Barbara. During his 30-year tenure, he helped create several community concert series, including an Advent Series, Old Spanish Days Fiesta with La Música Antigua de España, Young Artists Concerts, and music and organ demonstrations to school children. He served as organist-in-residence at major cathedrals in Britain during five concert tours with the Santa Barbara Boys Choir.

Active in the American Guild of Organists, he had served as dean, sub-dean, and treasurer of chapters in Hawaii and Santa Barbara. He performed in Canada, Louisiana, Hawaii, and California, including at Our Lady of the Angels in Los Angeles and AGO regional conventions. He established the local chapter of the Choral Conductors Guild and served as founder, first conductor, and president of the board of the Santa Barbara Master Chorale.

David Gell composed works for orchestra, vocal solo, choral anthems and cantatas, concertos for instruments, fanfares, an organ sonata, string quartet, chorale preludes, and hymn introductions and intonations for the Episcopal Church's 1982 *Hymnal*. Gell generously shared his scores, interpretation ideas, and ingenious methods of registration and of

managing multiple pages of scores. His memorial service included music by his favorite composers—Buxtehude, Stanley, Handel, and Emma Lou Diemer. Two of his own organ compositions were included: "Meditation on PICARDY" and "Toccata on 'Only begotten, Word of God.'" In honor of his service in the Navy, *Taps* was played.

David Arthur Sansome Gell is survived by his wife of 45 years, Carolyn Gell. Memorial contributions may be made to the Azusa Pacific University School of Music, Organ Scholarship Advancement, P.O. Box 7000, Azusa, CA 91702-7000.

—Charles Talmadge

Perry G. Parrigin

Perry G. Parrigin, 88, passed away December 26, 2013, in Columbia, Missouri. Born in Paintsville, Kentucky, he received his bachelor's degree in music from the University of Kentucky in 1947 and his master's degree in organ from Indiana University in 1949.

Following his military service at Fort Knox, Kentucky, as a chaplain's assistant, he studied under Robert Baker at Union Theological Seminary in New York, and at the University of Colorado. Parrigin moved to Columbia in 1953 to teach music theory and organ at the University of Missouri; he retired from the university in 1989 as Professor Emeritus, and became organist and choirmaster at the Missouri United Methodist Church, serving in that role from 1953–1963 and from 1980–1997 as organist. During his tenure he oversaw the renovation and expansion of the church's Skinner organ. He was named Organist Emeritus in 2000. Parrigin was a longtime member of the Kiwanis Club and the American Guild of Organists. Perry G. Parrigin was preceded in death by his wife of 32 years, Elizabeth, and is survived by several nieces and nephews.



Perry G. Parrigin

Robert L. Town, professor of organ emeritus at Wichita State University, died on December 10, 2013. He was a master teacher, recitalist, and consultant during his long and productive career. (See Lorenz Maycher, "A Conversation with Robert Town," *THE DIAPASON*, May 2008.) Born October 31, 1937, in Waterman, Wisconsin, his interest in the pipe organ began at age three, when he attended church for the first time. At age 12, he headed a successful campaign to purchase a Hammond organ for his

church, and at 15, he was appointed organist at First Baptist Church in Weedsport, New York. Town received his Bachelor of Music degree in 1960 from the Eastman School of Music, studying with Catharine Crozier. He entered Syracuse University as a master's student of Arthur Poister,



Robert L. Town

graduating in 1962 and continuing his studies there while filling a one-year vacancy in the department. Later, he continued his doctoral work with Marilyn Mason at the University of Michigan. At age 25, Town won the Boston Symphony Orchestra's Young Artist Competition, over two finalists ten years his senior; this led to his national debut as a recitalist in a career playing in the United States, Canada, and Europe, including at the Kennedy Center, St. Thomas Church for the New York World's Fair, and Notre Dame Cathedral in Paris.

Town became chairman of the Wichita State University organ department in 1965 and taught until he retired in 2006. His students were successful in prestigious competitions over a 20-year period, including two winners at Fort Wayne in addition to nine finalists at the Ruth and Clarence Mader competition (Pasadena), the Gruenstein competition (Chicago), and the national undergraduate competition in Ottumwa (Iowa). Two students won international competitions and three were selected as Fulbright Scholars. Perhaps his greatest achievement was in securing the four-manual, 63-stop, 85-rank Marcussen tracker pipe organ at Wichita State University in 1987. Marcussen and Son had never produced an instrument in the United States but were persuaded when told that Wiedemann Recital Hall (named for the organ's benefactor, Gladys Wiedemann) would be erected specifically to house the organ. In 1994, the Rie Bloomfield Recital Series was endowed on the campus.

Professor Town's estate provided a bequest to establish the Robert L. Town Distinguished Professorship in organ, a position currently held by Professor Lynne Davis, and provided for the ongoing maintenance of the Marcussen. Ten years before his death, Town made an endowed gift to keep all of the practice organs on the campus well maintained. Memorials may be sent to Harry Hynes Memorial Hospice, 313 S. Market, Wichita, KS 67202 or the Marcussen Organ Maintenance Fund, c/o WSU Foundation, 1845 N. Fairmount, Wichita, KS 67260. ■

Publishers

Bärenreiter announces new publications. The second volume in the series *Enjoy the Organ* includes a selection of easy-to-play pieces: *Prelude and Fugue in C Major* by Johann Georg Albrechtsberger, *Prelude in F Major* by Charles Stanford, *Communion* by Nicolas-Joseph Wackenthaler, *Tambourin* by Françoise Bossec, *Musikstück zum Ausgang* by Théophile Stern, and other works (€13.95). The sixth and final volume of Gerard Bunk's *Complete Organs Works*, edited by Jan Boecker, contains works without opus numbers that are largely for liturgical use (€38.95). For information: www.baerenreiter.com.

Michael's Music Service announces new publications. *Processional Prelude* by George E. Whiting is easy and could be used for a variety of situations, such as weddings or academic ceremonies. Transcriptions include Giuseppe Verdi's *Prelude to 'La Traviata'*, transcribed by Richard Keys Biggs, Theo Wendt's *Cantique D'amour*, transcribed by Herbert Brewer, and Carl Bohm's *Calm As the Night*, arranged by Edwin Arthur Kraft, a favorite of Virgil Fox that includes multiple thumbing-down. For information: michaelsmusicservice.com.

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Fuga announces a new release, *Max Reger Organ Works* (FUGA-9372), played by Henrico Stewen on the organ at the Vasa Church in Gothenburg, Sweden. The CD includes *Introduktion und Passacaglia* op. 63/5–6, *Praeludium* op. 59/1, *Intermezzo* op. 59/3, *Präludium und Fuge* op. 63/1–2, *Melodia* op. 59/11, and *Phantasie und Fuge über B–A–C–H*, op. 46. A limited number of copies of Stewen's Reger CD recorded at the Thomaskirche, can be purchased together with the Fuga disc, for €35 at Stewen's website. For information: www.henricostewen.tk.

Organ Builders



Bedient Opus 89 console

The dedication of **Bedient Pipe Organ Company** Opus 89 occurred Sunday, February 16, at St. Joseph Catholic Church, Lincoln, Nebraska. The organ was completed in August of 2013. The dedicatory recital was played by Christopher Marks of the University of Nebraska—Lincoln, assisted by brass

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Rachel Mahon will take up the position of William and Irene Miller Organ Scholar at St. Paul's Cathedral in London for the 2014–15 academic year; she will become the first woman to hold any organist post at St. Paul's.



Rachel Mahon

A Canadian national, Mahon, age 24, is currently organ scholar at Truro Cathedral. In her native Toronto, she began studying the organ in 2005, was organ scholar St. James' Cathedral from 2007, and in 2011 became principal organist at Timothy Eaton Memorial Church. She graduated from the University of Toronto with a bachelor of music degree.

Mahon won the Royal Canadian College of Organists' Competition for Young Organists in 2012, and in 2013 won the Howard Fairclough Organ Competition, and took second place in the Canadian National Organ Playing Competition. She and fellow organist Sarah Svendsen formed Organized Crime, a duo that plays traditional and non-traditional repertoire (often in stilettoes).

At St. Paul's, Rachel Mahon will join organist Simon Johnson and sub-organist Timothy Wakerell in the music department, which is led by director of music Andrew Carwood. The organ scholar of St. Paul's plays a full role in the musical life of the cathedral, playing for services, recitals, taking choir rehearsals, conducting, and helping with departmental administration, including being the assistant choir librarian.

instrumentalists and the choirs of the church. The firm relocated its Opus 28, built in 1989 for Dahlgren Chapel of Georgetown University, to Mary, Queen of Peace Catholic Church of Cleveland, Ohio. The Catholic parish is a recent merger of Our Lady of Good Counsel and Corpus Christi Parishes, using the Our Lady of Good Counsel campus. Opus 28 replaces a large electronic organ in its new home. For information: www.bedientorgan.com.

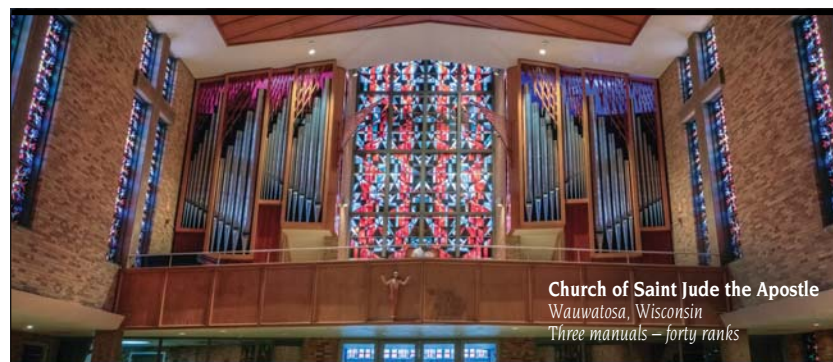
Casavant Frères of St.-Hyacinthe, Québec, Canada, has built a four-manual, 117-rank organ of mechanical action with a second, moveable console for the stage, for the concert hall of Maison symphonique de Montréal. The Grand Orgue Pierre-Béique will be featured in inaugural recitals by Olivier Latry, consultant for the project, on May 28 and 29, with the Orchestre Symphonique de Montréal, conducted by Kent Nagano, music director.

Casavant will also install new organs in the United Methodist Church, Mount Vernon, Iowa (two manuals, 39 ranks) and the Union Church of Dennis, Massachusetts (two manuals, 19 ranks). In addition, a new portable console will be installed on the 2001 Casavant instrument at Elon University, Elon, North Carolina (three manuals, 48 ranks). The console will be linked to the organ through the university's local area network, allowing it to be played from various campus locations, and to be heard in remote locations. For information: www.casavant.ca.

Dobson Pipe Organ Builders Opus 62, built in 1994 for the residence of Dr. Richard Wanner in Berkeley, California, has been sold to St. Patrick's Church in Farmington, Connecticut, as an interim instrument. The organ was modified slightly by the addition of a Swell-to-Swell 16' coupler, and reinstalled in its new home shortly after the new year.

Fratelli Ruffatti of Padua, Italy, has finished a three-manual, 55-rank organ for the chapel of St. Patrick College Seminary, Maynooth, County Kildare, Ireland. The chapel was built between 1875 and 1891 and is undergoing an extensive restoration. The organ has mechanical key action and electric stop and coupler action with recording/playback, MIDI, and other functions. The instrument has been prepared with a second, moveable console, to be located in the nave. The organ was blessed on December 8, 2013. The dedicatory recital series began on April 27 with a concert by Olivier Latry; additional recitals will feature James O'Donnell (May 4), John O'Keeffe (5/11), and Gerard Gillen (5/18).

Also in Ireland, Ruffatti has been commissioned to build a new three-manual organ for St. Mel Cathedral, Longford. The neo-Classical stone structure, built between 1840 and 1856 as the cathedral of the Diocese of Ardagh and Clonmacnois, suffered a catastrophic fire on Christmas morning, December 25, 2009. The interior of the building was a total loss. The rebuilt cathedral is expected to reopen for Christmas of 2014. For information: www.ruffatti.com.



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Were I a nightingale I would sing like a nightingale; were I a swan, like a swan. But as it is, I am a rational being, therefore I must sing hymns of praise to God.

—Epictetus, first century A.D.
The Discourses

Congregation members tend to have favorite hymns. In many cases, these are hymns that have been a part of their lives from childhood, and the melodies often bring warm memories from their past. These melodies are easily remembered and immediately recalled when the first line of the text is read or spoken. For most people, the text and music are usually thought of in the same breath and have been melded together forever.

Although the congregation sings the hymns during the services, it is when they are heard in a more elaborate arrangement and sung by the choir, with or without the congregation, that they seem to possess an additional depth of emotion. Often, when a taciturn congregation sings them, they are more mundane than when heard in a fresh and inspiring arrangement where the text is treated to a new and energetic setting.

These comments are not meant to discourage the singing of hymns. In fact, those arrangements where the congregation joins the singing may be the best of both worlds. Singing a familiar melody while the choir's sopranos are soaring above on a descant will certainly add zest to any service. I suspect that when congregations see a familiar hymn programmed for the weekly special music, there is a slight quiver of excitement for many of them.

For those interested in the history of hymns, a very good source is Erik Routley's *Music of Christian Hymns*. Routley traces hymns from plainsong through modern styles, of course, always with a slant of the author's English background. He began his study while working on the Doctor of Philosophy degree at Oxford University and continued this interest after graduation.

The reviews this month feature some of the standard hymns loved by congregations. Directors might try to do an arrangement of a favorite hymn at least two or three times a year. This may be the time when the congregation is truly listening to the music instead of browsing the bulletin or thinking of things that need to be done before the coming week. A familiar hymn will be a paean of stirring invigoration that will not only be a prologue for the morning message, but may also be a tune that remains in their consciousness long after the service.

Come, Thou Fount of every blessing, arr. Frank Pesci. SATB and organ, ECS Publishing, No. 8006, \$1.95 (M-).

The organ part is on three staves and provides a flowing background for the choir, which sings the popular Asahel Nettleton melody in unison. There are two verses, with the second a development of the tune. Pesci has modified the words from the original Robinson text so that they are more modern. The organ music is not difficult but tasteful in its independent support of the choir.

This Is My Father's World, arr. Steven Strite. SATB, piano, and optional violin, Hope Publishing Co., C 5880, \$2.05 (M-).

This is a bit confusing since the music is all original and except for the brief snippets of the well-known tune by the violin in the introduction and later, this arrangement does not actually use the familiar melody. The words are the same although an Alleluia has been added after the last verse. The basic theme, modified with each verse, still remains constant. This is a comfortable setting, with the violin playing a secondary role; its music is on the back cover.

All Creatures of the Earth and Sky, arr. Nick Page. SATB unaccompanied with solo, Choristers Guild, CGA 1344, \$2.25 (M).

The St. Francis of Assisi text may be better recognized by the subtitle *All Creatures of Our God and King*; both texts are given for performance. Using long, flowing lines, the popular theme unfolds contrapuntally. The solo is used as a descant and performs most of the time with the choir. The music is not difficult, keeping the familiar, majestic tune ever present. This is a beautiful and sensitive setting that will require a solid choir since most of the lines are independent throughout.

Hymn of Assurance, arr. Howard Helvey. SATB, piano, and optional violin or C instrument, Beckenhurst Press, BP 2005, \$2.10 (M).

The Fanny Crosby hymn (*Blessed Assurance*) has three verses, with the first using the familiar melody; the other two move through different, yet related,

themes. The violin plays throughout, usually as a counter-melody. The keyboard plays contrasting styles and has a significant role. After the opening verse, the congregation will not recognize the links to the original, yet there is a fine attractive quality to the music.

Let All Mortal Flesh Keep Silence, arr. Craig Courtney. SSAA and piano with optional string quartet, chimes, cymbals, and timpani, Beckenhurst Press, BP 1993, \$2.10 (M+).

This work is also available for TTBB or SATB. It has a haunting quality, which will be enhanced with the full use of all instruments. The *misterioso* mood of the accompaniment gives a plodding, slow pace for the more lyric lines of the choir. The closing section is a six-part chordal Alleluia that continues to build to the end. This is an ethereal setting that will be inspirational for both choir and congregation.

Fairest Lord Jesus, arr. Jack Schrader. SATB and piano, Hope Publishing Co., C 5645, \$2.05 (M-).

The keyboard part has flowing arpeggios that provide a busy background for the straightforward hymn, which has two verses. The choral music is easy, often with a four-part chordal texture. Schrader has provided an expressive, busy background for the plain choral statements of the melody.

With the congregation joining

I Want Jesus to Walk with Me, arr. David von Kampen. SATB and piano, Concordia Publishing House, 98-4154, \$1.75 (M-).

There is a brief solo, which simply adds emotion as it is sung above choral humming. The melody of this African-American spiritual is always clearly heard. The accompaniment is generally flowing but does not intrude. There are some interesting harmonies, and they always help to maintain that minor mode of sorrow.

O God, Our Help in Ages Past, David Schwoebel. SATB and piano with congregation, handbells, and organ, MorningStar Music Publishers, MSM-50-3460, \$1.85 (M-).

The tune ST. ANNE by William Croft is one of the most inspirational hymns; here five verses are sung by the choir to new music. The familiar melody is not heard until the congregation enters at the end, singing with the altos while the sopranos sing a descant above them. The music moves through several keys and accompaniment styles before arriving at the broad, dramatic final setting. A sure winner!

I Sing the Mighty Power of God, Mark Patterson. SATB or SATB, youth and children's choir, and organ with optional congregation, MorningStar Music Publishers, MSM-50-0550, \$1.85 (M).

This might be entitled "Let ev'ry voice now join as one and let the song be raised" since that is the text that the congregation sings after the extended verses of the title. The tune ELLA-COMBE is the foundation of this hymn setting. This score could be used since all sections are included. A reproducible part for the congregation is on the back cover. There are separate sections for each of the three choirs (adult, youth, children), with everyone joining the congregation in the final section, which has divisi and a soprano descant. Very exciting music!


Book Reviews

The Organ in Recorded Sound: History, Sources, Performance Practice, edited by Kimberly Marshall. Tempe: Arizona State University and Gothenburg, Sweden: Göteborg Organ Art Center (GOArt Publications No. 13), 2012. 144 pp. paperback, plus two CDs. ISBN 978-91-972612-0-3, \$45; www.goart.gu.se.

Every lover of the organ and its music enjoys hearing recordings of fine artists playing the instrument in various situations. It does not take too long to develop a discriminating ear and discover telling differences between, for example, Albert Schweitzer's reverential but excruciatingly slow-paced rendering of Bach's *O Mensch, bewein dein Sünde gross* on a Silbermann in Strasbourg (1936), and Virgil Fox's whirlwind performances at

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RAFTING TIMELESS ELEGANCE, ONE INSTRUMENT AT A TIME.

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breakneck speed of Bach's fugues and toccatas in New York in the 1960s. The time has come to look back at organ recordings of the past century—a period of astonishing progress in technical recording methods, organ design, performance technique, and interpretation, plus changes in musical taste. Accordingly, in 2002 Arizona State University's School of Music hosted a three-day conference entitled "The Organ in Recorded Sound: An Exploration of Timbre and Tempo," which attracted scholars, musicians, and recording experts from both sides of the Atlantic. Participants presented papers concerning the history of organ recordings in an attempt to document this legacy of sound and uncover avenues for further investigation. The availability of an expanding online database of organ recordings, being compiled and maintained at the University of Gothenburg's Göteborg Organ Art Center, was announced; it exists to help locate organ recordings anywhere in the world for the benefit of those researching organ history and performance.

In "Who Needs Old Recordings?" Timothy Day establishes the usefulness of old sound recordings of organ music (they start around 1913) in documenting performance styles. He shows how the influence of contemporary teachers and colleagues can be augmented by recorded performances, as a stimulus to the creative process.

