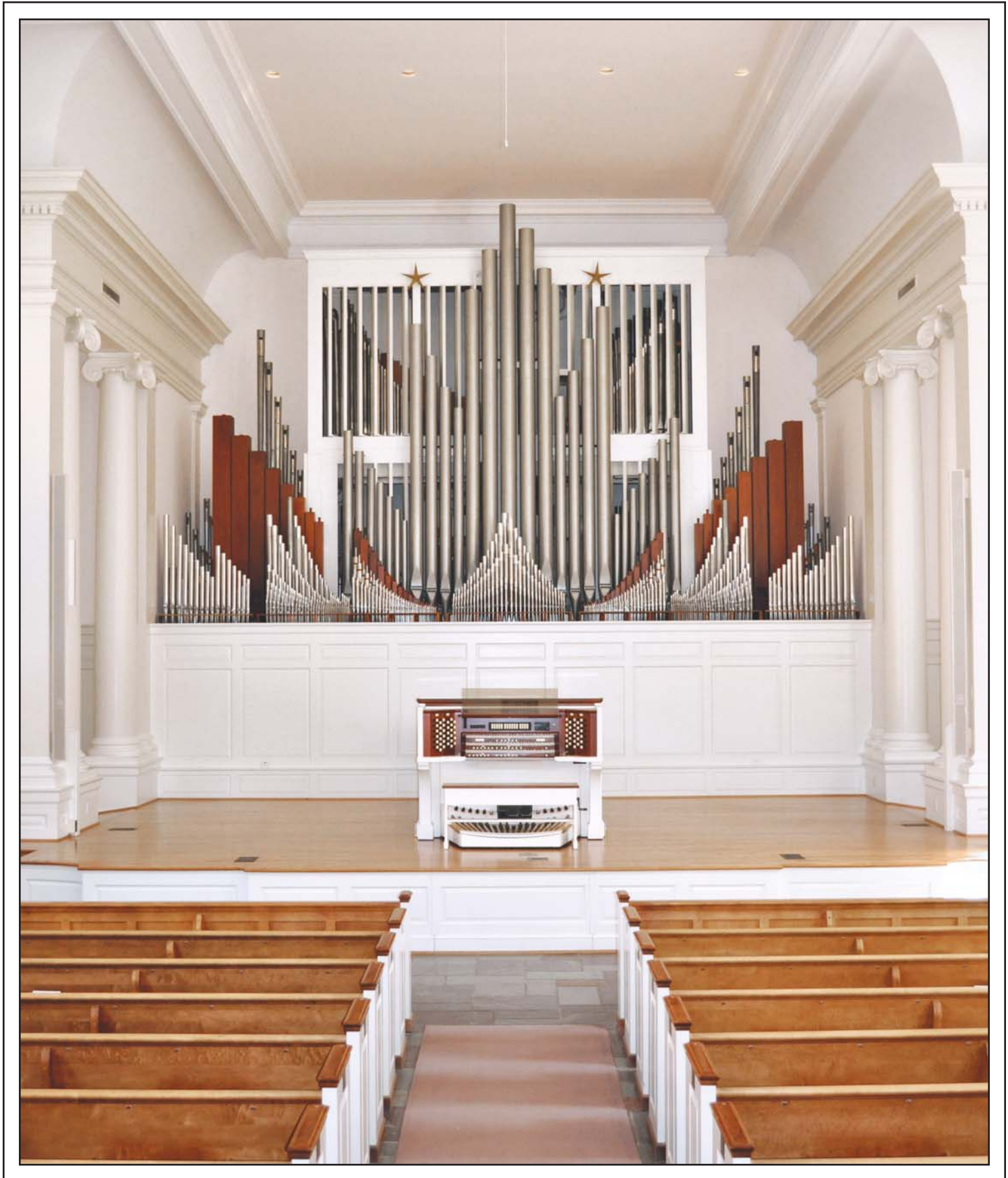


THE DIAPASON

NOVEMBER 2013



Samford University, Reid Chapel
Birmingham, Alabama
Cover feature on pages 26–27

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Whole No. 1248
NOVEMBER 2013
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the Harpsichord, Carillon, and Church Music

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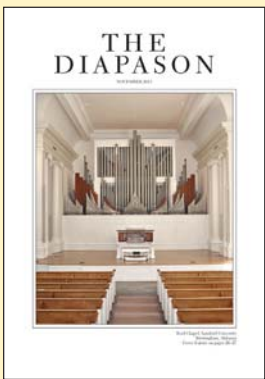
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In the wind . . .