Robert Clark provides a modern recording that documents old traditions, namely the restored Hildebrandt organ at St. Wenzel's Church in Naumburg, completed 1746, described by Jacob Adlung as one of the best organs he had ever heard. The presence of many 8' registers, combinations of registers of similar pitch, and the *gravität* of the plenum constitute a challenge to the prevailing notion that the ideal Bach organ is that of the school of Arp Schnitger in north-west Germany and the Netherlands. The reunification of Germany in 1989 opened up Middle Germany and its historic organs to scholars, and the writings of Adlung and Kauffmann in Bach's own day presume a style of organ building and registration substantially different

from that of the North German school of the 17th century.

Terry Hoyle describes the limitations of early organ recording on old 78-rpm discs: time and sound restrictions. Only extremely short works could be accommodated, necessitating popular and sometimes frivolous selections. Technical limitations on instrumentation affected registration: the organ's lowest and highest notes failed to record, and very soft or very loud sounds created problems. Flue and reed choruses could not be successfully captured. Nor was editing possible. Nevertheless, these 78-rpm records are invaluable sources for research into the performance practices, repertoire, and instruments of yesteryear.

David Knight describes the GOArt Database, its useful purpose, and cites specific examples of recordings of Buxtehude played by such organists as Alf Linder, Finn Viderø, Walter Kraft, and E. Power Biggs, with critical reviews by various contemporary authorities whose contrasting reactions provide humorous comparison—a most revealing chapter. Knight provides websites for other databases, such as that of the British CHARM (Centre for the History and Analysis of Recorded Music,) and available software such as Spotify, the Apple iTunes store, and YouTube, where organ recordings abound.

Kimberly Marshall's chapter reveals cycles of interpretation of the organ music of Bach, comparing Mendelssohn and Franck, Schweitzer and Dupré, and neo-Baroque interpreters such as Walcha, Alain, and Germani. Ton Koopman and Michael Murray represent 1980s mannerism. Marshall sees the 20th century as exhibiting "theatrical extremes" in interpretative cycles of recorded Bach performance: from romantic, to neo-baroque, to mannered baroque, to plain mannerism, noting the current renaissance of the tradition of the theatre organist. But she concludes on a strong note of optimism for future Bach interpretation.

Christopher Anderson questions whether one may rightly speak of a "Karl Straube School" of interpretation, using recordings of Bach and Reger played by both Straube and his pupil Günther Ramin.

The matter of the authority of organ recordings played by the composers themselves is raised by Sverker Jullander. Is the composer the ultimate authority on the performance practice of his own music? Jullander surveys the inherent problems, illustrated by reference to Sigfrid Karg-Elert's disastrous American tour in 1932, where only his own compositions were played—awkwardly. Had those recitals been recorded, would they be considered authoritative interpretations?

The limitations of early acoustic recordings of organ music, discussed by Terry Hoyle above, gave rise to an alternative medium of recording, the mechanical player-roll, made by Welte & Sons of Freiburg, Germany, between 1912 and 1930. David Rumsey describes the great collection of player-rolls based on the Welte-Philharmonie organ at the Museum für Musikautomaten at Seewen in Solothurn, Switzerland. He lists the organists with recordings preserved there and the major composers with their works recorded on paper-rolls, a most useful resource for researchers. These rolls reveal much about who played, what they played, and how, in the early 20th century.

The book concludes with an account of the final session of the conference, a lively panel discussion, "New Directions in Organ Recording." Participants looked to the future, assessing how new technologies might affect changes in organ recording. Roger Sherman sharply defines the problem: Classical music is primarily an acoustic form of communication rather than an electronic one. The success of acoustical music "depends on being able to convince a listener that it is an extraordinary experience to hear the reproduction of it."

For lovers of the organ, this book is a rare treat, full of valuable and interesting information. The two supplementary CDs amply illustrate points made in the individual chapters and are a pleasure to listen to. The study of organ recordings is a pioneering discipline calling upon the expertise of organists, sound engineers, audiophiles, and musicologists. Its relevance is clearly demonstrated in this book.

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

New Recordings

César Franck: l'Œuvre d'orgue. André Marchal aux grandes orgues de Saint-Eustache de Paris. Disques FY et du Solstice, 2-compact disc set, SOCD 265/6, www.solstice-music.com.

Disc 1: *Fantaisie en ut majeur*, op. 16; *Prélude, fugue et variation*, op. 18; *Prière*, op. 20; *Fantaisie en la majeur, Pièce héroïque, Cantabile; Pastorale*, op. 19.

Disc 2: *Choral no. 1 en mi majeur; Choral no. 2 en si mineur; Choral no. 3 en la mineur; Grande pièce symphonique*, op. 17; *Final*, op. 21.

André Marchal (1894–1980), the famous blind organist of the Église de Saint-Eustache in Paris from 1945 to 1963, was a student of Eugène Gigout. Marchal was primarily known in his own day as an improviser of unparalleled ability and as a performer who specialized in the classical rather than the romantic-symphonic repertoire, so it is interesting to come across these recordings, made in 1958 and reissued on the Solstice label,

of him playing the twelve major works of César Franck.

The leaflet accompanying the recording contains an excellent essay on André Marchal's career by his daughter, Jacqueline Englert-Marchal (1922–2012), and some very interesting notes on the music by Norbert Dufourcq. The leaflet gives the specification of the organ as it was in 1958 at the time of the recording, but says nothing of its history, so a little background history of the instrument may be pertinent here. The organ of St. Eustache was a four-manual-and-pedal instrument built by Dublaine & Callinet of Paris in 1844, but the instrument caught fire owing to a tuner's candle on the day of its completion and was completely destroyed. It was replaced by a more or less identical instrument built by Alexandre Ducroquet, successor to Dublaine & Callinet, and opened in 1854. The organ was reconstructed by Joseph Merklin in 1877–78, and again, shortly after André Marchal's appointment as *titulaire* in 1945, by Victor Gonzalez, who made a number of minor changes to produce a large four-manual-and-pedal organ of 123 ranks, and it is this instrument we hear on the recording. The sequel is rather sad. In 1963 the instrument required restoration, and against the wishes of Marchal the direction of this was given to a committee of ten or so organists. When he saw the scheme drawn up for rebuilding the organ, Marchal resigned. His fears about the unsatisfactory nature of the rebuild proved more than justified, as Marchal's successor Jean Guillou, who arrived too late to do anything about it, was to discover the hard way. By the early 1970s the sub-standard wiring of the instrument was in danger of causing fires, and though a local builder made a rather pathetic attempt at rectifying things, the organ had to be shut down altogether in 1974. The church was then left without a Grand Orgue at all until 1989 when the present V/147 mechanical-action organ—currently the largest instrument in France—was constructed by the Dutch firm of J. L. van den Heuvel.

André Marchal's unique style of interpreting Franck becomes immediately apparent in the first piece, the *Fantaisie in C Major* of 1862. He combines a very graceful and dignified performance of the music with a subtle use of rubato, the use of rather greater contrasts between the loud and soft passages—one is even reminded a little of Max Reger—and slightly brighter registrations in the louder passages than is common practice today. This is particularly apparent in the buildup at the beginning of the third (Andante) section of the piece. Following this, Marchal's performance of the *Prelude, Fugue and Variation* has an insistent urgency throughout. The organ had a particularly beautiful 8-ft. Montre and this is used to fine effect at the beginning of the fugue. Subtle changes in tempo contribute to a particularly fine rendition of the variation. In *Prière*, the third of the *Six pièces* of 1868, there is, as might by now be expected, a particular tenderness in Marchal's rubato effects, and the piece also gives us an opportunity to enjoy some of the very beautiful *fonds* of the organ.

Next on the recording we hear the *Trois Pièces* that Franck wrote for the

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inauguration of the Cavaillé-Coll organ at the Palais de Trocadéro in 1879, an instrument that has subsequently been relocated to the Auditorium Maurice Ravel in Lyon. It is clear from his notes that Norbert Dufourcq despises the *Fantaisie* as being pointless and rambling, and it would be interesting to know whether Marchal shared this view. Anyway, he gives us a very fine performance of it that is particularly exciting in its climax. The *Pièce héroïque* comes next, and Marchal performs it in a lively and cheerful manner. The buildup is impressive in its brilliance, and once again rubato is used with telling effect. The more plaintive mood of the *Cantabile* makes an interesting contrast with this, as Franck doubtless intended. The last track on Disc 1 is the *Pastorale*, the fourth of Franck's *Six pièces*. I have always thought of this as Franck's comment on the nineteenth-century industrialization of France—like some idyllic pastoral scene interrupted by the passage of a noisy freight train; calm does nevertheless seem to win through in the end. In this piece André Marchal's subtle changes of tempo are used perhaps more effectively than anywhere else in the recordings.

The second compact disc opens with the *Trois Chorals* of 1890. In the E-major Choral, Marchal's use of the Ducroquet fonds of the Saint-Eustache organ are an effective change to hearing the piece played on a Cavaillé-Coll organ. We hear the fine Montre again at the beginning and there is something slightly reedy, almost clarinet-like about the strings, which helps them to contrast particularly beautifully with the flutes. In the organo pleno passages, however, I have to say I miss the immense effect of a Cavaillé-Coll Pedal Bombarde—the Ducroquet example is, though perhaps a little more refined, somewhat on the anemic side! In the B-minor Choral, Marchal once again uses subtle changes in tempo to reinforce the contrasting moods of the piece. The brilliance of the chorus is also helpful in this performance of this piece. The A-minor Choral is, for me, the high point of this CD set, having about it a lilting, almost numinous quality in the soft passages. This contrasts with the excitement of the climaxes where Marchal again uses changes in tempo with telling effect.

Dufourcq's notes in the leaflet on the *Grande pièce symphonique* are particularly interesting. He notes how the piece marked a major breakthrough in the transition of organ music from the classical to the symphonic style, and speaks admiringly of Franck's use of contrasting themes and of the novel use of a Scherzo as the centerpiece of the Andante. His only disappointments are with the "excessively pianistic writing" and what he euphemistically describes as "certain concessions to contemporary taste." Anyway, Marchal does an excellent job of playing the piece on the recording. The clarity of the choruses is particularly effective in the fugal section. I'm not sure I would have chosen the *Final in B-flat* as the last piece on the compact disc set; in some ways, with the pedal solo at the beginning like a Bach Prelude and its fanfare-like flourishes, it might have gone better at the beginning, and perhaps the *Three Chorales* would have gone better at the end. Nevertheless Marchal gives a masterful performance

and uses very effective registrations to bring out the contrasting themes.

As stated at the beginning of this review, André Marchal's interpretation of Franck is unusual, even unique, and thus perhaps uniquely interesting. This is not only an enjoyable set of Franck recordings, but a "must" for all who are interested in different ways of interpreting the master.

—John L. Speller
St. Louis, Missouri

New Organ Music

L. A. DuMouchel, *Sortie Recessional*, op. 27. Michael's Music Service, \$8.00, michaelsmusicservice.com.

The Walcker organ installed in Boston Music Hall was the first concert pipe organ in the United States and was the largest organ in the U.S. at the time, containing 5,474 pipes. The inaugural concert occurred November 2, 1863, followed by regular recitals until 1884 when the organ was removed. Boston publisher Oliver Ditson issued a series of 15 organ solos called *A Selection of Pieces Performed at the Inauguration of the Great Organ and at the Subsequent Concerts*. Five of the pieces were by Lefébure-Wély, three by Batiste, and others by contemporary organist-composers such as Paine (*Star Spangled Banner*), Thayer (*Sonata*, op. 1), and DuMouchel (*Sortie*).

Michael's Music Service has beautifully restored DuMouchel's *Sortie*, the last in Ditson's series with a copyright of 1881. Of special interest is the large, handsome lithograph of the Walcker organ on the cover.

L. Arthur DuMouchel (1841–1919) was born near Montréal, Québec, Canada, and after studying at the Leipzig Conservatory, spent most of his life in Albany, New York, where he served 43 years as organist at the Cathedral of the Immaculate Conception. The rhythmic, flamboyant, tuneful, and bravura style of this piece qualifies DuMouchel as the Canadian "Lefébure-Wély."

Franz Tunder, *Complete Organ Works*. Breitkopf & Härtel, EB 8825 (2012), €29.00.

Franz Tunder (1614–1667) is often remembered as the incumbent organist

at the Marienkirche in Lübeck whose successor was required to marry his daughter. Indeed, Buxtehude was appointed as his successor and married Tunder's daughter, Anna Margarethe, in 1668. Tunder also initiated the celebrated *Abendmusiken* concert series at the church.

Tunder's works are an important link in the North German organ school between Sweelinck and Buxtehude. Only 13 works survive: four preludia, one canzon, and nine chorale settings, including six "chorale fantasias" employing line-by-line presentation of the cantus firmus on two keyboards with alternating writing and playing techniques.

In 1974 Klaus Beckmann first edited Tunder's complete organ works for Breitkopf. This new 2012 edition by Michael Belotti has been published because "so many new findings concerning sources, stylistic aspects, and performance practice have been made." It features an informative six-page preface (in German and in English), seven interesting facsimiles of tablatures, and a detailed critical report (only in German). Overall this is a clean, 119-page urtext edition with all editorial notes and rests in small print.

—Kenneth Udy
University of Utah, Salt Lake City

New Handbell Music

***Hymns for Handbells—reproducible accompaniments and settings*, by Michael Burkhardt. MorningStar Music Publishers, MSM-30-135, \$25.00, Level 1 and 2+ (E+).**

This collection of hymn settings for handbells and various combinations of voices and instruments is offered as a resource of sequential ringing experiences for beginning to early intermediate ringers and ensembles and as a collection of creative hymn enhancements of all abilities. Each setting is preceded by a helpful brief summary of the arrangement to assist both directors and ringers in learning and preparing the music. Tunes include DIVINUM MYSTERIUM, IN DULCI JUBILO, TALLIS' CANON, SLANE, ODE TO JOY, EST IST EIN ROS, LOBE DEN HERREN, O MEIN JESU ICH MUSS STERBEN, and CRADLE SONG.

***Well-Tempered Handbell Processionals*, for 2 to 5 octaves of handbells, by Charles E. Perry. MorningStar Music Publishers, MSM-30-847, \$22.00, Level 1+ (E+).**

Here are processionalists in twelve different keys. Choose a key that matches or relates to your opening hymn or piece. Twelve keys are represented, but that doesn't prevent ignoring the key signature and assigning bells in a different key; for instance E-flat major could become E major, and A-flat major could become A major. The parts are completely reproducible. This is a very creative use of music for worship.

***Celebrate with Gladness*, arranged for 2–3 octaves of handbells by Susan E. Geschke. Agape (a division of Hope Publishing Company), Code No. 2668, \$4.25, Level 2 (E+).**

The hauntingly beautiful traditional Hungarian folksong, *Járba, Mære, Járba*, permeates this arrangement from beginning to end. Multiple special effects are included: mallets, martellato, martellato lifts, shakes, the echo technique, and even a grace note. Ideal for worship, concert, or festivals.

***Go Down, Moses*, arranged for 3–5 octaves of handbells by Bill Ingram. Agape (a division of Hope Publishing Company), Code No. 2669, \$4.50, Level 2+ (M).**

Full of rhythmic drive, the setting of this beloved traditional spiritual will get your foot tapping. Here is a very effective arrangement, not difficult, and should be very satisfying for both the player and the listener.

***When Morning Gilds the Skies*, arranged for 5, 6, or 7 ringers (2 or 3 octaves of handbells), by Sandra Eithun. Choristers Guild, CGB789, \$4.50, Level 2 (E+).**

There is a page dedicated to sorting out the amount of bells for 5, 6, or 7 ringers, with options that should be very helpful to the director/ringers. The tune, LAUDES DOMINI, is given thoughtful, very musical treatment and should provide a very rewarding addition to worship.

—Leon Nelson
Vernon Hills, Illinois

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A show of hands

It's the middle of March and here in the frigid Northeast we had a little tease last week when the temperature outside went up into the fifties for a day or so. But while this is a beautiful sunny morning, it's around twenty degrees outside, and the wind is blowing hard from the northwest. It's bone-chilling cold and so dry that joints in floor boards are wide open, and my hands feel like baskets full of fall leaves. The almond scent of Jergens™ fills the room to no avail.

In the last few days I've been working with the old-fashioned hot glue that organbuilders favor. I start with crystals of dry glue the consistency of fancy rough-grain raw cane sugar (funny how much extra we're willing to pay for something that isn't highly processed!) and cook them with water in my temperature-controlled glue pot. It's a versatile glue because I can make it as thick or thin as I want. It bonds leather and other materials to wood beautifully, and fifty years later when it's time to replace the leather again, it can be removed from the wood with hot water.

I've been gluing the hinges, belts, and gussets on an Aeolian-Skinner wind regulator (bellows). I spread glue on the wood and the material I'm applying, put it in place, and rub it down with a hot damp rag, squeezing excess glue out of the joint so the chemical bond is between two pieces of material, not a layer of thick glue.

I have a big double-boiler—the kind of thing from which you ladle soup in a cafeteria—to keep that rag nice and hot. It holds two gallons of water (or soup) and keeps it as hot as I can stand. I put my hands in the water, then wring the rag as dry as I can. No wonder my hands are uncomfortably dry. It has led to one of those painful splits at the corner of my right thumbnail.

But wait, there's more. The other day I was installing a new rectifier in that same Aeolian-Skinner organ because the old one was soaked in the flood that wrecked the regulator. The wires that carry the direct current power from the basement to the console and organ chambers three floors up are about the thickness of my little finger. When I was stripping the insulation from the wires, I took a teeny sliver of copper through the skin of that same thumb. Now as I write, every time I touch the spacebar my thumb throbs. I'm a big guy and I think of myself as pretty tough, but those two little injuries are nearly all I can think about just now.

Hanging by a thread

According to *USA Today*, there were five major league pitchers with annual

salaries above \$20,000,000 in 2012. These are the cream of the crop of prime starting pitchers, so they would be starting about every fourth game. Each team plays 162 games each year, so without injury, those pitchers would start about forty games. Let's say for argument that they pitch six innings each time they start a game, face five batters each inning, and throw five pitches to each batter. That's 6,000 pitches in a season or \$3,333.33 per pitch. Do the same math another way and it comes to roughly \$500,000 per game. One of those guys gets a hangnail and each time he throws the ball he's in agony. His accuracy suffers, and the manager puts him on the bench. Okay for him because he's on salary. But his employers lose the benefit of \$500,000 worth of his effort for each day of the hangnail.

Me, I just go back to the glue pot and put my hands in the hot water. Walk it off. You'll be fine.

The panda's thumb

Our hands define us. They define us as a species, they define us as individuals, and they define us as musicians. We join some of the primates including the great apes, a few rodents, and to a lesser extent, the panda, in being blessed with an opposable thumb. While the primates use their thumbs to climb trees, and make primitive tools from sticks, our thumbs have allowed us to achieve extraordinary dexterity. We use that dexterity for practical tasks and for expression.

There are twenty-seven bones in each of our hands and a complex network of muscles and nerves. It was the physical therapy I had following a bout of "Carpenters' Elbow" (I don't play tennis) that taught me how the tendons and muscles in our forearms are related to the bones in our hands like the strings of a marionette. Put your left hand on the beefy part of your right forearm and wiggle your right fingers, and you'll feel those little strings moving around like manual trackers. Come to think of it, they are like manual trackers.

Keyboard musicians are defined and define themselves by their hands. I have to admit I'm amused by publicity headshots of colleagues that include their hands. The photographer has struggled to find natural looking poses to include the hands in a close-up of an organist's face, when most of the reasons we bring our hands to our faces shouldn't be photographed. I chuckle as I remember my grandmother chiding me and my siblings to "get your hands away from your face."

Wave it like it is.