GAVIN BLACK
On Teaching

Reviewers **John M. Bullard**
John Collins
Sarah Kraaz
Gale Kramer

Editor's Notebook

In this issue

This month we present Jane Scharding Smedley's report on the 2013 Sewanee Church Music Conference, a venerable summer institution, now in its 63rd year, which was led this year by Richard Webster, Maxine Thévenot, and Edmund Connolly. We also present Elizabeth Naegele's interview with Donald Hustad, who passed away this June. Hustad was a significant figure in the musical world of the evangelical and "free" (non-liturgical) traditions, and Naegele's interview illuminates the lengthy life and career of this noted musician.

John Bishop's column this month discusses Facebook—its perils and its benefits—and segues into the topic of wind, in its many guises. Gavin Black continues his organ method, this month's installment dealing with the playing of counterpoint.

Our cover feature this month is Quimby Pipe Organs, Inc.'s work with the Aeolian-Skinner Opus 1384 organ at Samford University's Reid Chapel, in Birmingham, Alabama.

2014 Resource Directory

Once again we remind you all to check your listings in the current Resource Directory, and notify us of any changes. We are not always aware if you have a new address or other contact

Here & There

Events

St. Mark's Cathedral, Seattle, continues its music series: November 1, Jonathan Biggers; 11/24, Jiyoung Lee, with Meg Brennan, baroque cello; February 2, John Stuntebeck, with Brian Fairbanks, flute; March 7, Alan De Puy; 3/23, Clint Kraus, with Linda Strandberg, soprano; May 23, Jonathan Dimmock, all-Bach program. For information: www.saintmarks.org.

The Philadelphia Singers presents their 2013–2014 season, with music director David Hayes in his 21st year. This is the group's 41st season, featuring Randall Thompson's *Requiem*, along with works by Brahms, Conrad Susa, Abbie Betinis, Mozart, Schubert and more: November 2, Brahms, *Requiem*, at the Church of the Holy Trinity; December 15, Christmas with the Philadelphia Singers, at the Cathedral Basilica of Sts. Peter and Paul; January 19, Randall Thompson, *Requiem*, at the Church of the Holy Trinity; May 18, Mozart, *Vesperae solennes de Confessore*, and Schubert, *Mass in A-flat*, at the Cathedral Basilica in Philadelphia. For information: 215/751-9494; www.philadelphiasingers.org.

Providence United Methodist Church, Charlotte, North Carolina, continues concerts on its Aeolian-Skinner Opus 1472 by Parkey Organ-Builders (Opus 14, three manuals, 66 ranks): November 3, Durufle, *Requiem*; December 8, Handel, *Messiah*. For information: www.ProvidenceUMC.org.

Dialogues Mystiques, an international organ festival at the **Benediktinerabtei Unserer Lieben Frau zu den Schotten** in Vienna, continues: November 5, Thomas Trotter; December 10, Zuzana Ferjencikova. For information: www.dialogues-mystiques.info.

Camp Hill Presbyterian Church, Camp Hill, Pennsylvania, continues its music series: November 6, Nicholas Basehore; December 4, Timothy Brabant; 12/8, Advent Lessons & Carols; 12/24, Lessons & Carols; February 5,

Beth and Ron Sider; March 5, David Binkley; April 2, Eric Riley. For information: www.thechcpc.org.

First Church, Boston, announces its Early Music Thursdays harpsichord recitals and concerts on period instruments, 12:15–12:45 pm: November 7, Suzanne Cartreine, harpsichord; 11/14, Barbara Metz, viola da gamba, and John Metz, harpsichord; November 21, James C.S. Liu, baritone, Joyce Alper, baroque oboe, and Paul Cieniwa, harpsichord. For information: www.firstchurchboston.org.