Wendy has been actively involved at her alma mater, Brown University, as long as I've known her. She served on



Sewing hands



Pottery hands

the Board of Fellows (she was a jolly good fellow!) for most of twenty years, as an officer of the Corporation for much of that time, and now serves as co-chair of the committee planning the observation and celebration of the university's semiquincentennial (250th) anniversary. Last weekend we were on campus for the grand kickoff of more than a year of anniversary events including a President's Colloquium on the Virtues of Liberal Education. One of the panel discussions that day brought four sitting state governors together with a professor of political science as moderator for a wide-ranging discussion about modern American politics.

Two of the participants, Governor Maggie Hassan of New Hampshire and Governor Peter Shumlin of Vermont, had hands that were unusually large and expressive. They were seated in plush armchairs (brown, of course) onstage in a large lecture hall, and I was struck as I listened and watched at how much their beautiful hands added to the effectiveness of their delivery. The other two governors had good things to say, but they seemed less eloquent.

In March of 2011, Wendy accompanied her client, former United States Poet Laureate Donald Hall, to the White House as he was awarded the National Medal of Arts. Among the tales with which she came home was the lengthy conversation she had with another honoree, Van Cliburn, the storied pianist who won the Tchaikovsky Piano Competition in Moscow in 1958. Along with comments on his legendary grace and regal carriage, Wendy spoke of his enormous, expressive hands.

I googled Van Cliburn and watched a few performances on YouTube. I saw the obligatory *tours de force* of Rachmaninoff and Tchaikovsky, but was singularly impressed by his presentation of the *National Anthem* at the start of the 1994 opening day game of Major League Baseball's Texas Rangers in the newly completed Rangers Ballpark in Arlington, Texas. We've all seen the worst of so-called musicianship in such venues, not to be confused with soprano Renée Fleming's marvelous offering at this year's Super Bowl, but watching the sixty-year-old Van Cliburn stride on to the playing field dressed in white tie and tails, waving to the crowd, and seating himself at the piano was to witness a classy man bringing his classy act to a venue otherwise not known for my present definition of class.

And those hands. They were big as all outdoors. I marveled as I saw that left hand playing three- and four-part chords at the spread of a tenth in rolling eighth-note passages. It looked as though there was about eighteen inches between the piano's fallboard and Van Cliburn's wrists.

You can read about this performance and see the video at <http://tinyurl.com/p6faslj>. I bet you'll agree, the Fort Worth Symphony didn't add much to the experience, except that it was fun to see Van

Cliburn stand for the second verse, place a huge hand over his huge heart, and sing. Isn't America a great country?

Last night, Wendy and I attended an all-Beethoven concert of the Boston Symphony Orchestra conducted by Christoph von Dohnanyi. They opened with a lackluster performance of *Leonora Overture Number 3*, and then were joined by pianist Yefim Bronfman for the First and Second Piano Concertos. That's pretty good work for a pianist, especially when you consider that he plays the remaining three concertos and the Triple Concerto with the same band in the next two weeks. Wow, what a lot of notes.

Mr. Bronfman does not cut a dashing figure as he crosses the stage toward the piano. But I don't have to risk my relationship with him by describing any further because I can rely on novelist Philip Roth to do it for me. In his novel, *The Human Stain* (Houghton Mifflin, 2000), the narrator observes the main character, the disgraced Coleman Silk, having his somewhat creepy and typically Rothian way with the fragile woman on whom he is preying during a live rehearsal at Tanglewood:

Then Bronfman appears. Bronfman the Brontosaurus! . . . He is conspicuously massive through the upper torso . . . someone who has strolled into the music shed out of a circus where he is the strongman . . . Yefim Bronfman looks less like the person who is going to play the piano than the guy who is going to move it . . . this sturdy little barrel of an unshaven Russian Jew.

Philip Roth can say what he likes, because Mr. Bronfman is more than just a pretty face. He can rely on his hands to speak for him. I often marvel at how a great pianist can project the illusion of fluidity when in fact, the tone of the piano is generated by percussion. The musician's hands allow a control that produces the image of a waterfall rather than a hammer hitting an anvil. And Yefim Bronfman sprinkled that magic all over Symphony Hall. It's impressive that he played two concertos—I wonder how many hundreds of thousands of notes there were, and not one out of place. As I sat listening with my thumb throbbing, I marveled at the understated assurance of his hands—those amazing structures of joints, muscles, and sinews—and how they could project such torrents of expression and emotion.

We've got to hand it to you.

The business of learning to play a keyboard instrument involves training the hands to perform specialized tasks. We develop those muscles in unusual ways, refining the accuracy of aim and attack, and learning to simultaneously apply different amounts of pressure so as to emphasize notes of a melody. The muscles in our hands develop their own memories for the patterns of fingering in scales and passages in the pieces we learn. Our hands grasp the unique patterns of each of the twelve major and minor keys as easily as a doorknob. It is

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Keyboard hands

that tactile memory that allows us to play without looking at our fingers.

As miraculous as the human hand on the keyboard might be, the basic position of our hands on the keys as we play is common to many other activities. Place your hands flat on your desk and you have a pretty good start for the hand position of a keyboard player. Contrast that to the left hand of the violinist or guitarist. I grab a handful of nuts from a bowl by turning my hand over and clasp my fingers in a position similar to what I might clumsily do on the neck of a violin, but if I move my fingers I drop the nuts. The position of the violinist's hand as he selects notes by pressing the strings against the neck is pretty much opposite that of an organist.

Take the violinist's tactile control a step further. It's difficult enough to learn to play the right notes on a piano keyboard. But let's face it, we're given a simple choice and a relatively wide margin. If you manage to play the key that is F-sharp without touching another key, you get whatever F-sharp the instrument has to offer. On the violin, some combination of seeing, hearing, and feeling must be achieved to allow the player to seemingly randomly select an accurate note. Listen for a few seconds to a beginning violinist and you'll know what I mean. The first four measures of *Twinkle, twinkle, little star* is like looking at your reflection in a fun-house mirror.

Even the guitarist has it easy because his luthier has reduced care by adding frets. But as much as the frets ease some of the difficulty of playing the instrument, our guitarist relies on the strength and evenness of the nails on his plucking hand to create his tone. No bundle of horsehair for him. A cousin of mine who lives near Paris was married to a classical guitarist who asked me to help him purchase the 800-grit sandpaper he liked to use to preen his fingernails. Snag a nail pulling open a cardboard box and you're on the bench, sitting next to the pitcher with a hangnail.

Practice and use has another effect on the fingers of a string player. Anyone else's fingers would get pretty sore jumping around on those strings. I think mine would be bleeding in ten minutes. But witness a great violinist playing a complex concerto and you'll know that thousands of hours of practicing is necessary to condition those little pads of flesh to endure that abuse. Adding to the physical punishment of playing the violin is the hickey they get from the neck rest.

§

Modern carpenters are armed with pneumatic nailing machines. Walking past a construction site you hear POW POW POW at march tempo as nails propelled by air pressure slam through wood. But a good carpenter still has the old-time rhythm of placing a nail with one hand and driving it home with three rhythmic strokes of a hammer in the other. Watching a beginner start a nail in a piece of wood is like listening to that infant violinist. Many of us know the

special feeling when hammer strikes and thumbnail goes black.

A potter throws a lump of clay on a wheel, wets his hands, and coaxes it into center. Then with one hand open cupping the lump and the other closed with thumb pointing down, a cup or a bowl emerges by metamorphosis. Practice allows the creation of a set of plates similar enough in size to produce a set.

A surgeon uses forceps to tie complicated knots in monofilament thread to make leak-proof joints that can contain the pressure of blood as driven by the beating heart.

A tailor or seamstress puts the end of a thread through the eye of a needle, then bonds two pieces of fabric with microscopic stitches.

The massive boom of an excavating machine responds to the touch of the operator's fingertips on the controls, combining multiple movements into fluid, nearly human motion.

§

As generations pass, our bodies adapt to our circumstances. We rely on clothing

and central heating systems to keep us warm so we evolve toward hairlessness. The balding man takes comfort in the knowledge that he's more advanced than his hairy friends.

Early humans had to rely on large vestigial molars to reduce plant tissue to digestible forms. Think of a cow chewing her cud. Today the plants we eat grow in convenient forms and we get a lot of our nutrition from meat that is cooked and cut into small pieces, so we have evolved smaller jaws than our ancient predecessors. But we still have those pesky vestigials, ironically called wisdom teeth, and as few of us have space on our jaws for them, out they come.

Like our hair and our teeth, our hands have evolved and adapted to operate the devices we've created. One quick handshake is enough to tell the difference between a carpenter and an office worker. Notice how many tiny motions we combine to button a shirt. And look across the symphony orchestra to see how many ways our hands can be used.

What's next? If our hair is getting thin and our jaws are getting smaller,



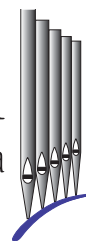
think of our thumbs. Sit on a seat in the subway or a bench at the mall and watch the teenagers texting and playing hand-held games. Our thumbs will keep getting more nimble and I figure we'll always need our fourth and fifth fingers to grasp hand-held devices. But it will take fewer than a hundred generations for our index and third fingers to wither away from disuse. So put down that phone and go practice!

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Organ Method XX

We are now getting close to the end of the practical part of this organ method. We have dealt with pedal playing, manual playing, and putting hands and feet together, along with various related details and some general things about the instrument. This month's column is about manual changes and the use of multiple manuals in general. Although I do not intend for this method to address specifically every detail of organ playing (no method does: that would result in a book of frightening length, and it would also probably constitute micro-managing of a sort that would offer students a discouraging message about their own autonomy and maturity), I feel that manual changes are worth some discussion. This is in part because I have found that a lot of students new to the organ are intimidated by the multiplicity of keyboards, and also because I want to include a particular set of exercises that are intended to help make the physical act of changing manuals as easy and reliable as possible. The discussion begins here and will continue next month.

Most organs have two or more manuals, and organ composers have, for most of the time that organ music has been written, been able to assume that an organ would have at least two manuals, so they have sometimes written music that expressly requires two manuals. There is also music that can only be played appropriately on one manual, that is, with both hands on the same keyboard as each other at any given time. And of course there are pieces or passages that can be distributed over manual keyboards in a number of different possible ways. These can vary with the instrument or with the artistic preferences of the player. How can you, the student, learn how to tell what the best way is to deploy your hands on the various keyboards of the organ that you are playing, and then how can you learn to do so comfortably?

There are two essentially different ways in which an organ piece can utilize two manuals: the two hands can be on separate manuals—each on its own keyboard—at the same time, or both hands can move, more or less together, from one manual to another in the course of a

piece or a passage. (Of course these can be combined or found together in one piece, as, for example, when both hands move from one manual to two different manuals, or the hands start out together and one of them moves to a different keyboard at some point.) Sometimes these arrangements are specified by the composer. Other times they are optional possibilities at the discretion of the performer.

It makes sense for the two hands to be on different keyboards at the same time if:

1) **The notes in the two hands overlap a lot**, so that it is either actually impossible to make all of the notes of all of the voices (or all of the parts of the texture) sound if they are played together on one keyboard or impossible to make different voices clear because they are so jumbled together.

or:

2) **The composer (or player) wants the musical content of the two hands to sound different** for compositional or artistic reasons.

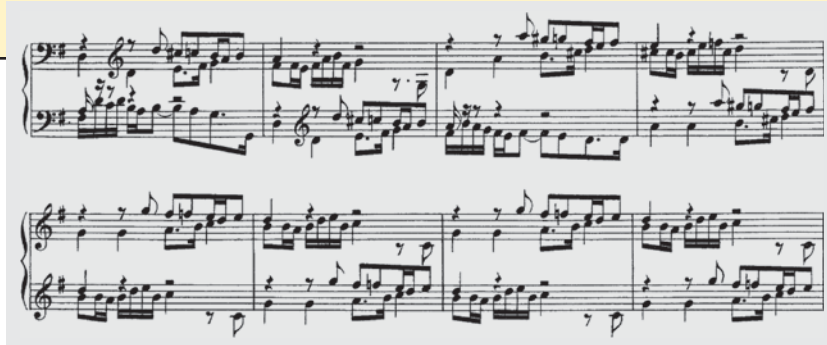
The first of these is the situation in the Bach chorale *Herr Gott, nun schleuss den Himmel auf* (reproduced in the April 2014 installment of this column), and also in much of the writing in the Bach trio sonatas. It occurs throughout the organ repertoire, in music from all eras. Here are a few examples:

Buxtehude, *Nun freut euch, lieben Christen g'mein*, excerpt (Example 1)

Bach, *Trio Sonata No. 1 in E-flat*, first movement, excerpt (Example 2)

Saint-Saëns, *Improvisation*, op. 150, no. 1, excerpt (Example 3)

In these examples, each staff represents one hand and one different manual. In each case, something in the note-picture would be misrepresented if the hands were not placed on different manuals. In the Buxtehude, there are no specific individual notes that would be lost if the player were to try to play the passage on one manual, but throughout these measures the direction of the counterpoint would become unintelligible. In the Bach there are places where the voices actually coincide on notes, and also places where the voices cross in a way that would obscure the counterpoint if the two lines were on



Example 1: Buxtehude, *Nun freut euch, lieben Christen g'mein*



Example 2: Bach, *Trio Sonata No. 1*, first movement



Example 3: Saint-Saëns, *Improvisation*, op. 150, no. 1

the same keyboard. In the Saint-Saëns, the left hand lines largely duplicate the notes of chords that are being held in the right hand. This texture would be literally impossible if the two hands were on one keyboard: either some notes in the left hand line would have to be left out, or the long chords in the right hand would have to be released. (This writing

is probably intended as a re-creation on the organ of something that would be quite natural to the piano, through the use of the damper pedal.)

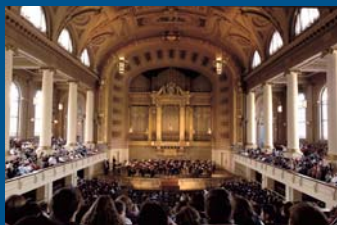
In each of these cases it would be evident from looking at the music that the two hands had to be on different keyboards, whether the composer has said so or not. It should be noted that in many keyboard pieces there is just an occasional note that is shared by two voices or by two elements of the texture or by the two hands. A small amount of this overlapping, crossing, or sharing does not constitute a reason to decide that it is necessary to separate the hands onto two keyboards—though it might or might not be a good idea for other reasons. A large amount of this potential confusion probably does.

The optional or purely interpretive/artistic division of the hands between two manuals is sometimes indicated by the composer, as in, for example, the *Orgelbüchlein* chorales *Der Tag der ist so freudenreich* and *Das alte Jahr vergangen ist*. Here the ornamented chorale melodies in the right hand do not bump into the alto and tenor voices in the left hand except fleetingly. It would not occur to a performer that these pieces had to be divided onto two keyboards. However the composer has expressly labeled them “for two keyboards.” If he had not, a performer might very well have decided to arrange the hands on two keyboards in any case, but not out of necessity. In the *Orgelbüchlein* chorale *Christe du Lamm Gottes* there are four voices in the hands (and one in the pedals). It is entirely possible to play the piece with the hands on one keyboard: nothing of the note picture

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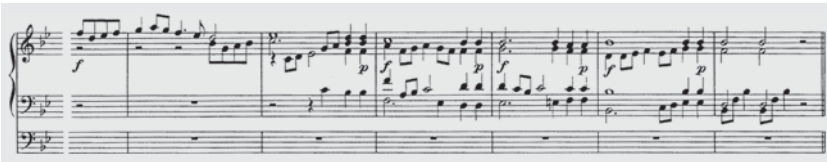
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Example 4: Saint-Saëns, *Improvisation*, op. 150, no. 2Example 5: Bach, *Fugue in C Major*, BWV 545Example 6, Vincent Lübeck, *Nun lasst uns Gott dem Herren*Example 7, Buxtehude, *Nun lob mein Seel' den Herren*Example 8, Franck, *Choral in E Major*

is lost. However again the composer has marked the piece for two manuals and pedal. This is an optional coloristic choice, again one that, in the absence of any instructions from the composer, a player might or might not have made.

In Example 4, an excerpt from Saint-Saëns' *Improvisation*, op. 150, no. 2, the two lines do not bump into one another at all. (This excerpt is the whole of the passage.) The composer has directed that they be played on different manuals only and specifically to create a contrast of sound colors.

So how can you decide, in the absence of any indications from a composer, when to consider dividing your hands between two manuals?

It is usually inappropriate or actually wrong to place the two hands on two separate manuals if the passage that you are playing contains musical lines that migrate from one hand to the other. It is at least potentially all right to do so if each hand plays self-contained musical material. For example, it is quite feasible to play the entire soprano and alto voices of the *Orgelbüchlein* chorale *Wer nur den lieben Gott läßt walten* in the right hand, leaving the left hand free to play just the tenor line. It is then a valid possible choice to play the tenor line on a separate manual (as, of course, an optional choice by the player, since it is not something that the composer has mandated). Likewise it is possible to play both the alto voice and the tenor voice of the chorale *Alle Menschen*

müssen sterben in the left hand. This would enable the right hand to play the soprano voice—the chorale melody—on a different manual.

However, in the chorales *In dich hab'ich gehoffet*, *Herr* and *Erstanden ist der heil'ge Christ*, the alto voice has no choice but to pass back and forth between the two hands. Therefore it would not work to have those hands playing different sounds. That would cause the sound of the alto voice to change at random times. This situation is often found in fugues. For example, in Example 5, from the *Fugue in C Major*, BWV 545 by Bach, the alto voice has to be in the left hand in the first quoted measure, and has to be in the right hand in the following measure and again in the last measure of this line. If the two hands are not playing the same sound on the same manual, then this will create a random and odd-sounding change of tone color.

In general, if you are thinking of dividing the hands between two manuals in a way that has not been expressly indicated by the composer, you should satisfy yourself that it makes musical sense to do so. If you are dividing the hands between two keyboards in a way that has been indicated by the composer, try to be sure that you understand why the composer set the music up that way.

When an organ piece moves from one manual to another in the course of a movement or a passage, it does so in order to bring about a change of sound.

Very broadly speaking these changes of sound are of two sorts: changes that are for the sake of change—variety as such or different sounds to fit the character of different sorts of writing; and sounds that are part of a dynamic scheme—a crescendo or diminuendo, or a dynamic contrast. Of course these two blend into one another. Any change in volume tends also to be a change in character, and any change in character tends to include at least a small change in volume.

Choices about changing manuals during a piece are sometimes specified by a composer and sometimes left to the judgment of the player. In general, earlier composers specified less than later composers. Some of the ways in which a composer might address issues of manual changes are:

1) **Not at all**, that is, no indications about manuals in the music, and no registration indications that might imply anything about manual changes. This is the situation with most, but by no means all, organ music from before about 1700.

2) **With indications of dynamics**. In Example 6, from the chorale *Nun lasst uns Gott dem Herren* by Vincent Lübeck, dynamic markings are used to indicate an echo effect that the composer would have achieved by a manual change.

(Note that dynamic markings can also refer to changes of registration independent of manual changes, and to the use of swell pedal or some form of crescendo pedal.)

3) **With specific indications about keyboards**. See Example 7, from the chorale *Nun lob mein Seel' den Herren* by Buxtehude, in which he specifies Rückpositiv and Oberwerk. (This also creates an echo effect, and it is kept up throughout this work.)



Mendelssohn and Reger, among many others, tend to use roman numerals to specify a difference in manuals.

In Example 8, the opening of the *Choral in E Major* by César Franck, the composer indicates manual changes by names of specific keyboards.

This is found throughout organ repertoire from the mid-nineteenth century on. Often indications for manual changes are accompanied by specific registrations—initial registrations for each keyboard and perhaps changes along the way.

Next month's column will continue exactly from here, addressing the question of how to think about manual changes in the absence of any instructions from a composer, and then moving on to techniques and specific exercises for making the physical act of changing manuals comfortable and reliable.

Gavin Black is Director of the Princeton Early Keyboard Center in Princeton, New Jersey. He can be reached by e-mail at gavinblack@mail.com and his website is www.gavinblack-baroque.com.

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Conference of Roman Catholic Cathedral Musicians XXXI

Washington, D.C., January 6–9, 2014

By Brian F. Gurley

The Conference of Roman Catholic Cathedral Musicians (CRCCM) met in Washington, D.C., January 6–9 at the Basilica of the National Shrine of the Immaculate Conception (National Shrine) for its 31st annual gathering. Members of the National Shrine's music staff—Peter Latona, director of music; Richard Fitzgerald, associate director of music; and Benjamin LaPrairie, assistant director of music—designed and directed the conference gathering with help from the National Shrine's support staff. Assistance was also provided by the CRCCM steering committee: Michael Batcho, director of music at the Cathedral of St. John the Evangelist, Milwaukee; Marie Rubis Bauer, director of music for the Archdiocese of Omaha and at St. Cecilia Cathedral, Omaha; Anthony DiCello, director of music at the Cathedral of St. Peter in Chains, Cincinnati; Donald Fellows, director of music at St. Paul Cathedral, Pittsburgh; Ezequiel Menéndez, director of music at the Cathedral of St. Joseph, Hartford; Christoph Tietze, director of music and organist at the Cathedral of St. Mary of the Assumption, San Francisco; Leo Nestor and Gerald Muller, advising.

Monday, January 6

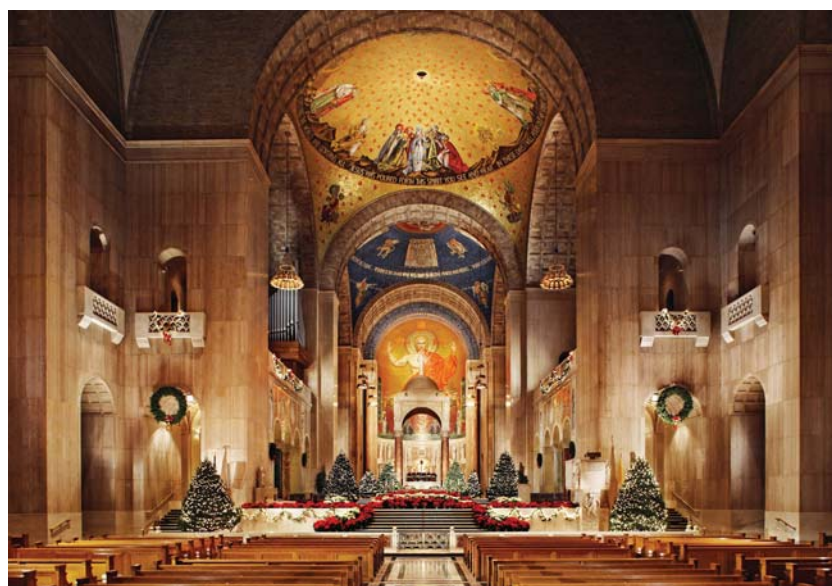
Conference participants arrived in Washington and were welcomed to the National Shrine. They enjoyed open bench access to the gallery organs of the Upper Church, attended daily Mass in the Crypt Church, and toured the basilica before the meeting officially opened with evening prayer in the Crypt Church, with

Monsignor Walter Rossi, rector of the National Shrine, presiding; Monsignor Charles Antonicelli, vicar for canonical services of the Archdiocese of Washington, delivered the homily; and Peter Latona, Richard Fitzgerald, Benjamin LaPrairie, and the Choir of the National Shrine provided the liturgical music. Following evening prayer, participants enjoyed refreshments and fellowship at Monsignor Rossi's welcome reception; the CRCCM Statement of Purpose was read aloud, after which the participants introduced themselves and described their work in their cathedral churches.

The CRCCM welcomed new members and first-time conference participants for 2014: Joseph Balistreri, director of the office of worship for the Archdiocese of Detroit and co-director of music at the Cathedral of the Most Blessed Sacrament, Detroit; Robert Carr, director of music at the Cathedral of Our Lady of Lourdes, Spokane; Richard Fitzgerald, associate director of music at the National Shrine; McDowell Fogle, director of music and principal organist at the Cathedral of St. John the Baptist, Savannah; Brian Gurley, director of music and organist at the Cathedral of the Immaculate Conception, Albany, New York; Stephen Handrigan, director of the Choir School of St. Michael Cathedral, Toronto, Canada; and Mary Rooney of the Cathedral of St. John the Baptist, Savannah.

Tuesday, January 7

The day began with the Reverend Robert A. Skeris presenting a lecture, "Laus Vocalis Necessaria: The Music



The Upper Church of the National Shrine (photo credit: Basilica of the National Shrine of the Immaculate Conception)

Must Pray, the Prayer Must Sing." Father Skeris shared reflections on the necessary integration of *musica sacra* with the *Logos* in the liturgy: "Chant and liturgy have one nature; they belong together like belief and prayer." Father Skeris currently serves as director of the Center of Ward Method Studies at the Benjamin T. Rome School of Music at the Catholic University of America (CUA). From 1986 to 1989, he served as professor and *prefetto della casa* at the Pontifical Institute of Sacred Music in Rome, Italy.

After the lecture, the day continued with a tour of the Blessed John Paul II

Institute. A gift of the Archdiocese of Detroit, the institute is owned and operated by the Knights of Columbus and is currently under renovation. Jem Sullivan, director of research at the institute, led conference participants through several exhibits, including a biographical exhibit of the life of Blessed John Paul II, and an exhibit depicting the election of Pope Francis and the process of the conclave.

The conference participants met at 12:15 p.m. for midday prayer with the Dominican Friars at the Dominican House of Studies. Father James Junipero Moore, O.P., welcomed everyone in the chapel and explained some of the Dominican traditions that were manifest in the liturgy. One example was that the *alternatim* practice of praying the psalms includes alternate standing and sitting. Standing represents preaching, while sitting represents the reception of preaching.

Following midday prayer, Father Moore conducted a brief concert sung by the Schola Cantorum of the Dominican Friars. Repertoire included the Dominican hymn *O spem miram* (plainsong), *Sancta et immaculata* by Francisco Guerrero, and *Salvation Is Created* by Pavel Tchesnokov. One of the singers in the schola is an expert in Church Slavonic, so the friars learned the text and sang it in the original language. Father Moore indicated that only two or three of the friars were music majors, and that they only rehearse for one hour per week. Lunch followed at the National Shrine.

At 2 p.m., Father Moore gave a talk entitled "The Spiritual Life of the Musician" in the Dominican Rosary Chapel of the National Shrine. Among the many exhortations he made to the conference participants, Father Moore encouraged everyone to maintain an active prayer life and to avoid the sins of pride and being underprepared.

The afternoon continued with the first of two business meetings, during which Anthony DiCello presented the

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Dominican Chant Schola — Fr. James Moore conducting (photo credit: Anthony J. DiCello)

proposed schedules and locations of upcoming CRCCM gatherings. He also described the duties and the rotation process of the steering committee. Marc Cerisier, organist of the Cathedral of the Immaculate Conception, Memphis, Tennessee, demonstrated updates to the CRCCM website and reminded everyone that service leaflets, compositions, and other resources may be uploaded for sharing among CRCCM members. DiCello presented his project of setting the collects of the Roman Missal (3rd edition) to modern notation. These documents are available for PDF download on the website of the Athenaeum of Ohio (www.athenaeum.edu/liturgical-resources.aspx).

Following the business meeting, Richard Fitzgerald led a session on improvisation techniques on the South Gallery Organ of the National Shrine. Fitzgerald's doctoral dissertation at the Peabody Institute focused on improvisation techniques; he shared original musical examples as well as templates from organ literature, which can provide the basis for improvisation in liturgy. Workshop participants included Ricardo Ramirez, director of music and organist at Holy Name Cathedral, Chicago, Illinois, Joseph Balistreri, and Brian Gurley.

Conference participants enjoyed fellowship at the Washington Court Hotel lobby and bar and found dinner on their own.

Wednesday, January 8

The first event of the morning was a lecture-presentation by Bertrand Cattiaux, organ builder and Curator of Organs at the Cathedral of Notre Dame in Paris, France. Cattiaux surveyed six centuries of French organ building, incorporating audio and visual examples in his thorough presentation.

The morning continued with a lecture given by the Reverend Monsignor Kevin Irwin, entitled "What We Have Done and What We Have Failed To Do," focusing on state of liturgical and musical reforms since the Second Vatican Council. Monsignor Irwin invited his audience to consider whether or not the liturgical music prepared in their cathedrals fits the liturgy of the Roman Rite. He proposed a reexamination of repertoires consisting primarily of Protestant hymnody—which tend to be didactic in nature—at the expense of the proper antiphons of the Gradual. Monsignor Irwin is a priest of the Archdiocese of New York and served as dean of the School of Theology and Religious Studies at the Catholic University of America from 2005–2011. He currently holds the Walter J. Schmitz Chair of Liturgical Studies. His latest book, *What We Have Done and What We Have Failed To Do* (2014), assesses the liturgical reforms of Vatican II and is available through Paulist Press.

At 12:15 p.m., Richard Fitzgerald presented a lunchtime organ recital at St. John's Church, Lafayette Square. Fitzgerald's program consisted of varied

improvisations inspired by the stained glass windows of St. John's Church. Following the recital, Benjamin Hutto, organist and director of music ministry at St. John's Church, welcomed CRCCM conference participants and gave a brief tour of the 2009 Lively-Fulcher organ.

At 3 p.m., the conference participants visited Washington National Cathedral (WNC). Director of music, Canon Michael McCarthy, led a workshop, "Techniques for the Choral Conductor," in the lower chapel of WNC. McCarthy encouraged participants to maintain vocal health and to seek periodic vocal instruction and coaching, which would strengthen their work with their own choirs.

At 5:15 p.m., Monsignor Rossi celebrated Mass and preached in the Crypt Church of the National Shrine, during which prayers were offered for deceased members of the CRCCM. As is custom, the CRCCM necrology was read during the Universal Prayer. Liturgical music (Lassus, *Kyrie* from *Missa Quinti toni*; Clemens non Papa, *Magi viderunt stellam*; Friedell, *Song of Mary*) was provided by Peter Latona, Richard Fitzgerald, Benjamin LaPrairie, and the Choir of the National Shrine.

Following Mass, the Choir of the National Shrine presented a concert entitled "Moveable Feasts: Sacred Music for the Church Year." The program included the Epiphany Proclamation for 2014, with repertoire selected for each feast. Repertoire included works by Whitacre, Dove, Palestrina, Lukaszewski, L'héritier, Allegri, Stanford, Mendelssohn, Harris,

Byrd, and Vierne (organ). Peter Latona conducted the choir, and Benjamin LaPrairie accompanied from the Crypt Church's 1987 Schudi organ.

Thursday, January 9

Thursday morning began with the second of two business meetings, held in the chapel of the Theological College of CUA. Gerald Muller, director of music at the Theological College (TC), described the musical and liturgical formation of the seminary students. During the meeting, participants suggested possible programs or scholarships that CRCCM could fund and oversee. These would be especially focused on the formation of future church musicians. Additional agenda items included the nomination of CRCCM members to the steering committee, as well as further discussion of possible locations for future conference meetings.

The business meeting was followed by the composers' reading session, also held in the TC Chapel. Participants were joined by members of the Choir of the National Shrine to read through new compositions.

Later Thursday morning, Grayson Wagstaff, professor of music, director of the Latin American Music Center, and dean of the Benjamin T. Rome School of Music at CUA, gave a lecture-presentation on the influence of the Spanish Renaissance on the sacred music of the New World. Wagstaff surveyed the latest scholarship on the topic, which has attracted the attention of many musicologists in recent years. He discussed

evidence of Spanish *Salve* services, which were devoted to the Blessed Virgin Mary and resulted in a great number of settings of the Marian votive antiphon *Salve Regina*. Wagstaff encouraged the continued pursuit of this scholarship, since it presents an opportunity to help people appreciate historically important music that is intimately tied to Hispanic liturgical, musical, and cultural heritage.

Johann Vexo, choir organist at the Cathedral of Notre Dame, Paris, presented a survey of sacred liturgical music at Notre Dame. He described the responsibilities of the organists, the singing practices at cathedral liturgies, and the Choir School. Later that evening, Vexo played a brilliant program of French masterworks on the organs of the Upper Church at the National Shrine; repertoire included music of Vierne, Franck, Dupré, and Duruflé. Prior to the concert, Robert Grogan, carillonneur and organist emeritus of the National Shrine, gave a prelude concert on the carillon of the Knights of Columbus bell tower. Repertoire included carillon literature and works arranged for carillon.

Conference participants enjoyed an elegant closing banquet at Johnny's Half-Shell, located on North Capitol Street NW. Sincere gratitude and appreciation were extended to Peter Latona, Richard Fitzgerald, and Benjamin LaPrairie for hosting a very successful week.

The 2015 meeting of the CRCCM will take place in the Twin Cities of Minneapolis-St. Paul, Minnesota. It will be hosted by the Basilica of St. Mary (Minneapolis) and the Cathedral of St. Paul (St. Paul) in conjunction with the Cathedral Ministries Convention.

Brian F. Gurley, a native of Pittsburgh, Pennsylvania, is director of music and organist at the Cathedral of the Immaculate Conception in Albany, New York. He holds degrees in organ, sacred music, and choral conducting from Grove City College (Pennsylvania), the University of Notre Dame, and the University of Wisconsin-Madison, and is currently a candidate for the degree Doctor of Musical Arts in choral conducting (minor in organ performance) at the University of Wisconsin-Madison.



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Two Casavant Organs, Seventy-Five Years

The Basilica of Saints Peter and Paul, Lewiston, Maine

By Stephen Schnurr

Situated on a hill overlooking the city of Lewiston, Maine, the Gothic Basilica of Saints Peter and Paul is visible from a great distance in any direction. Its grand architecture beckons visitors from all over. The interior of the

basilica is as sumptuous as its exterior. And among the many treasures of the edifice are the organs. Lewiston was founded in 1795 along the Androscoggin River. Its industry was supported by cotton mills for many

years. By the 1850s the Bates Mill, named for Benjamin E. Bates, for whom Bates College is also named, became the largest employer in Lewiston, remaining so for a century. In the late 1850s, French Canadians began to migrate to

Lewiston for job opportunities. A section of Lewiston became known as “Little Canada,” and the city has celebrated its French Canadian character to this day. Various Protestant congregations were formed, but it would be 1857 before the first Catholic parish, Saint Joseph, was founded. The parish, which was English speaking and serving primarily Irish immigrants, laid the cornerstone for a church along Main Street on June 13, 1864, and finished construction in 1867. The architect was Patrick C. Keely.

The Catholic Bishop of Portland assigned the Reverend Louis Mutsaers to minister to the French-speaking Catholics of Saint Joseph Church. With more than 1,000 souls in the French-speaking Catholic community, Saint Peter Church was founded in 1870, the first French ethnic parish in the diocese. Father Edouard Létourneau of Saint-Hyacinthe, Québec, was named first pastor. The fledgling congregation moved to Saint John Chapel, the second floor of a house on Lincoln Street, coincidentally the first home of Saint Joseph Church. The first Mass, a wedding, was said on July 2, 1870. The Reverend Pierre Hévey became pastor the following year.

The first church constructed a Gothic church building on Ayers Hill, on Bartlett Street between Ash and College Streets. The cornerstone was laid July 7, 1872, and the edifice was dedicated on May 4, 1873. The substantial building was 116 feet long, 32 feet wide, and crowned by a 160-foot bell tower. The total cost of the building, including land and furnishings, was approximately \$100,000. The dedication Mass, attended by 2,000 and presided over by the Bishop of Portland, also witnessed the confirmation of 215 children. The parish school was opened in 1878, and a cemetery was developed. The Sisters of Charity of Saint-Hyacinthe would also establish a hospital, an orphan asylum, and a home for the aged, in addition to teaching in the school. A five-story brick school building accommodating 700 students was opened in 1883 at Lincoln and Chestnut Streets. A second school, for boys, was opened on Bates Street in 1887. By the close of the century, there were 1,721 students in the parish schools.

When Father Hévey left the parish in 1881, administration was turned over to the Dominican Fathers of Lille, France. About this time, Saint Peter became known as Saints Peter and Paul Church. By the late 1890s, church membership neared 10,000 persons, and galleries were added to the church nave, and the building’s basement was enlarged.



Basilica of Saints Peter and Paul, Casavant Opus 1588 (photo courtesy of the Basilica of Saints Peter and Paul)



Console of Opus 1588 (photo courtesy of Casavant Frères)



Opus 1587 console (courtesy of Casavant)

1916 Casavant Frères, Opus 665

Basilica of Saints Peter and Paul, Lewiston, Maine

GRAND ORGUE			PÉDALE		
16'	Montre (12 basses from Pédale, 16' Bourdon)	53 pipes	16'	Flûte ouverte (old Hook, rescaled two larger)	42 pipes
8'	1ère Montre	65 pipes°	16'	Bourdon (old Hook, rescaled two larger)	42 pipes
8'	Principal étroit	65 pipes	8'	Flûte (extension, 16' Flûte ouverte)	
8'	Flûte double	65 pipes	8'	Bourdon (extension, 16' Bourdon)	
8'	Salicional	65 pipes	16'	Bombarde	30 pipes°
4'	Octave (old GT 4' Principal)	65 pipes			
4'	Flûte harmonique (old SW)	65 pipes°			
2'	Doublette (old GT 2' Fifteenth)	61 pipes			
III	Mixture (old GT Mixture)	195 pipes [sic]			
8'	Trompette (old GT 8' Trumpet)	65 pipes°			
	Aiguë				
POSITIF (enclosed)			Inter-divisional Couplers		
8'	Principal (old SW, 12 new pipes)	65 pipes	Grand Orgue à la Pédale		
8'	Melodie (old GT 8' Melodia)	65 pipes	Récit à la Pédale		
8'	Dulciane (old GT 8' Dulciana)	65 pipes	Positif à la Pédale		
8'	Viole d'Orchestre	65 pipes	Récit au Grand Orgue		
4'	Flûte douce	65 pipes	Octave Grave Récit au Grand Orgue		
2'	Flageolet (old SW 2' Flageolet)	61 pipes	Octave Aiguë Récit au Grand Orgue		
8'	Clarinette	65 pipes	Récit au Positif		
	Trémolo		Octave Grave Récit au Positif		
	Grave		Octave Aiguë Récit au Positif		
	Aiguë		Positif au Grand Orgue		
			Octave Grave Positif au Grand Orgue		
			Octave Aiguë Positif au Grand Orgue		
RÉCIT (enclosed)			Accessories		
16'	Bourdon (old GT 16' Bourdon)	65 pipes	3 Généraux pistons (toe)		
8'	Principal (old GT 8' Open Diapason)	65 pipes°	4 Grand Orgue and Pédale pistons (thumb)		
8'	Bourdon	65 pipes	5 Récit pistons (thumb)		
8'	Viole de gambe	65 pipes	3 Positif pistons (thumb)		
8'	Voix celeste (old 8' Viola, from tenor C)	53 pipes	Grand Orgue à la Pédale réversible		
4'	Principal (old SW 4' Violina, rescaled larger)	65 pipes°	Récit à la Pédale réversible		
2'	Octavin	61 pipes	Positif à la Pédale réversible		
III	Cornet	195 pipes [sic]	Balanced Récit expression shoe		
8'	Cor	65 pipes°	Balanced Positif expression shoe		
8'	Hautbois (old SW 8' Oboe)	65 pipes	Balanced Crescendo shoe (with indicator)		
	Voix humaine	65 pipes	Forte Général réversible (Sforzando, with indicator)		
	Trémolo		Wind indicator		
	Grave				
	Aiguë				

A brick monastery was built for the Dominicans on Bartlett Street, a building that still stands behind the basilica today. The Dominicans would live here until they returned the parish to the diocese in 1987.