The Church of St. Vincent Ferrer, New York City, continues its 2013–14 music series: November 8, St. Vincent Ferrer Chorale, Mark Bani, conductor, Fauré, *Requiem*; December 15, Ceremony of Lessons & Carols; March 30, Buxtehude, *Membra Jesu nostri*, BuxWV 75. For information: 212/744-2080; markbani@gmail.com.

The Cathedral Church of the Advent, Birmingham, Alabama, continues its 2013–14 music series: November 8, Frederick Teardo; 11/22, Samford String Quartet, Stephen Cary, tenor, and Cindy St. Clair, piano; January 31, Montevallo Early Music Ensemble; February 2, Charles Kennedy; 2/28, Leon W. Couch, III; April 6, Georgia Tech Chamber Choir; 4/13, Frederick Teardo, Dupré, *Le Chemin de la Croix*; May 2, Leslie C. S. Teardo; 5/18, Cathedral Choir. For information: adventbirmingham.org.

Crescent Avenue Presbyterian Church, Plainfield, New Jersey, continues its music series: November 9, Crescent Choral Society; December 15, Yuletide by Candlelight carol sing; March 9, organists Joseph Arndt, Stephen Williams, Carol Weber, Jim Little, and Peter Calabro; April 12, Crescent Choral Society; 4/18, Good Friday Tenor; May 18, spring choral concert. For information: crescentconcerts.org.

St. Agnes Church, New York, New York, continues its organ recital series, every second Saturday of the month at

4:30 p.m.: November 9, Alistair Reid; December 7, Benjamin Sheen; January 11, Janet Yieh; February 8, David Hughes; March 8, Jared Lamenzio; May 10, David Ball; June 14, James D. Wetzell. For information: stagneschurchnyc.org/music.

The Church of the Gesu, Milwaukee, Wisconsin, continues its organ recital series: November 12, Wyatt Smith; December 10, Mark Konewko. For information: www.gesuparish.org.

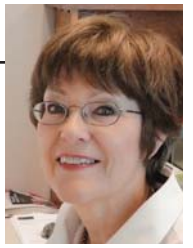
St. Lawrence Church, Alton, Hampshire, U.K., presents its 47th year of organ concerts on Tuesdays at 8 p.m.: November 12, Timothy Byram-Wigfield; December 3, Jonathan Hope; January 14, Clive Driskill-Smith; February 11, Richard Pearce; March 11, Carol Williams; April 8, Sarah MacDonald; May 6, Alex Palotai. For information: Tony Willman, 01420 543628; tony.willman@btopenworld.com.

First Church of Christ, Wethersfield, Connecticut, continues its 2013–14 concert series: November 17, David Spicer; December 8, Christmas concert; January 26, Super Bell XXII; February 23, concert of spirituals; March 23, Showcase for Youth; April 13, Palm Sunday concert; June 8, ASOF winners' concert. For information: 860/529-1575 x209; www.firstchurch.org.

Rockefeller Memorial Chapel at the University of Chicago continues its music series: November 17, anthems of Purcell; 11/24, Bach, *Christmas Oratorio*; December 2, caroling with the carillon; 12/6, Handel, *Messiah*; 12/7, Chicago Men's A Cappella and Chicago Children's Chorus; 12/8, Handel, *Messiah*; 12/14, Chicago Gay Men's Chorus; 12/15, Bach, Cantata BWV 61; 12/24, Lessons & Carols. For information: rockefeller.uchicago.edu.

Advent Lutheran Church, Melbourne, Florida, continues its organ recital series, Sundays at 3 p.m.: November 17, Boyd Jones; February 23, Josiah Armes; May 18, Silviya Mateva.

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Joyce Robinson
847/391-1044; jrobinson@sgcmail.com
www.TheDiapason.com

information updates, so please be sure to keep us informed. It will help us help you, by publicizing correct and current information for your firm.

Forthcoming

Articles in preparation include a history of Iberian battle music for organ, a report on the 2013 Organ Historical Society convention in Vermont, and an interview with Ann Labounsky.

A reminder

The holiday season is almost upon us, and with it the giving of gifts. A gift subscription to THE DIAPASON would make a wonderful present, reminding the recipient each month of your thoughtfulness. Introduce a student or colleague to the wonderful world of the pipe organ! Contact me and I'll work with you to send a gift subscription. ■

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Here & There

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Christmas season midweek recitals, Wednesdays at 12 noon: December 4, Thomas Ingui; 12/11, David Vogeding; 12/18, Michael Rickman. For information: www.adventsuntree.com.