In 1902, Saint Louis Church was founded in Auburn, across the river, but this did little to lessen overcrowding at Saints Peter and Paul Church. In 1904, Father Alexandre Louis Mothon, OP, then pastor of the parish, retained Belgian-native Noël Coumont of Lewiston to design a neo-Gothic edifice to be built of Maine granite at an estimated cost of \$250,000. Portland diocesan authorities were duly impressed with Coumont's work and named him diocesan architect.

Building the present church

The final Mass in the old church was celebrated on February 5, 1905, after which the building was dismantled and demolished. A temporary wooden structure seating 1,200 persons was erected. Adjacent property was acquired, and construction of the lower church was commenced on February 22, 1906. Despite the collapse of a wall on November 9, the lower church was in use for Midnight Mass at Christmas, December 25, 1906. Father Mouthon had resigned and was replaced by the Reverend Antonin Dellaire, OP.

The parish would not complete the upper church for another three decades. In the interim, the diocese created three other parishes in Lewiston: Saint Mary, founded in 1907 in "Little Canada" with 820 families; Holy Family, founded in 1923; and Holy Cross, founded that same year with 575 families.

The diocese granted the Reverend Mannès Marchand, OP, pastor, permission to complete the upper church in 1933. A bid of \$361,510 was accepted in April of the following year. Timothy G.

O'Connell of Boston had become architect. Construction began in May, and the project would require some 516 boxcars of granite. Slate, copper, and limestone support the roofs.

The exterior was completed in 1935, crowned by twin steeples rising 168 feet with eight spires of granite and concrete. Two fairs would be held in the unfinished interior to raise funds for its completion. The interior was finished on July 18, 1936. The Most Reverend Joseph E. McCarthy, DD, dedicated Saints Peter and Paul Church on October 23, 1938. An all-male choir, recently formed, provided music for the occasion. The total construction price was estimated at \$625,000. Five bells, cast for the previous church in 1884 by the McShane foundry of Baltimore, Maryland, were retained for the new towers. In 1948, the magnificent stained glass windows of the nave were installed to the designs of Boston's Terence O'Duggan, at a cost of \$40,000. The building measures 330 feet long, 135 feet wide, and the ceiling rises 64 feet. The pews seat 1,800 persons.

There was considerable posturing to making Saints Peter and Paul the cathedral of the diocese, supplanting Portland's Cathedral of the Immaculate Conception, founded in 1856 with its church built between 1866 and 1869 to the designs of Patrick C. Keely. Postcards of the Lewiston church were printed and sold, designating it a "cathedral." However, the move of the seat of the bishop from Portland to Lewiston never occurred.

The building was listed on the National Register of Historic Places on July 14 (Bastille Day), 1983. The second-largest Catholic church in New England, Saints Peter and Paul is exceeded only by Saint Joseph Cathedral of Hartford, Connecticut. In the past two decades, the building has been



Basilica of Saints Peter and Paul, Casavant Opus 1587 (photo courtesy of the basilica)

Original specification of 1938 Casavant Frères Opus 1587 (sanctuary)

GRAND ORGUE (Manual II)		Octave grave Solo au Grand Orgue
8' Montre	73 pipes	Octave aiguë Solo au Grand Orgue
8' Melodie	85 pipes	Octave grave Positif
8' Dulciane	80 pipes	Octave aiguë Positif
4' Prestant (ext 8' Montre)		Récit au Positif
4' Flûte (ext 8' Melodie)		Octave grave Récit au Positif
2½' Quinte (ext 8' Melodie)		Octave aiguë Récit au Positif
2' Flautino (ext 8' Melodie)		Solo au Positif
1½' Tierce (ext 8' Dulciane)		Octave grave Solo au Positif
8' Trompette	85 pipes	Octave aiguë Solo au Positif
4' Clairon (ext 8' Trompette)		Récit Unison Muet
		Octave grave Récit
		Octave aiguë Récit
		Solo au Récit
		Octave grave Solo
		Octave aiguë Solo
		Grand Orgue au Solo
		Récit au Solo
		Union des Expressions (All Swells to Swell)
		<i>Sanctuary Organ couplers:</i>
		Grand Orgue à la Pédale
		Récit à la Pédale
		Récit au Grand Orgue
		Appel Sanctuaire
		Alternateur
		Accessories (gallery console)
		5 Generaux pistons (toe)
		5 Grand Orgue pistons (thumb)
		5 Récit pistons (thumb)
		5 Positif pistons (thumb)
		5 Solo pistons (thumb)
		5 Pédale pistons (thumb)
		2 Generaux Sanctuaire pistons (thumb)
		4 Grand Orgue Sanctuaire pistons (thumb)
		4 Récit Sanctuaire pistons (thumb)
		3 Pédale Sanctuaire pistons (thumb)
		Grand Orgue à la Pédale reversible (thumb and toe)
		Récit à la Pédale reversible (thumb)
		Positif à la Pédale reversible (thumb)
		Solo à la Pédale reversible (thumb)
		Récit au Grand Orgue reversible (thumb)
		Positif au Grand Orgue reversible (thumb)
		Solo au Grand Orgue reversible (thumb)
		Récit au Positif reversible (thumb)
		Balanced Récit expression shoe
		Balanced Positif expression shoe
		Balanced Solo expression shoe
		Balanced Crescendo shoe (with indicator dial)
		Grand Jeu (Sforzando) reversible (toe, with indicator)
		Voix humaine expression box (closed and three open settings)
		Rappel
		Wind indicator
		Voltmeter
		Couplers (gallery console)
		<i>Gallery Organ couplers:</i>
		Grand Orgue à la Pédale
		Grand Orgue aigu à la Pédale
		Récit à la Pédale
		Récit aigu à la Pédale
		Positif à la Pédale
		Positif aigu à la Pédale
		Solo à la Pédale
		Solo aigu à la Pédale
		Pédale Muette
		Grand Orgue Unison Muet
		Octave aiguë Grand Orgue
		Récit au Grand Orgue
		Octave grave Récit au Grand Orgue
		Octave aiguë Récit au Grand Orgue
		Positif au Grand Orgue
		Octave grave Positif au Grand Orgue
		Octave aiguë Positif au Grand Orgue
		Solo au Grand Orgue

Original specification of 1938 Casavant Frères Opus 1588 (rear gallery)

GRAND ORGUE (Manual II)		8' Trompette	73 pipes
16' Montre	73 pipes	8' Clarinette	73 pipes
8' Montre	73 pipes	Tremolo	
8' Principal	73 pipes	Cloches (Class A, from tenor G)	
8' Flûte ouverte	73 pipes		25 tubes
8' Gemshorn	73 pipes	SOLO (Manual IV, enclosed)	
4' Prestant	73 pipes	8' Stentorphone	73 pipes
4' Flûte harmonique	73 pipes	8' Grosse Flûte	73 pipes
2' Doublette	61 pipes	8' Viole d'Orchestre	73 pipes
IV Mixture (12-15-19-22)	292 pipes [sic]	8' Viole Céleste	73 pipes
16' Bombarde	73 pipes°	4' Fugara	73 pipes
8' Trompette	73 pipes°	VII Grand Cornet	
4' Clairon	73 pipes°	(8-12-15-17-19-flat 21-22)	
Cloches (from Positif, Cloches)			511 pipes [sic]
RÉCIT (Manual III, enclosed)		16' Tuba Magna	73 pipes°
16' Contre Gambe	73 pipes	8' Tuba Mirabilis	73 pipes°
8' Principal (narrow)	73 pipes	8' Trompette Cuivre (copper)	73 pipes°
8' Bourdon	73 pipes	8' Cor	73 pipes°
8' Viole de Gambe	73 pipes	4' Tuba Clairon	73 pipes°
8' Voix Céleste (from low G)	66 pipes	Cloches (from Positif, Cloches)	
4' Violon	73 pipes	PÉDALE	
4' Flûte octavante	73 pipes	32' Flûte (12 bass pipes at 10-2/3' pitch, remainder from 16' Flûte ouverte)	
2' Octavin	61 pipes	16' Flûte ouverte	56 pipes
V Cornet (12-15-17-19-22)		16' Violon	44 pipes
	365 pipes [sic]	16' Bourdon	44 pipes
16' Trompette	73 pipes°	16' Bourdon doux (from Pos, 16' Bdn)	
8' Trompette	73 pipes°	8' Flûte (ext 16' Flûte ouverte)	
8' Hautbois	73 pipes	8' Bourdon (ext 16' Bourdon)	
8' Voix Humaine	73 pipes	8' Violoncelle (ext 16' Violon)	
4' Clairon	73 pipes°	4' Flûte (ext 16' Flûte ouverte)	
Tremolo		32' Contra Bombarde	68 pipes°
Cloches (from Positif, Cloches)		16' Bombarde (ext 32' Contra Bombarde)°	
POSITIF (Manual I, enclosed)		8' Trompette (ext 32' Contra Bombarde)°	
16' Bourdon	73 pipes	4' Clairon (ext 32' Contra Bombarde)°	
8' Principal-Violon	73 pipes	Cloches (from Positif, Cloches)°	
8' Melodie	73 pipes		
8' Dulciane	73 pipes		
8' Unda Maris	73 pipes		
4' Violina	73 pipes		
4' Flûte à Cheminée	73 pipes		
2½' Nazard (stopped)	73 pipes [sic]		
2' Flageolet	61 pipes		
1½' Tierce	61 pipes		

Organ history

restored, a heroic multi-million dollar project. The first part of the project, the exterior, took nine years to complete. The interior restoration of the upper church was completed in 2002.

The church's music history is remarkable. In 1872, a reed organ was acquired, and a Mrs. Martel became organist. Mr. Alcibiad Beique succeeded her. Considered an accomplished organist as he had studied in Belgium, Beique would play the opening program/Mass on the church's first pipe organ, described below. Beique would leave Lewiston to become organist for the church of Notre Dame in Montréal, Canada. Mr. F. Desanniers next served the parish, though he died about a year after beginning service, having consumed poison thinking it was medicine. Henry F. Roy then served Saints Peter and Paul, remaining until 1925. George C. Giboin then served from 1925 until his death in 1945. From 1945 until 1966, Bernard Piché was organist, while Roland Pineau directed the choirs. Piché was of considerable repute, and was managed as a recitalist by the Colbert-Laberge management group. Pineau continued as organist and choir director until 1973. Lucienne Bédard also served as organist, beginning in 1942 and continuing for 54 years. Ida Rocheleau provided music from 1973 until 1982. Kathy Brooks was named music director in 1990. Scott Vaillancourt became music director in 2003 and continues today.

In addition to choral groups for children and adults, the parish sponsored a boys' band (Fanfare Ste. Cécile) from 1898 until 1947. An extensive boys' choir for grades 5 through 8 (Les Petits Chanteurs de Lewiston) was established in 1945 and performed operettas and

other works in Lewiston and throughout New England until it was disbanded in 1964.

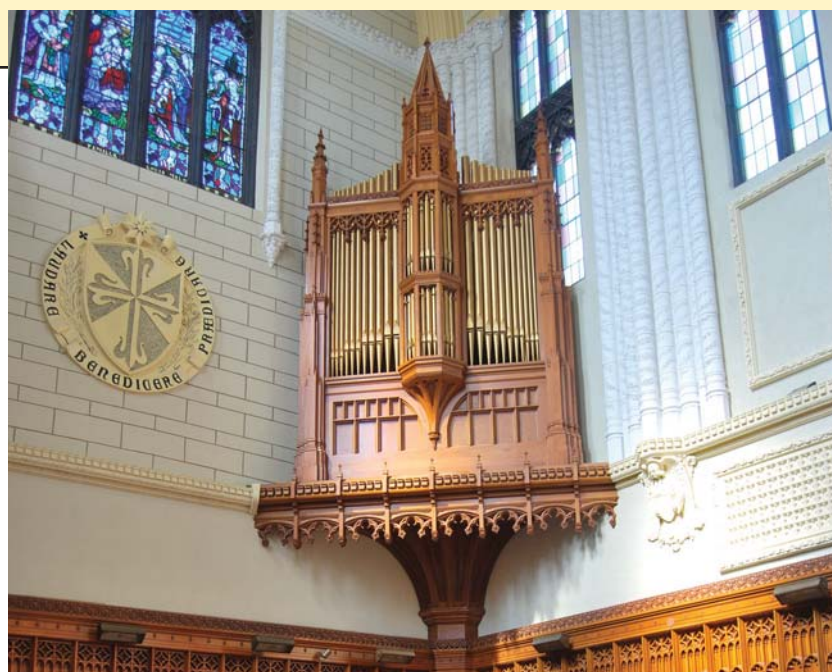
The pipe organs

The first pipe organ for the parish was 1880 Hook & Hastings Opus 1011, a two-manual, 24-rank instrument located in the 1873 church. The case of ash measured 25 feet high, 13 feet wide, nine feet deep. The organ cost \$3,500 and was dedicated on Thanksgiving Day, November 25.

The organ was removed from the building prior to demolition and reinstalled in the new lower church in 1906. It was rebuilt and enlarged by Casavant Frères of Saint-Hyacinthe, Québec, Canada, in 1916, as their Opus 665, retaining the Hook & Hastings case and much of the pipework.

In 2004, Casavant Opus 665 was sold to the Church of the Resurrection (Episcopal), New York City, where it was moved and rebuilt by the Organ Clearing House. A series of dedicatory recitals were held for this organ in its new home in 2011.

The upper church Casavant organs together make up the largest church organ in Maine. There are 4,695 pipes in five divisions in the rear gallery, 737 in three divisions in the sanctuary. A four-manual, drawknob console controls the entire organ from the rear gallery; a two-manual console in the sanctuary, which does not function at this time, controls the sanctuary divisions. The organ was designed by Charles-Marie Courboin of Saint Patrick Cathedral, New York City. The contract specification was dated April 4, 1937. Manual compass is 61 notes (C-C); pedal compass (concave, radiating pedalboard) is 32 notes (C-G). The instrument cost \$28,000 for the gallery organ, \$10,000 for the sanctuary organ. A fifteen-horsepower



One of the twin cases of Casavant Opus 1587 in the basilica sanctuary

blower was provided for the gallery organ, and a one-horsepower blower for the sanctuary organ.

Courboin, who travelled to Saint-Hyacinthe to inspect the organ in the factory, played the opening recital on the completed organ, October 4, 1938. An estimated 2,000 persons filled the nave of the church, the first public event to occur in the upper church. The following was his program (a local choral group, Orpheon, also presented three works):

Part I

Concert Overture R. Maitland
Aria No. 3, Suite in D
Johann Sebastian Bach
Sketch No. 3 Schumann
Cantabile Cesar Franck
Pastorale 2d Symphony
Charles-Marie Widor
Passacaglia and Fugue, C minor
J. S. Bach

Part II

Ave Maria Schubert-Courboin
Choral Prelude J. S. Bach
Choral No. 3 Cesar Franck
The Lost Chord Sullivan-Courboin
March Heroique Saint-Saens

Casavant crafted the extensive wood-working lining the church nave, including an ornate screen in the sanctuary and the extensive wood supporting the organ and choir gallery, the transept galleries, and the narthex. The project utilizing Maine native red cedar and oak took a year and a half to complete.

Over the years, various renowned organists have concertized on the upper church organs. For instance, the Lewiston-Auburn Chapter of the

American Guild of Organists sponsored Marcel Dupré in recital on Monday evening, October 4, 1948, along with three selections presented by the Saint Paul Choral Society. (Admission was \$1.20, tax included, students \$0.75.) The program for the organ's tenth anniversary included works by Johann Sebastian Bach, George Frederick Handel, Eric DeLamarter, César Franck, Mr. Dupré, as well as an improvisation on submitted themes—*Yankee Doodle* and *Turkeys in the Tree Top*.

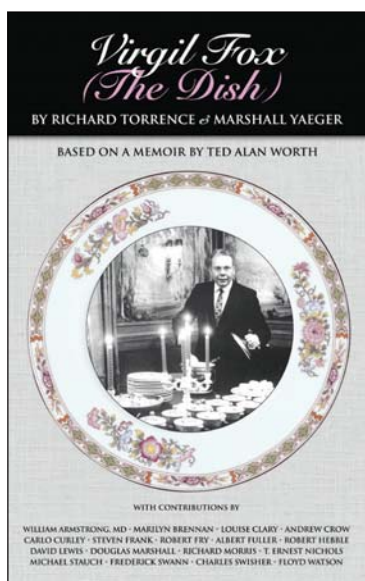
The fiftieth anniversary of the Casavant organs was celebrated with a concert on October 4, 1988, given by Brian Franck, organist, with l'Orpheon, conducted by Alexis Cote and accompanied by Lucienne Bédard. Alan Laufman of the Organ Historical Society presented Historic Organ Citation #100 for the upper church organs. The upper church organs were heard in recitals during the national convention of the Organ Historical Society on August 19, 1992.

The gallery Casavant has experienced only three tonal alterations since installation. During Mr. Pinché's tenure, the Grand Orgue 16' Bombarde was replaced by an 8' Bourdon. The Solo 16' Tuba Magna was replaced by a 4' Orchestral Flute. And the Récit 8' Trompette was replaced by an 8' open flute. The 8' Trompette rank was used for many years in the Casavant in the lower church. It is now in storage, awaiting restoration and reinstallation, or perhaps replacement with a copy, if necessary.

Saints Peter and Paul experienced its largest membership in the 1950s, with more than 15,000 souls on the records. Twenty years later, membership was less than half that number. In 1986, the Dominicans turned administration of the

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The façade of the basilica (photo courtesy of the basilica)

parish back to the diocese. In June of 1996, Saints Peter and Paul was “twinning” with nearby Saint Patrick Catholic Church.

On October 4, 2004, the Vatican raised Saints Peter and Paul Church to the dignity of a minor basilica. The basilica was inaugurated on May 22, 2005, by the Most Reverend Richard Malone, Bishop of Portland. In 2008, the basilica became part of the newly-formed Prince of Peace Parish, which in due time has included all the Catholic parishes of Lewiston. The parish today includes the basilica, Holy Cross, Holy Family, as well as cluster parishes: Holy Trinity, Lisbon Falls, Our Lady of the Rosary, Sabattus, and Saint Francis Mission, Greene (in the summer only). Holy Cross Church has a Casavant organ of two manuals, 25 ranks, installed in 1967.

Saint Mary Church would close in 2000 and become the home of the Franco-American Heritage Center. The Gothic edifice of stone was completed in 1927 to the designs of the same architect as Saints Peter and Paul. It is now used as a performing arts and cultural center, preserving much of the feel of the old church, including its stained glass windows. A photograph at the center’s website reveals that at least the twin cases of the church’s Frazee organ are still present. The organ itself is in storage at the center, awaiting funding for reinstallation.

Saint Joseph Catholic Church was closed October 13, 2009, and sits empty. It is listed on the National Register of Historic Places. Now owned by Central Maine Healthcare, the redbrick Gothic building has been threatened with demolition, though these plans are on hold as of this writing. The building once housed a two-manual Henry Erben organ from 1870, long since replaced by an electronic substitute.

Saint Patrick Catholic Church, facing Kennedy Park along Bates Street at Walnut Street, was founded in 1886. The parish, under the leadership of Monsignor Thomas Wallace, built a grand Gothic church, completed in 1890. Monsignor Wallace was buried in the church crypt. On October 27, 2009, Saint Patrick closed its doors. Its 1893 two-manual Hook & Hastings organ, Opus 1580 (electrified about 1960 by Rostron Kershaw, with minor tonal changes), was removed for relocation to Holy Family Catholic Church of Lewiston, a project partially completed by the Faucher Organ Company of Biddeford, Maine. Completion awaits sufficient funding. This is the first pipe organ for Holy Family Church.

Despite losing its claim as an industrial center in the state, Lewiston today remains the second largest city in Maine, behind Portland. Auburn is located across the Androscoggin River from



The sanctuary console and its sumptuous wood surroundings by Casavant

Lewiston, and the two communities are often considered a single entity. The Lewiston community has experienced a renaissance in recent years.

The seventy-fifth anniversary of the Casavant organs in the upper church was

celebrated throughout 2013. The parish sponsors a summer recital series, and that year’s performers included: Karel Paukert; Chris Ganza with Karen Pierce (vocalist); Albert Melton; Randall Mullin; Jacques Boucher with Anne Robert (violinist); Ray Cornils; Julie Huang; Harold Stover; Sean Fleming; and the author. The final program of this series occurred on September 27, featuring Kevin Birch, organist, the Androscoggin Chorale, John Corrie, conductor, and the Men’s Choir of the Basilica, Scott Vaillancourt, director. The program included: *Prelude and Fugue in E-flat*, BWV 552i, Johann Sebastian Bach; *Andante Sostenuto*, *Symphonie IV*, Charles-Marie Widor; *Cloches*, Marcel Fournier; *Carillon de Westminster*, Louis Vierne; *Sonata I*, Alexandre Guilmant, and the *Mass for Two Choirs and Two Organs*, Widor. Some restorative repairs have been made to the Casavant organs by the Faucher Organ Company of Biddeford, Maine. Ongoing efforts are made to raise funds to complete the project and bring this world-class organ back to its original glory. ■

Sources

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Newspaper clippings, Casavant contract information from the basilica archives.

Stephen Schnurr is director of music for Saint Paul Catholic Church, Valparaiso, Indiana, and editor-at-large for THE DIAPASON. His most recent book, *Organs of Oberlin*, was published in 2013 by Chauncey Park Press (www.organsofoberlin.com). He has authored several other books and journal articles, principally on the history of the pipe organ in the Great Lakes states.

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A. E. Schlueter Pipe Organ Company, Lithonia, Georgia Tallowood Baptist Church, Houston, Texas

From the organbuilder

While our firm has been very prolific as a builder of new instruments since our founding in 1973, our company also has been very significant as a rebuilder and maintenance firm. So in 2011, when our firm was invited to Tallowood Baptist Church in Houston, Texas, we approached a situation that required all of our skill sets.

A four-manual, 84-rank instrument by another firm had been contracted years earlier and was installed in their new sanctuary between 2008 and 2011. The church was having numerous concerns about the organ after it had been installed. There were mechanical and performance issues, but even more than this, the organ simply did not support their worship.

Under the direction of the Reverend Carlos Ichter, minister of music, a number of pipe organ builders and consultants were invited to provide an assessment of the organ. The "solutions" given by others ranged from accepting it as it was and trying to increase wind pressure to completely starting over. With the considerable cost, this was not a consideration the church could contemplate, and accepting it as it was would not be an option.

We were asked if we could look at the organ to determine if we could find a way to make the organ a success and what it would require. As we studied the organ and researched the church records, we found numerous contracts, changes, and alterations that had occurred in the design of the instrument from its inception up to when it was installed. Without belaboring the point, this told an interesting story and explained the footing the church took with negotiations going forward, where they had to question everything that they were told.

We started our formal study of the instrument by bringing a team of eight of our staff to the church for one week. We studied the stoplist and scaling of the organ, the chest actions, the winding system, the expression shades, the organ console, the electrical system and relays, and the organ chassis as a whole. We dissected the internal workings of the organ and to better know the pipework, took the time to tune the organ. Next, we voiced some samples of the existing pipework to explore the latitude available for change.

The placement of the organ was in organ chambers in the front of the chancel behind a façade of 32' pipes, and in a rear antiphonal. The chancel organ chambers sit high in the sanctuary with relatively small tone openings. Portions of these chambers have significant tone traps. The layout and placement of the pipework and chassis acted as physical barriers to the tonal egress of other stops in the organ. There were multiple instances of bass pipes being placed directly in the front of the chambers and covering the tone openings to a very large degree.

We started our tonal design with a needs study and development of a clearly written, cogent plan for the musical support role of the organ in the church. Our work was to be a change agent to the development of an eclectic instrument that could take part in all forms of music including choral and congregational accompaniment, its role with orchestra, and service playing.

Much of the flue pipework in the organ was of decent quality and well built. However, the organ had a number of individual symphonic, orchestral-oriented stops—which, while beautiful, had been allowed more influence on the overall specification at the expense of a solid foundational accompaniment core. We felt that through reallocation of the flue resources we could accomplish the artistic considerations of a revised specification, while preserving

many of the resources in a fiscally conservative manner.

To begin our work, the pipework and console were removed to our workshop to be refurbished for the new specification. We remanufactured the drawknob jambs to include an entirely new string organ, replaced all of the drawknobs and engraving, replaced the tablet rail, and relocated the combination control panel to a central location so it could easily be seen by the organist. We also made changes to the console expression shoes and pedalboard to conform to AGO specifications, rewired the piston sequencer to function in a conventional manner, and added several pistons to the organ for performance features.

The specification contained a large number of slotted stops, including strings, harmonic pipes, and mixture compositions. The slotting exacerbated the fifth at the expense of the unison pitch and became unstable at a pressure that the pipe mouth cutups couldn't handle. This third harmonic of the series was pervasive in all of the larger massed flue choruses. Through additions, stop exchange, reallocation of pipework, re-pitching and revoicing, we were able to reinforce the unison registers and improve treble ascendancy.

The organ as it had been conceived included a partially enclosed Great. This had placed the flutes and reed of the Great division in the rearmost location of the entire organ where the dynamics were diminutive at best. We decided to abandon this location for a chamber next to the Swell and Great divisions that could speak directly into the sanctuary. This new unenclosed Great location allowed the diapason, flutes, and reed to speak unimpeded into the 2,200-seat room. This projected their full color and harmonics without a loss of dynamics. In the rightmost chamber location, we added to the independent resources of the Pedal division and extended the compass of two Pedal registers, so they could be drawn into the Great as secondary manual registers, balancing out the 8' fundamental tone from both sides of the chancel.

Many of the strings throughout the organ were orchestral in nature, and small scaled. These thin string stops did not support choral and congregational accompaniment or blend well with the principal and flute chorus *fonds*. In our design, we decided to gather these romantic resources into an enclosed string division with the inclusion of an 8' Tibia and 8' Vox Humana. The movement of these stops from the Great,

Swell, and Choir allowed room to add larger divisional strings and additional foundational flue resources.

The Antiphonal division was enlarged with an independent 8' Rohrflute. Included with this division are 16', 8', 8' registers to the pedal. The result proved very useful for providing reinforcement and sculpture to the chancel Pedal in the room acoustics.

The organ reeds were generally of a darker color. Some of the organ reeds had been designed for another instrument and had been repurposed and modified for this organ. In addition to the sound of the organ reeds, which was not conducive to our tonal vision, there were a number of loose shallots, and tongue and wedge issues, and tongues that created voicing and tuning problems. Due to differing wind pressures, it was not possible to consider moving reed stops from division to division in support of the revised specification. At the completion of our work, all of the reeds had been rebuilt or replaced.

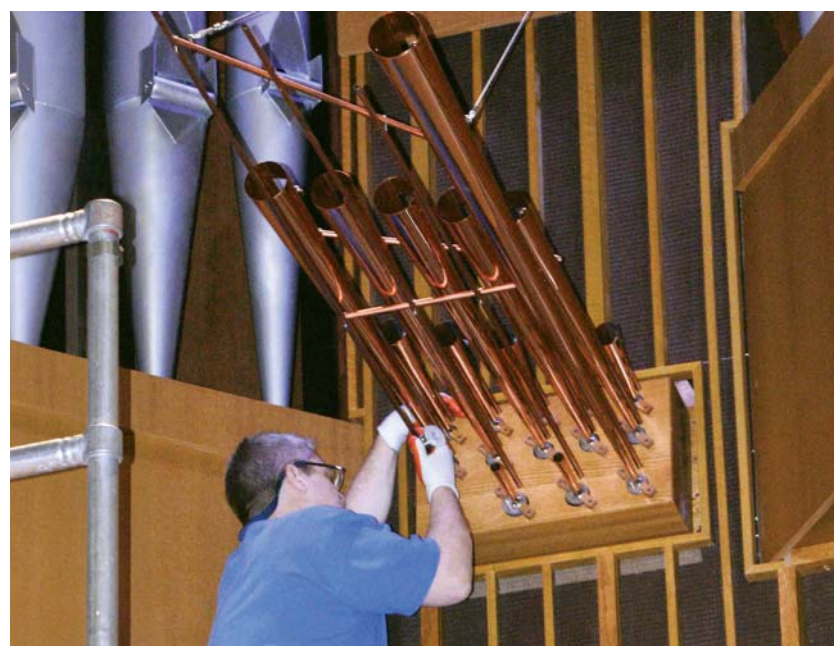
The largest solo reed in this organ is the 8' Tuba Mirabilis. Built of copper and installed as an "en Chamade," it had been on 24" wind pressure, which was too commanding for the sanctuary. It was re-tongued and revoiced on 19" wind pressure. Even revoiced, the horizontal focus leaves it as a commanding reed but with greater blending use. We added an 8' Tromba Heroique stop to the Solo division as a scalable dynamic registration option. With the Solo expression box open it can be a commanding solo stop, but closed can be used as a large ensemble chorus reed.

The Pedal did not have the *gravitas* that was required of it. The 32', 16' Violone unit and 16' Principal in the façade were revoiced to better fit the room. The 16' Major Bourdon was rescaled with higher arched cut-ups added to allow more foundational weight. In the Pedal, we added several additional 16' registers, additional 8' stops, and a large mixture. In the case of the 32' reed registers, they had subdued speech and colors that were not cohesive with the final specification as we envisioned it. This became a moot point, as there was no room to relocate these stops. We replaced these extensions with digital voices, which, in this instance, was a better tonal choice.

The internal layout of the pipework, windchests, winding system, expression shades, and chassis blocked sound. Additionally, there were portions of the organ where access for tuning and maintenance was very difficult. We found places in the



The organ façade pipe racking and structure had to be rebuilt with a significant amount of lumber and steel. Seen here is some of the scaffolding used to work on the 32' Violone pipes. (Photo credit: Brian Olivier)



Marc Conley reinstalling the 8' Tuba Mirabilis after revoicing and modification to the supporting racks (Photo credit: Brian Olivier)

organ where some individual pipes had been offset and other places where notes had been silenced rather than attempt repairs on individual chest actions. In conjunction with the redesigned specification we addressed serviceability, wind-ing, and tonal egress.

The windchests were built with a proprietary form of electro-mechanical action in conjunction with an internally developed individual electro-pneumatic action. The reason for the blended actions seems to have been the very high wind pressures employed. The measured wind pressures on the organ ranged from 6¼" up to a high of 28". This is a realm where electro-mechanical action has rarely been used, with typical wind pressures between 3"-5" being the historic norm for most instruments with this type of chest action. Unfortunately, the individual electro-pneumatic actions had very little travel and constricted the flow of wind into the pipe toes. The result was that a large number of bass pipes were starved of wind. As part of a test we stripped off the rubber cloth pouch on one of the actions and rebuilt it to allow greater depth of travel. The result of this test was immediate and noticeable. These valves were removed from the organ and rebuilt for a large number of the bass registers in the organ, including the 32' Violone and the core 16' and 8' foundational registers.

In our negotiations with the church the façade pipes and its structure were a specific exclusion. The pipes of the façade are from the 32' Violone, 16' Principal, and the 8' Second Open Diapason, as well as a large number of dummy pipes. Our intent was to voice the pipes of the façade, not taking liability for their construction or racking. As the church had reasoned and we had concurred, it was brand new and should not have been an issue. This supposition changed when several pipes of the (horizontal) 8' Tuba Mirabilis had hooks that had separated and the racking for these pipes had deflected downward. This set of pipes was in the façade hanging directly over the choir members' heads and became a looming concern. The church asked us to scaffold up the front of the church and survey the condition of the entire façade and its racking. We found a number of problems that had the potential to be safety issues. Over a period of two weeks we scaffolded the front of the church, secured the toeboards, added vertical structure, installed custom steel supports, added secondary hooks on a number of pipes, and properly secured the pipe racks to the structure.



Console with revised layout, new controls, and new expression shoes (Photo credit: Mark Johanson)

The original horizontal expression shades were made with edges over half the thickness of the non-beveled part of the expression shades and opened toward the ceiling. This directed sound into tone traps and away from the choir and congregation. These shades had 4" of felt on the front and rear beveled surfaces for a total of 8' of absorptive felt. The tonal result was a shade opening

that acted nearly half-closed even when the shades were wide open. In addition to occlusion, the open shades presented a felted wall to the enclosed division and provided absorption for the non-enclosed stops in front of the shades. We replaced all of the expression shades in the chancel divisions. This allowed one-third more opening to the enclosed divisions and reduced the

sound absorption of the open shades to a negligible factor.

To generate the high wind pressures called for in the original organ design, there were a large number of blowers feeding into each other to raise the wind pressures. This created internal turbulence, noise, and heat, as well as noticeable flutter in some of the reservoir tops. The leather on the reservoirs

A. E. Schlueter Pipe Organ Company

Tallowood Baptist Church, Houston, Texas

Items in Red denote changes and/or additions by Schlueter

GREAT—Manual II (unenclosed)

- 32' Contra Violone
- 16' Violone
- 16' Bourdon
- 8' Octave
- 8' First Open Diapason
- 8' Second Open Diapason
- 8' Principal
- 8' Violoncello (String)
- 8' Cello Celeste (String)
- 8' Harmonic Flute
- 8' Bourdon
- 4' Diapason
- 4' Octave
- 4' Zauber Flute
- 2½' Twelfth
- 2' Fifteenth
- 2' Waldfute
- 1½' Seventeenth TC
- V Mounted Cornet
- V Chorus Mixture
- 16' Double Trumpet
- 8' Trumpet
- 4' Clarion
- 8' Tromba (Pedal)
- 8' Tromba Heroique (Solo)
- 8' Tuba Mirabilis (Solo)
- Chimes
- Tremolo
- Great 16'
- Great Unison Off
- Great 4'
- MIDI on Great

CHOIR—Manual I (enclosed)

- 16' Gemshorn
- 8' English Diapason
- 8' Weit Principal
- 8' Rohr Flute
- 8' Nachthorn
- 8' Gemshorn
- 8' Gemshorn Celeste TC
- 8' Dolcan
- 8' Dolcan Celeste
- 8' Unda Maris II
- 4' Octave
- 4' Fugara
- 4' Clear Flute
- 4' Dolcan Celeste II
- 2½' Twelfth
- 2' Fifteenth
- 2' Silver Flute
- 1½' Seventeenth
- 1½' Nineteenth
- IV Choral Mixture
- III Sharp Mixture
- 16' English Horn
- 8' Petite Trumpet
- 8' English Horn

- 8' Clarinet
- 4' Holzregal
- 4' Cremona
- 8' Tuba Mirabilis (Solo)
- Tremolo
- Choir 16'
- Choir Unison Off
- Choir 4'
- Harp
- MIDI on Choir

SWELL—Manual III (enclosed)

- 16' Contra Viola TC
- 16' Minor Bourdon
- 8' Diapason
- 8' Viola Pomposa
- 8' Viola Celeste TC
- 8' Muted Viole
- 8' Muted Viole Celeste TC
- 8' Traverse Flute
- 8' Stopped Diapason
- 4' Octave Diapason
- 4' Viola
- 4' Muted Viole
- 4' Muted Viole Celeste
- 4' Traverse Flute
- 2½' Twelfth
- 2' Principal
- 2' Harmonic Piccolo
- 1½' Tierce
- 1½' Nineteenth
- III Full Mixture
- III Sharp Mixture
- 16' Double Wald Horn
- 16' Double Oboe TC
- 8' Trumpet
- 8' Wald Horn
- 8' Oboe
- 8' Vox Humana (String)
- 4' Clarion
- 8' Tromba Heroique (Choir)
- 8' Tuba Mirabilis (Solo)
- Tremolo
- Swell 16'
- Swell Unison Off
- Swell 4'
- MIDI on Swell A
- MIDI on Swell B
- MIDI on Swell C

STRING—Floating (new division in place of old enclosed Great)

- 16' Contre Viol
- 16' Viole Celeste TC
- 8' Tibia
- 8' String Diapason
- 8' Viole d'Orchestra
- 8' Viole Celeste TC
- 8' Violoncello
- 8' Cello Celeste
- 8' Salicional
- 8' Voix Celeste
- 4' Viola
- 4' Viola Celeste
- 8' Vox Humana
- Tremolo

SOLO—Manual IV (enclosed)

- 16' Gamba TC
- 8' Stentorphone
- 8' Gamba
- 8' Gamba Celeste
- 8' Major Flute
- 5½' Gross Quinte
- 4' Harmonic Flute
- 2' Piccolo Magnum
- 16' Orchestral Bassoon
- 8' Bell Clarinet
- 8' Horn
- 8' Orchestral Bassoon
- 8' Tromba Heroique
- 16' Tuba Mirabilis
- 8' Tuba Mirabilis
- 4' Tuba Mirabilis
- Tremolo I (Flues)
- Tremolo II (Reeds)
- Solo 16'
- Solo Unison Off
- Solo 4'
- MIDI on Solo A
- MIDI on Solo B

ANTIPHONAL—Floating (enclosed)

- 8' Open Diapason
- 8' Rohr Flute
- 8' Dolce Celeste II
- 4' Octave
- 2½' Twelfth
- 2' Fifteenth

PEDAL

- 64' Gravissima (resultant)
- 32' Double Open (digital)
- 32' Contra Violone
- 32' Contra Bourdon (digital)
- 16' Wood Open (digital)
- 16' Open Diapason
- 16' Violone (extension)
- 16' Contre Viol (String)
- 16' Gemshorn (Choir)
- 16' Subbass
- 16' Bourdon (Great)
- 16' Minor Bourdon (Swell)
- 8' Octave
- 8' Diapason (Great)
- 8' Gamba (Solo)
- 8' Subbass (extension)
- 8' Bourdon (Great)
- 8' Stopped Diapason (Swell)
- 4' Choral Bass
- 4' Cantus Flute (Solo)
- 4' Cantus Flute (Great)
- IV Mixture
- 32' Harmonics (wired Cornet series)
- 32' Contra Trombone (digital)
- 32' Contra Bassoon (digital)
- 16' Trombone
- 16' Double Trumpet (Great)
- 16' Waldhorn (Swell)
- 16' Orchestral Bassoon (Solo)
- 8' Trombone (extension)
- 8' Trumpet (Great)
- 8' Wald Horn (Swell)
- 4' Tromba (extension)
- 4' English Horn (Choir)
- 8' Tromba Heroique (Solo)
- Chimes
- MIDI On Pedal

ANTIPHONAL PEDAL

- 16' Stille Gedeckt
- 8' Stille Principal
- 8' Stille Gedeckt

Couplers

- Great to Pedal 8'
- Great to Pedal 4'
- Swell to Pedal 8'
- Swell to Pedal 4'
- Choir to Pedal 8'
- Choir to Pedal 4'
- Solo to Pedal 8'
- Solo to Pedal 4'
- Antiphonal to Pedal 8'
- String to Pedal 8'

- Swell to Great 16'
- Swell to Great 8'
- Swell to Great 4'
- Choir to Great 16'
- Choir to Great 8'
- Choir to Great 4'
- Solo on Great
- Antiphonal to Great 8'
- String to Great 8'
- Pedal to Great

- Choir to Swell 8'
- Solo on Swell
- Antiphonal Off Swell
- String Off Swell

- Swell to Choir 16'
- Swell to Choir 8'
- Swell to Choir 4'
- Solo on Choir
- Antiphonal to Choir 8'
- String to Choir 8'

- Antiphonal to Solo 8'
- String to Solo 8'

4 manuals, 94 ranks



The new String division with the new vertical expression shades that provide one-third more tonal egress (Photo credit: Brian Olivier)

was not well adhered and was beginning to separate from the reservoir wood shells. We knew that for the organ to be successful, we would need to redesign the winding system. This was not a small consideration. In the end all of the reservoirs were rebuilt or replaced with new. We were able to reduce the total number of reservoirs from 49 to 31, and reduce the number of blowers from nine to five, total. We also replaced twelve tremolos.