Trinity Episcopal Church, Santa Barbara, California, continues its 2013–2014 music series, Sundays at 3:30 p.m.: November 17 (5 p.m.), Ray Urwin; December 1, Mahlon E. Balderston; 12/8, Kevin Rose; 12/15, Emma Lou Diemer; 12/20 (7:30 p.m.), Community Christmas Carol Sing-along & Wassail Party; 12/22, David A. Gell; February 9, flutes and piano; March 23, J. S. Bach Birthday Bash Concert; April 27, Kirkin' o' Tartans; May 11, Young Artists in Concert; June 15, Musical Fireworks; August 2, Old Spanish Days Fiesta Concert. For information: www.trinitysb.org.

VocalEssence continues its 45th concert season: November 18, Cocktails & Cabaret; December 7–8, 13–15, Welcome Christmas; 12/14, Star of Wonder; February 9, Witness: Stomp & Sing; March 21 and 23, John Rutter Jubilee; April 27, Tchaikovsky for Voices; May 20, ¡Cantaré! Community Concert. For information: www.vocalescence.org.

The Cathedral of St. John the Divine, New York City, continues its music series: November 20, concert celebrating the musical legacy of Andrew Carnegie; December 14, Christmas concert; 12/31, Concert for Peace with guests Judy Collins and Harry Smith; February 19, music from Renaissance Spain; April 8, Bach, *St. John Passion*. For information: www.stjohndivine.org/GMGS.html.

The Concert Hall in Reading, U.K., presents its series of lunchtime recitals: November 20, Michael Harris; January 22, Eleni Keventsidou; March 5, Chris Bragg; April 30, Richard Brasier; July 2, a student from Eton College. There will also be a celebrity recital May 15, featuring Paul Hale. 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.

St. Mary's Episcopal Cathedral, Memphis, Tennessee, continues its music series: November 24, Rhodes College Christmas at St. Mary's; January 31, Luther College Nordic Choir; March 21, Paul Jacobs performs for the Tennessee AGO centennial celebration. For information: 901/527-6123, selsholz@stmarysmemphis.org, www.stmarysmemphis.org.

First Baptist Church, Washington, D.C., continues organ recitals Sundays at 4 p.m.: November 24, Christopher Houlihan; April 27, Hector Olivera. For information: www.firstbaptistdc.org.

Emmanuel Church, Chestertown, Maryland, presents its music series: November 27, Evensong; December 8, Festival Service of Lessons and Carols; January 5, Twelfth Night Evensong; 1/17, Timothy Robson; March 14, Thomas Sheehan; April 11, Bruce Stevens; May 16, Ken Cowan; 5/29, Ascension Evensong. For information: www.emmanuelchesterparish.org.



18th-century organ in Santa María de la Asunción Tlacolula

The Institute of Historic Organs of Oaxaca, Mexico (IOHIO) announces that the restoration of the 18th-century organ in Santa María de la Asunción Tlacolula, a town in the eastern Valley of Oaxaca, is currently underway. The restoration of the case and the decorated façade pipes, supervised by Oaxacan restorer Eric González Castellanos, is nearly completed. The restoration of the organ itself, directed by the Gerhard Grenzing organ building shop (El Papiol, Spain), begins in October 2013 and will be finished in mid-January 2014.

There are seven restored organs in the state of Oaxaca, but this is the first restoration project organized by the IOHIO. Over the course of 13 years IOHIO has been documenting, conserving, and analyzing the organs; playing them in concerts and providing keyboard instruction for students; and increasing awareness of the organs through lectures, publications, recordings, and festivals. IOHIO plans to present the organ during its Tenth



Ray Cornils

Christmas with Cornils, A Kotzschmar Christmas will be in two locations this December. While the Kotschmar Organ is out for renovation, *Christmas with Cornils* will take place at the Basilica of Sts. Peter & Paul, Lewiston, Maine, Tuesday, December 10, 7:30 p.m., and at the Cathedral of St. Luke, Portland, Maine, on Tuesday, December 17, at 7:30 p.m. **Ray Cornils** will perform, with featured guests including the Kotschmar Festival Brass, the Parish Ringers, and St. Mary Schola, Bruce Fithian, director. Tickets can be purchased at: www.brownpapertickets.com/event/462634.