Our full team of pipe voicers were brought to Tallowood where we located a voicing machine and several workbenches outside of the organ chambers in a stairwell. The voicing of this organ was a marathon of setting pipe samples in the chambers and then removing the pipes so that the large degree of work could be performed outside of the chamber. These pipes were then handed back into the organ chambers and tonally finished. In an instrument on multiple levels with eight separate chamber locations and 94 ranks that included 5,598 speaking pipes, this was no small undertaking. We were able to process the pipework in a seamless fashion, trading off table work with in-chamber finishing. Even with these efficiencies, this process still took months of work. We brought up the organ by division and encouraged the church to begin using it in worship services after approximately half of the instrument was completed. Attending services and rehearsals became a way to gauge and focus our efforts. It was exciting for our firm and for the church, as each week there were additional resources made available to be heard for the first time. In a final review of the project, there were numerous changes that we made to the instrument. My notes show 168 separate items, all of which had subsets. I was asked at one point about one of the smaller changes we were making.

The question was, "how important will that one change be?" I answered that one change may in and of itself be small in stature; however, the multiplicity of small changes would couple to become a great change. In the end, the choices we made allowed for a successful outcome, where others had not seen this route to success—at least not at a reasonable cost given the degree of change required. A measure of this success, at the end of this project, was that the church's faith had been restored in pipe organ builders. We would like to thank the congregation and leadership of the church for the faith that they personally placed in us. I also would be remiss if I did not take a moment to thank our staff for their dedicated efforts.

—Arthur E. Schlueter III
Artistic and Tonal Direction
A. E. Schlueter Pipe Organ Company

From the minister of music

The journey to the completion of our pipe organ was not an easy one. When we came to the full realization that our original instrument was riddled with problems, we sought the council of numerous organists and organ builders in order to find a viable solution. The A.E. Schlueter Pipe Organ Company offered us the most attractive option for completion of our instrument. We spent nearly three years addressing numerous concerns, including listening to disenchanted church members and allowing for difficult conversations in committee meetings. Ultimately, the church approved the proposal from Schlueter, and we now have a beautiful, completed instrument. We are grateful for the Schlueter team and the Tallowood members for the completion of this magnificent instrument for the glory of God.

—Carlos Ichter
Cover photo credit: Mark Johanson

New Organs

David Petty and Associates, Eugene, Oregon University of Oregon School of Music, Eugene, Oregon

David Petty and Associates have recently updated their Opus 4 for the University of Oregon School of Music. The 13-stop mechanical-action practice instrument has been in heavy use since its installation in March of 2011. The thirteenth stop, an 8' Principal made of poplar, along with simple pipe screens, was installed over the summer, completing the instrument.

The project was initiated when the previous instrument (an eight-stop Flentrop)

was ruined in a flood in late 2007. Petty & Associates removed the heavily damaged instrument, salvaging five ranks of usable metal pipes along with the keyboards and mechanical coupler action, which were used in the new instrument. The Petty instrument has a new case, new chests, new key and stop action, and new blower and regulator as well as seven new ranks of pipes, built in the Petty shop. The builder's work can be viewed at www.pettyorgans.com.



David Petty Opus 4

David Petty and Associates

University of Oregon School of Music

GREAT (I)

- 8' Principal
- 8' Gedackt (metal)
- 4' Octave
- 4' Flute (façade)
- 2' Principal

SWELL (II)

- 8' Oak Gedackt
- 8' Rohrflute
- 4' Koppelflute
- 2 3/4' Nasard
- 8' Regal

PEDAL

- 16' Subbass
- 8' Gedackt (Gt)
- 4' Flute

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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
Bach, *Easter Oratorio*; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm

16 MAY
Peter Krasinski; Trinity Church, Copley Square, Boston, MA 12:15 pm
Thomas Baugh; Old West Church, Boston, MA 8 pm
Ken Cowan; Emmanuel Episcopal, Chestertown, MD 7:30 pm
Joan Lippincott; Trinity Lutheran, Akron, OH 8 pm

17 MAY
Janette Fishell, with actress; St. Malachy's, New York, NY 7:30 pm
Jonathan Ryan, Duruflé, *Requiem*; St. Clare, Staten Island, NY 8 pm
Spring choral concert; Cathedral Church of St. Paul, Detroit, MI 7 pm
John Gouwens, carillon; Culver Academies, Culver, IN 4 pm
Nathan Laube; Music Institute of Chicago, Evanston, IL 7:30 pm
Nathan & Lisa Knutson; St. John Cantius Catholic Church, Chicago, IL 6:30 pm

18 MAY
Bach, *Cantata 6*; Church of St. Joseph, Bronxville, NY 3 pm
St. Andrew Chorale and Orchestra, Bach works; Madison Avenue Presbyterian, New York, NY 3 pm
Eugenio Maria Fagiani; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Crescent Singers; Crescent Avenue Presbyterian, Plainfield, NJ 3 pm
The Philadelphia Singers; Cathedral Basilica of Sts. Peter & Paul, Philadelphia, PA 3 pm
Edward Landin; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm
Jay Parrotta; Christ Episcopal, Cambridge, MD 4 pm
Ken Cowan; Brevard-Davidson River Presbyterian, Brevard, NC 3:30 pm
Silviya Mateva; Advent Lutheran, Melbourne, FL 3 pm
Cathedral Choir; Cathedral Church of the Advent, Birmingham, AL 3 pm
Rutter, *Gloria*; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Chelsea Chen; First Presbyterian, Johnson City, TN 3 pm
Michael Messina; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm
Bach, *Gott fahret auf mit Jauchzen*; Grace Lutheran, River Forest, IL 3:45 pm
Stephen Schnurr; United Church of Hyde Park, Chicago, IL 3 pm

19 MAY
James Hicks; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm
David Higgs; Cathedral of the Holy Name, Chicago, IL 7 pm

20 MAY
John Weaver; Stowe Community, Stowe, VT 12 noon
Christopher Jennings; Church of the Transfiguration, New York, NY 12:30 pm
Bach, *St. Matthew Passion*; Carnegie Hall, New York, NY 8 pm
Jeffrey Jamieson; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

21 MAY
Rodger Clinton Vine; Methuen Memorial Music Hall, Methuen, MA 8 pm
Gail Archer; St. Paul's Chapel, Trinity Church, Wall Street, New York, NY 1 pm
Iveta Apkalna; Kennedy Center Concert Hall, Washington, DC 8 pm
Robert Myers; Trinity Lutheran, Cleveland, OH 12:15

Scott Eakins; St. John's Cathedral, Milwaukee, WI 12:15 pm

22 MAY
Abendmusik; Holy Trinity Lutheran, New York, NY 7:30 pm

23 MAY
Amanda Mole; Trinity Church, Copley Square, Boston, MA 12:15 pm

24 MAY
Pomona College Choir; Rockefeller Chapel, University of Chicago, Chicago, IL 7:30 pm

25 MAY
Jeremy Filsell; Washington National Cathedral, Washington, DC 5:15 pm
Raúl Prieto Ramírez; Grace Episcopal, Charleston, SC 7 pm

27 MAY
Ullern Chamber Choir; Church of the Transfiguration, New York, NY 7:30 pm

28 MAY
Bryan Ashley; Methuen Memorial Music Hall, Methuen, MA 8 pm
Ullern Chamber Choir; Christ & St. Stephen's Episcopal, New York, NY 7:30 pm
Robert Myers; Trinity Lutheran, Cleveland, OH 12:15 pm
Matthew Lawrenz, with trumpet; St. John's Cathedral, Milwaukee, WI 12:15 pm

29 MAY
Richard Spotts; Trinity Cathedral, Miami, FL 7:30 pm
Cathedral Choir; Cathedral Church of the Advent, Birmingham, AL 6 pm

30 MAY
Vincent Carr; Trinity Church, Copley Square, Boston, MA 12:15 pm
Christopher Houlihan; Allen Organ Company, Octave Hall, Macungie, PA 7:30 pm

31 MAY
Nicholas Capozzoli; Trinity Lutheran, Camp Hill, PA 7 pm
Todd Wilson, masterclass; Episcopal Church of the Holy Comforter, Charlotte, NC 9:30 am
Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
John Gouwens, carillon; Memorial Chapel, Culver Academies, Culver, IN 7:30 pm
Choral concert, with orchestra, works of Bernstein; Mandel Hall, University of Chicago, Chicago, IL 8 pm

1 JUNE
Melodeon; Church of the Epiphany, New York, NY 4 pm
Carrollton Chorale; United Methodist Church (on the Green), Morristown, NJ 3 pm
Kenneth Danchik; St. Paul Cathedral, Pittsburgh, PA 4 pm
+Jack Mitchener; St. Timothy's Episcopal, Winston-Salem, NC 3 pm
Todd Wilson, with choirs; Covenant Presbyterian, Charlotte, NC 7 pm
Karen Beaumont; St. John's Chapel, Milwaukee, WI 3 pm
Choral concert, with orchestra, works of Bernstein; Mandel Hall, University of Chicago, Chicago, IL 3 pm

3 JUNE
Claudia Dumschat, with horn; Church of the Transfiguration, New York, NY 12:30 pm
Dennis James, silent film accompaniment; Phipps Center for the Arts, Hudson, WI 7:30 pm

4 JUNE
Erik Wm. Suter; Methuen Memorial Music Hall, Methuen, MA 8 pm
Florence Mustric; Trinity Evangelical Lutheran, Cleveland, OH 12:15 pm
Tedd King; St. John's Cathedral, Milwaukee, WI 12:15 pm
Mark McClellan; Sinsinawa Mound, Sinsinawa, WI 7 pm

6 JUNE
Brett Wolgast; Trinity Church, Copley Square, Boston, MA 12:15 pm
Purcell works; Church of the Transfiguration, New York, NY 7:30 pm

7 JUNE
Phillip Kloeckner, with Motet Choir; Bond Chapel, University of Chicago, Chicago, IL 1 pm

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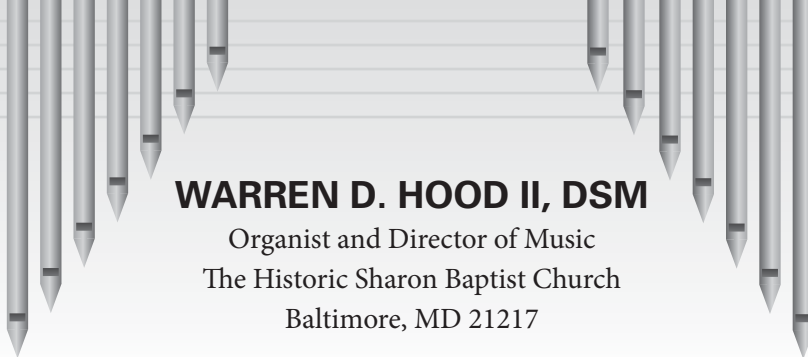
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Calendar

Tom Weisflog, with choir; Rockefeller Chapel, Chicago, IL 4:30 pm

8 JUNE
ASOF Winners' Concert; First Church of Christ, Wethersfield, CT 7 pm
John Weaver; Old Palatine, St. Johnsville, NY 4 pm
Carrollton Chorale; Calvary Lutheran, Cranford, NJ 3 pm
The Chenaults; Braddock Street United Methodist, Winchester, VA 4 pm
Sylvia Marcinko Chai; Sacred Heart Church, Tampa, FL 3 pm
Alan Morrison; Vineville United Methodist, Macon, GA 4 pm
Chancel Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm
Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Cristiano Rizzotto; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm
+Aaron David Miller; Holy Cross Lutheran, Cary, IL 3 pm

10 JUNE
New York Choral Consortium; Church of St. Paul the Apostle, New York, NY 7:30 pm

11 JUNE
Domenico Severin; Methuen Memorial Music Hall, Methuen, MA 8 pm
Florence Mustric; Trinity Evangelical Lutheran, Cleveland, OH 12:15 pm
Patricia Gallagher, OP; Sinsinawa Mound, Sinsinawa, WI 7 pm

14 JUNE
James Wetzel; St. Agnes Church, New York, NY 4:30 pm
David Troiano; St. John Cantius Catholic Church, Chicago, IL 6:30 pm

15 JUNE
Baroque works; Church of the Transfiguration, New York, NY 3 pm
Bach, *Cantata 148*; Holy Trinity Lutheran, New York, NY 5 pm
Ken Cowan, with Lisa Shihoten; Shepherd of the Bay Lutheran, Ellison Bay, WI 7 pm
Verdi, *Requiem*; Northwestern University, Evanston, IL 2:30 pm
David Enlow; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

17 JUNE
Jonathan Dimmock; St. Paul Cathedral, Pittsburgh, PA 7:30 pm

18 JUNE
Henry Lowe; Methuen Memorial Music Hall, Methuen, MA 8 pm
Matthew Owens; All Saints' Episcopal, Atlanta, GA 7:30 pm
Robert Myers; Trinity Evangelical Lutheran, Cleveland, OH 12:15 pm
Cristiano Rizzotto; St. John's Cathedral, Milwaukee, WI 12:15 pm
David Jonies; Sinsinawa Mound, Sinsinawa, WI 7 pm

21 JUNE
John Gouwens, carillon; Culver Academies, Culver, IN 4 pm

22 JUNE
Hans Hielscher; Union Congregational, Groton, MA 4 pm
Trinity Choirs and Beacon Brass; Trinity Church, Boston, MA 7:30 pm

23 JUNE
James David Christie, with orchestra; Symphony Hall, Boston, MA 7:30 pm
Christopher Urban; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

24 JUNE
Craig Cramer; Old South, Boston, MA 10:45 am
Scott Dettra; Trinity Church, Boston, MA 10:45 am
Janette Fishell, masterclass; Trinity Church, Boston, MA 4:15 pm
Christian Lane; Memorial Church, Harvard University, Cambridge, MA 7:30 pm, 9 pm

25 JUNE
Joe Utterback; Trinity Church, Boston, MA 8:30 am
Jonathan Ryan; Christ Church, Cambridge, MA 2 pm
Daryl Robinson & Robert Nicholls; Arlington Street Church, Boston, MA 3:30 pm
Janette Fishell; Old West Church, Boston, MA 4 pm
Kola Owolabi; Methuen Memorial Music Hall, Methuen, MA 8 pm

Joan Lippincott, with chamber ensemble; First Lutheran, Boston, MA 8:30 pm
Robert Myers; Trinity Evangelical Lutheran, Cleveland, OH 12:15 pm
James Hammann; Sinsinawa Mound, Sinsinawa, WI 7 pm

26 JUNE
Jonathan Ryan; Christ Church, Cambridge, MA 2 pm
Daryl Robinson & Robert Nicholls; Arlington Street Church, Boston, MA 3:30 pm
Janette Fishell; Old West Church, Boston, MA 4 pm
Joan Lippincott; First Lutheran, Boston, MA 8:30 pm
Sean Vogt; Cathedral of St. Paul, St. Paul, MN 7:30 pm

27 JUNE
Thierry Escaich; Basilica of Our Lady of Perpetual Help, Boston, MA 10:30 am
Thierry Escaich, masterclass; Trinity Church, Copley Square, Boston, MA 1 pm
Chelsea Chen; St. Cecilia Parish, Boston, MA 2:30 pm
Stephen Tharp; First Church of Christ Scientist, Boston, MA 8 pm

28 JUNE
Manhattan School of Music Choral Festival; Cathedral of St. John Divine, New York City, NY 7:30 pm
John Gouwens, carillon; Culver Academies, Culver, IN 4 pm

29 JUNE
James Hicks; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

UNITED STATES West of the Mississippi

18 MAY
Brad Schultz; Central Lutheran, Winona, MN 2 pm
Bach, *Mass in b*; Hennepin Avenue United Methodist, Minneapolis, MN 7 pm
Andrew Peters; Third Baptist, St. Louis, MO 12:30 pm
Evensong; Our Lady of the Atonement, San Antonio, TX 4 pm
Marilyn Keiser; Trinity Episcopal, Tulsa, OK 6 pm
Ralph Valentine; St. John's Cathedral, Denver, CO 3 pm, Evensong follows
Stephen Tharp; Cathedral Church of St. John, Albuquerque, NM 3 pm
Jaebon Hwang; St. Mary's Cathedral, San Francisco, CA 4 pm
James Welch; Church of Jesus Christ of Latter-day Saints, San Francisco, CA 7 pm

19 MAY
Nathan Laube; St. Andrew's Episcopal, Kansas City, MO 7:30 pm

20 MAY
Diane Meredith Belcher; Co-Cathedral of the Sacred Heart, Houston, TX 7:30 pm
Nathan Laube; Church of the Incarnation, Dallas, TX 7:30 pm

23 MAY
Nathan Laube; Doc Rando Hall, University of Nevada, Las Vegas, NV 7:30 pm
Jonathan Dimmock; St. Mark's Cathedral, Seattle, WA 7:30 pm

25 MAY
Bruce Power; Christ Church Cathedral, Houston, TX 3:45 pm
John Cannon; St. Mary's Cathedral, San Francisco, CA 4 pm

31 MAY
David Cherwien; Mt. Olive Lutheran, Minneapolis, MN 4 pm
Walton, Vaughan Williams choral works; Cathedral Church of St. Mark, Minneapolis, MN 7:30 pm

1 JUNE
Bach, *Cantata 172*; Mt. Olive Lutheran, Minneapolis, MN 4 pm
Nathan Laube; First Congregational, Los Angeles, CA 3 pm
Cathedral Choir and Orchestra; Christ Church Cathedral, Houston, TX 5 pm
Young Organists; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

5 JUNE
James Welch; Presidio Chapel, San Francisco, CA 7:30 pm

Calendar

6 JUNE
James Welch; Presidio Chapel, San Francisco, CA 7:30 pm

8 JUNE
Steve Newberry; Christ Church Cathedral, Houston, TX 4:15 pm
Evensong; Christ Church Cathedral, Houston, TX 5 pm
Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 4 pm

13 JUNE
James Welch; Scotty's Castle, Death Valley, CA 4 pm

14 JUNE
James Welch; Scotty's Castle, Death Valley, CA 2, 4 pm
James Calhoun; Glendale City Church, Los Angeles, CA 4 pm

15 JUNE
Katya Gotsdiner-McMahan, harpsichord, with flute and soprano; Trinity Episcopal, Santa Barbara, CA 3:30 pm

23 JUNE
Anthony Newman; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

27 JUNE
Rudy de Vos; Co-Cathedral of the Sacred Heart, Houston, TX 7:30 pm

29 JUNE
Michael Britt; St. Stephen Presbyterian, Fort Worth, TX 1:30 pm
Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 4 pm

30 JUNE
Monte Maxwell, with Navy Band Southwest; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

INTERNATIONAL

15 MAY
Paul Hale; Reading Town Hall, Reading, UK 7:30 pm

16 MAY
Stephanie Burgoyne & William Vandertuin; St. Jude's Anglican, Brantford, ON, Canada 12:15 pm

17 MAY
+**Benjamin Saunders**; Leeds Cathedral, West Yorkshire, UK 7:30 pm

18 MAY
Kurt-Ludwig Forg, Sylvie Poirier memorial recital; Marien-Wallfahrtskapelle, Pützfeld, Germany 3 pm
Günther Fetz; Münster, Lindau, Germany 5 pm

Richard Moore, with trumpet; St. Paul's Cathedral, London, UK 4:45 pm
Raymond O'Donnell; Westminster Cathedral, London, UK 4:45 pm
Peter Holder; Westminster Abbey, London, UK 5:45 pm

19 MAY
Charles Jones; St. Giles', Wrexham, UK 12:30 pm
Thomas Trotter; St. John's, Notting Hill, London, UK 7 pm
Jonathan Rennert; St. Michael's, London, UK 1 pm

21 MAY
Holger Gehring; Kreuzkirche, Dresden, Germany 8 pm
Nina Sandell; Blackburn Cathedral, Lancashire, UK 1 pm
Robert Quinney; Westminster Cathedral, London, UK 7:30 pm

22 MAY
Diego Cannizzaro; St. Margaret Lothbury, London, UK 1:10 pm

23 MAY
Angus Sinclair; St. Jude's Anglican, Brantford, ON, Canada 12:15 pm

24 MAY
Pierre Pincemille; St. Albans Cathedral, St. Albans, UK 5:30 pm
James O'Donnell; Merton College, Oxford, UK 4 pm

25 MAY
Simon Bell; St. Paul's Cathedral, London, UK 4:45 pm
Ben Scott; Westminster Cathedral, London, UK 4:45 pm
Martin Ford; Westminster Abbey, London, UK 5:45 pm

26 MAY
David Poulter; Liverpool Cathedral, Liverpool, UK 11:15 am

28 MAY
Samuel Kummer; Frauenkirche, Dresden, Germany 8 pm

30 MAY
Wilfried Kronenberg, with oboe; Altstedt Chapel, Sangerhausen, Germany 11 am
Jan Katzsche; St. George, Sotterhausen, Germany 3 pm
David Franke; St. Jacobi, Sangerhausen, Germany 7 pm
Francesco Cera; SS. Maria Goretti and Gregorio Barbarigo, Mestre, Italy 9 pm
Michael Bloss; St. Jude's Anglican, Brantford, ON, Canada 12:15 pm

31 MAY
Martina Pohl; St. Martini, Stolberg, Germany 3 pm

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Calendar

Andreas Strobel, with countertenor; St. Salvator, Tilleda, Muller, Germany 9 pm
Francesco Cera; Church of San Giorgio Maggiore, Venice, Italy 5 pm

1 JUNE

Marc Fitze; Abbatiale, Romainmôtier, Switzerland 4 pm
Francesco Cera; Church of San Rocco, Venice, Italy 5 pm
Szabolcs Szamosi; Westminster Cathedral, London, UK 4:45 pm
James Thomas; Westminster Abbey, London, UK 5:45 pm
Ken Cowan; Westminster United Church, Winnipeg, MB, Canada 7:30 pm

2 JUNE

Catherine Ennis; St. Michael's Cornhill, London, UK 1 pm

3 JUNE

Allegri, Miserere; Maîtrise Notre-Dame de Paris, Paris, France 8:30 pm
Philip Crozier; St. James United Church, Montreal, QC, Canada 12:30 pm

6 JUNE

Richard Hobson; St. Giles-in-the-Field, London, UK 1:10 pm

7 JUNE

Benjamin Nicholas; Merton College, Oxford, UK 4 pm
Stephen Disley; Royal Festival Hall, Southbank Centre, London, UK 7:30 pm
Richard Pilliner; St. Alphage Montrose Avenue, London, UK 7:30 pm

8 JUNE

Guy Bovet; Abbatiale, Romainmôtier, Switzerland 4 pm
Martin Baker; Westminster Cathedral, London, UK 4:45 pm
James O'Donnell; Westminster Abbey, London, UK 5:45 pm

Charles Andrews; Christ's Chapel Dulwich, London, UK 7:45 pm

9 JUNE

Sarah Baldock; St. Michael's Cornhill, London, UK 1 pm

10 JUNE

Notre-Dame vocal ensemble; Maîtrise Notre-Dame de Paris, Paris, France 8:30 pm
Alexandra Fol; St. James United Church, Montreal, QC, Canada 12:30 pm

12 JUNE

Edward de Geest; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm
Hans-Georg Reinertz; St. Margaret Lothbury, London, UK 1:10 pm
Stephanie Burgoyne & William Vandertuin; St. Peter's Anglican, Mississauga, ON, Canada 12 noon

13 JUNE

Edward de Geest; Cattedrale di Santo Stefano, Biella, Italy 9 pm

14 JUNE

Choral concert; St. Michael's, Highgate Village, UK 6 pm

15 JUNE

Olivier Latry; Abbatiale, Romainmôtier, Switzerland 4 pm
Rosemary Field; St. Benet Fink Walpole Road, London, UK 3:30 pm
Svyati Duo; St. Paul's Cathedral, London, UK 4:45 pm
Adrian Gunning; Westminster Cathedral, London, UK 4:45 pm
Ryan Leonard; Westminster Abbey, London, UK 5:45 pm

16 JUNE

Robert Quinney; St. Michael's Cornhill, London, UK 1 pm

18 JUNE

Wolfgang Seifen; Dom, Regensburg, Germany 8 pm

20 JUNE

Mario Duella, with soprano; Cattedrale di Santo Stefano, Biella, Italy 9 pm

22 JUNE

Guy Bovet, children's concert; Abbatiale, Romainmôtier, Switzerland 4 pm
Mario Duella, with soprano; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 4:30 pm
Katherine Pardee; St. Paul's Cathedral, London, UK 4:45 pm
Claire Innes-Hopkins; Westminster Cathedral, London, UK 4:45 pm
Peter Holder; Westminster Abbey, London, UK 5:45 pm

23 JUNE

Francesca Massey; St. Michael's Cornhill, London, UK 1 pm

24 JUNE

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

25 JUNE

Bine Bryndorf; Westminster Cathedral, London, UK 7:30 pm

26 JUNE

David Löfgren; St. Margaret Lothbury, London, UK 1:10 pm
Olivier Latry, with orchestra; Royal Festival Hall, London, UK 7:30 pm

27 JUNE

Jean-Paul Imbert; Cattedrale di Santo Stefano, Biella, Italy 9 pm

28 JUNE

Naij Hakim; St. Martin, Kaufbeuren, Germany 8 pm
Christophe Mantoux; Église Saint-Séverin, Paris, France 8:30 pm
Ian Tracey, with trumpet; Liverpool Cathedral, Liverpool, UK 7:30 pm
Jeffrey Makinson; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon

29 JUNE

Willibald Guggenmos; Klosterkirche, Roggenburg, Germany 4 pm
Jean-Luc Perrot; Dom, Eichstätt, Germany 7 pm
Hans Eugen Frischknecht; Abbatiale, Romainmôtier, Switzerland 4 pm
Julian Bewig; St. Paul's Cathedral, London, UK 4:45 pm
Michael Eckerle; Westminster Cathedral, London, UK 4:45 pm
Paul Griffiths; Westminster Abbey, London, UK 5:45 pm

30 JUNE

John Scott; St. Michael's Cornhill, London, UK 1 pm

MAHLON E. BALDERSTON, Trinity Episcopal Church, Santa Barbara, CA, December 1: *Marche Triomphale on 'Now thank we all our God,'* Karg-Elert; *Seedtime and harvest, West; Toccata and Pastorale*, Pachelbel; *Christmas Oratorio Overture*, Bach; *Trumpet Concertato*, Handel; *Allegro*, K. 545, Mozart; *Good Christian friends, rejoice*, Young; *Prelude on St. ELIZABETH*, Gell; *Noël in G*, Daquin; *Jesus rest your head*, Diemer; *Les Petites Advent Cloches*, Purvis; *Awake, my soul*, Balderston.

DAVID BASKEYFIELD, Independent Presbyterian Church, Birmingham, AL, November 17: *Prelude and Fugue in a*, BWV 543, Bach; *Adagio and Allegro in F*, K. 594, Mozart; *Prelude and Fugue in B*, op. 99, no. 2, Saint-Saëns; *Impromptu (24 Pièces de fantaisie: Troisième Suite)*, op. 54, Vienne.

ULLRICH BÖHME, Walt Disney Concert Hall, Los Angeles, CA, November 10: *Toccata in E*, *Fantasia à gusto italiano in F*, *Fugue in B-flat on B-A-C-H*, Krebs; *An Wasserflüssen Babylon*, Weinlig; *Pilgrim's Chorus (Tannhäuser)*, Wagner, arr. Liszt; *Excelsior*, Liszt, arr. Lemare; *Fantasy and Fugue in g*, BWV 542, *An Wasserflüssen Babylon*, BWV 653, *Prelude and Fugue in D*, BWV 532, *Vor deinen Thron tret ich hiermit*, BWV 668, *Toccata and Fugue in d*, BWV 565, Bach.

CHELSEA CHEN, Independent Presbyterian Church, Birmingham, AL, November 24: *Sinfonietta*, Gjeilo; *Children's Corner*, Debussy; *Taiwanese Suite*, Chen; *Prélude et Danse Fuguée*, Litaize; *Miroir*, Wammes; *Meditation religieuse*, Mulet; *Prelude and Fugue in B*, Dupré.

EMMA LOU DIEMER, Trinity Episcopal Church, Santa Barbara, CA, December 15: *Adoro Te Devote, O Love, that will not let me go, O Perfect Love, Joyful, joyful, we adore Thee, Love came down at Christmas, Love Divine, all loves excelling, I am Thine, O Lord, The King of Love My Shepherd Is, Though I may speak with bravest fire, and have not love, Improvisation on Jesus loves me! This I know, Variations on Abide with Me*, Diemer.

JOHN F. GEIB, All Souls Episcopal Church, North Ft. Myers, FL, November 2: *Hymne d'actions de grâces (Three Gregorian Paraphrases)*, Langlais; *Benedictus*, Rowley; *Movement I (Concerto in G, BWV 592)*, Bach; *Intro, Concertino, and Song*, Distler; *Noel X*, Daquin; *Le jardin suspendu*, Alain; *Apparition de l'église éternelle*, Messiaen; *Air for Rock Organ, Cocktails, and Pedals*, Hyman.

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DAVID A. GELL, Trinity Episcopal Church, Santa Barbara, CA, December 22: *Grand Triumphal March*, op. 47, no. 2, *Offertory on a French Carol*, Guilmant; *Fantasy on Psalm 42*, Asma; *Noël à la Française*, Shannon; *Carol prelude on the old Christmas Song* (God rest ye merry, gentlemen), Diggle; *Prelude on GREENSLEEVES*, Purvis; *Angels from the realms of glory*, Silent night, Holy night, Hobby; *It came upon the midnight clear*, Bish; *In the bleak midwinter*, Gibbs; *Shepherd's pipe carol*, *Carol of the manger*, Wood; *Christmas Day!*, Martin; *Pat-a-Pan*, Thygeson; *I heard the bells on Christmas Day*, Williams; *In Dulci Jubilo*, Sowerby; *On the Way to Bethlehem*, Cherwien.

SEBASTIAN GLÜCK, Church of St. Mary the Virgin, New York, NY, December 1: Dialogue sur les mixtures (*Suite Brève*), Langlais; *Fantasia quasi concerto*, Wesley; *Praeludium*, Fuge, und Ciacona, BuxWV 137, Buxtehude; *Nun komm der Heiden Heiland*, BWV 599, Bach; *Canticles from the Chapel Royal Service*, Ayres; *Ave, verum corpus*, Despres; *Allegro* (*Sonata in D*), Carvalho.

MICHAEL T. C. HEY, St. Thomas Church Fifth Avenue, New York, NY, November 10: *Toccata*, op. 9, Guillon; *Naiades* (*Pièces de Fantaisie*, op. 55), Vierne; *Pasacaille* (*Piano Trio*), Ravel, transcr. Hey; *Halleluja*, Gott zu loben bleibe meine Seelenfreud, op. 52, no. 3, Reger.

JEANNINE JORDAN, with David Jordan, media artist, Hyde Park Community United Methodist Church, Cincinnati, OH, October 27: *Blithely Breezing Along*, Paulus; *Voluntary*, Selby; *The Battle of Trenton*, Hewitt; *Soft Organ Voluntary*, Emilio; *The Thunderstorm*, Ryder; *Voluntary*, Allatt; *Toccata*, Bames; *Concert Variations on The Star Spangled Banner*, Buck.

ARTHUR LAMIRANDE, Cathedral of Our Lady of the Angels, Los Angeles, CA, January 22: *Chaconne*, Schmidt.

KEITH MCNABB, Southminster Presbyterian Church, Arlington Heights, IL, January 19: *Fantasia in c*, BWV 562, Bach; *Ricercare*, Frescobaldi; *Prélude* (*Trois pièces pour orgue*, op. 29), Pierné; *Andante sostenuto* (*Symphonie gothique*, op. 70), Widor; *Fugue in G*, BWV 577, Bach.

C. RALPH MILLS, St. Paul Lutheran Church, Charleston, WV, December 24: *Variations on In Dulci Jubilo*, Hock; *Adeste Fideles*, Thiman; *Jesu, Joy of Man's Desiring*, Bach.

FLORENCE MUSTRIC, Trinity Lutheran Church, Cleveland, OH, January 8 & 15: *Prelude in e*, BWV 548, *Prelude and Fugue in a*, BWV 543, *Fantasia and Fugue in c*, BWV 537, *Fugue in e*, BWV 548, Bach.

LEON NELSON, Southminster Presbyterian Church, Arlington Heights, IL, January 19: *Processional*, Aria, Nelson; *Suite on the Second Tone*, Clérambault; *Prelude for the New Year*, Berlinski; *Come, Thou Fount of Every Blessing*, Manz; *O Sacred Head*, Hustad; *Jesus Saves*, Callahan.

JOSEPH RIPKA, with Erin Ripka, violin, United Presbyterian Church, Binghamton, NY, November 15: *Prelude and Fugue No. 1 in B*, op. 7, Dupré; *Thema mit variationen*, op. 150, Rheinberger; *Fantasia and Fugue in g*, BWV 542, Bach; *Lied* (*Douze Pièces*), Litaize; *Prelude and Fugue No. 3 in g*, op. 7, Dupré; *Andante* (*Concerto for violin*, BWV 1041), Bach; *Final* (*Symphony No. 5*), Vierne.

KEVIN ROSE, Trinity Episcopal Church, Santa Barbara, CA, December 8: *Prelude and Fugue in C*, BWV 547, *Wachet auf, ruft uns die Stimme*, BWV 645, Bach; *Fanfare Prelude*

on *Wachet Auf*, Manz; *O Come, All Ye Faithful*, Willcocks; *Nativity Suite*, Held; *Sonata II in c*, Mendelssohn.

ANDREW SCHAEFFER, Presbyterian Homes, Evanston, IL, November 25: *Les cloches de Hinckley* (*Pièces de Fantaisie*, op. 55), Vierne; *Canon in b*, op. 56, no. 5, Schumann; *Two Early American Hymn Tunes*, Shearing; *Esquisses Byzantines*, Mulet.

STEPHEN THARP, Victoria Hall, Geneva, Switzerland, January 19: *Overture de l'oratorio St. Paul*, op. 36, Mendelssohn; *L'Apprenti sorcier*, Dukas; *Berceuse à la mémoire de Louis Vierne*, Cochereau; *Variations sur l'hymne Rouen*, Baker; *Circus Polka*, Stravinsky; *Intermezzo en sol majeur*, op. 118, no. 2, Brahms; *Danse macabre sur Dies Irae*, Liszt.

MARIJIM THOENE, Cathedral of Mary Our Queen, Baltimore, MD, November 10: *Suite Médiévale*, Langlais; *Concerto in d*, BWV 596, Bach; *Habakkuk*, op. 434, Hovhanness; *Three Pieces for Organ*, Teml; *Magnificat* (*Fifteen Pieces for Organ founded on Antiphons*), Dupré.

RAY URWIN, Trinity Episcopal Church, Santa Barbara, CA, November 17: *Fugue in d*, Bach; *Lullaby*, Hampton; *Two Quiet Meditations*, Jacobi; *Village Organist's Piece*, Britten; *Andante cantabile* (*Symphonie IV*), Widor; *Fanfare*, Phillips; *Wachet auf, ruft uns die Stimme*, Wie schön leuchtet der Morgenstern, Rogg; *Rhapsodie sur des Noëls*, Gigout; *Sortie in E-flat*, Lefébure-Wely.

DONALD VERKUILEN, St. Mary of the Lake Catholic Church, Gary, IN, January 26: *Prelude and Fugue in D*, BuxWV 139, Buxtehude; *Cantique* (*Folkloric Suite*), Langlais; *Prelude in b*, BWV 544, Bach; *Andante sostenuto* (*Symphonie Gothique*), op. 70, Widor; *Aria* (*In Mystery and Won-*

der), Locklair; *As if the whole creation cried* (*Triptych*), Paulus.

PATRICK WEDD, Church of St John the Evangelist, Montreal, QC, Canada, November 10: *Carillon Festivo*, Elms; *Toccata und Fuge in d*, BWV 538, Bach; *Toccata per l'Elevatione*, Frescobaldi; *Toccata, Fugue et Hymne sur Ave Maris Stella*, Peeters; *Toccatina for Flutes*, Yon; *Carillon de Westminster*, Vierne.

JAMES WELCH, Aspen Community Church, Aspen, CO, January 27: *Entry of the Guests* (*Tannhäuser*), Wagner; *Prelude in C*, BWV 547, Bach; *Trip to Nahant*, Hewitt; *Toccata*, Weaver; *Scherzo* (*Symphonie No. 2*), Vierne; *Mouvement*, Berveiller; *Canadian Wedding March*, Lucas; *Fiesta*, Diemer; *Tico Tico*, Abreu; *Three Settings of American Hymn Tunes*, Wood; *By the Organist of Grace*, Purvis.

THOMAS WIKMAN, Augustana Chapel, Lutheran School of Theology, Chicago, IL, November 5: *Fantasia on Ein feste Burg ist unser Gott*, Praetorius; *Fantasia on Valet will ich dir geben*, BWV 735, *Valet will ich dir genben*, BWV 736, Bach; *Justorum animae*, Tournemire; *Litanies*, Alain; *In Paradisum*, Daniel-Lesur; *Toccata on Placare Christe servulis*, Benoit.

JAN WORDEN-LACKEY, First Presbyterian Church, Santa Fe, NM, January 3: *Prelude and Fugue in C*, BWV 547, Bach; *Good King Wenceslas*, Bryan; *In Dulci Jubilo*, Come, All You Worthy Gentlemen, Milford; *Adagio* (*Trio Sonata No. 1*, BWV 525), *Prelude and Fugue in f*, BWV 534, Bach.

DANIEL ZARETSKY, St. Thomas Church Fifth Avenue, New York, NY, November 3: *Toccata* (*Douze Pièces*), Dubois; *Minuetto*, *Toccata* (*Dix Pièces*), Gigout; *Carillon de Westminster* (*Pièces de Fantaisie*, op. 54), Vierne; *Passacaglia*, Kushnarev; *Variations on the old Russian National Anthem*, Koehler.

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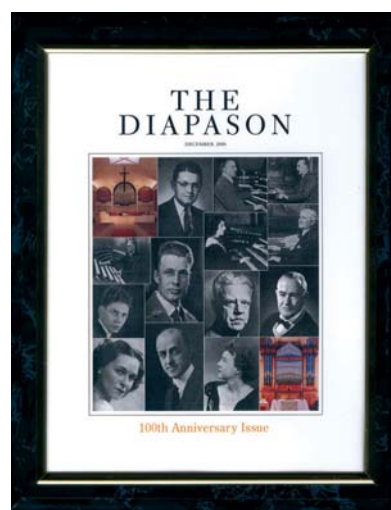
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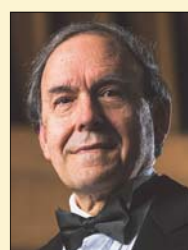
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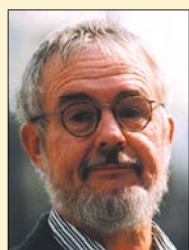
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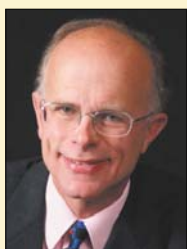
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