International Organ and Early Music Festival (February 20–25, 2014). For information and to help support the project, visit iohio.org.mx/eng/.

The Boëllmann-Gigout International Prize in organ improvisation, presented by the city of Strasbourg and the Strasbourg Conservatoire, will take place on November 30 and December 1. The final round, open to the public, will be held at the Catholic Church of Saint-Pierre-le-Jeune in Strasbourg. The round consists of two improvisations—one on an assigned theme, in either prelude and fugue, passacaglia, or sonata form; and a free improvisation on a given literary text. The jury, led by Vincent Dubois, comprises Philippe Lefebvre, Louis Robillard, Ansgar Wallenhorst, and Daniel Maurer. For information: strasbourg.eu.

The Church of St. Ignatius Loyola, New York City, continues the 25th anniversary season of its Sacred Music in a Sacred Space series: December 1, 4 p.m., Advent Lessons & Carols; 12/8 (4 p.m.) and 12/9 (7 p.m.), A Chanticleer Christmas; 12/15 (3 p.m.) and 12/18 (7 p.m.), A Child Is Born; April 9, 7 p.m., Passion; May 7, 7 p.m., Psalms of David; 5/18, 3 p.m., A Music Ministry Celebration.

The N.P. Mander Organ Recital series begins: November 17, 3 p.m., Mary Preston; February 23, 3 p.m., Andrew Henderson; March 16, 3 p.m., Nancianne Parrella, organ, with Jorge Ávila, violin; Victoria Drake, harp; and Arthur Fiacco, cello. For information: 212/288-2520; www.kscottwarren.com; www.smsscconcerts.org.

Gloriae Dei Cantores continues their 25th anniversary concert season at the Church of the Transfiguration,

Orleans, Massachusetts: December 6 and 7, works of Martin, Eben, Schoenberg, and Starer. For information: www.gdcchoir.org.

The Cathedral Basilica of St. Louis, St. Louis, Missouri, continues its 2013–14 concert season: December 7 and 8, Christmas at the Cathedral; February 8, Cantus; 2/23, Organ and Brass Spectacular; March 15, Stile Antico; April 8, St. Louis Symphony and Chorus; May 2, The Alleluia Ringers. For information: www.CathedralConcerts.org.

People



Richard Benedum

Richard Benedum, professor emeritus of music at the University of Dayton (Ohio), and organist-choirmaster at Christ Church in Bradenton, Florida, has been awarded a grant from the National Endowment for the Humanities to direct an interdisciplinary institute for school teachers, "Mozart's

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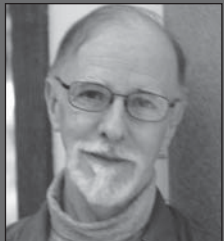
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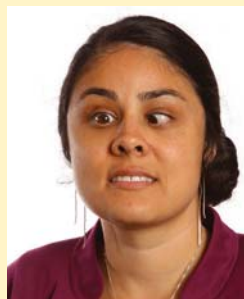
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Appointments

Jessica Bachicha Ewell has been appointed to the Sacred Music Program at Franciscan University, Steubenville, Ohio, to teach voice, music theory, and survey of sacred and religious music, among other courses. Ewell holds a Doctorate of Musical Arts degree from the Catholic University of America and a master's degree from New England Conservatory of Music. She has taught voice in the United States, Italy, and the United Kingdom, and has given lectures on music history and philosophy. Ewell was featured in *The Chronicle of Higher Education's* article, "The Grand Vision of a Blind Soprano," which described how Ewell developed her deep love of music despite her blindness.



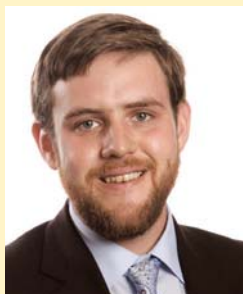
Jessica Bachicha Ewell



Iain Quinn and organ class

Iain Quinn has been appointed assistant professor of organ, Florida State University, where he teaches organ, harpsichord, and sacred music courses. Quinn formerly served as Director of Music at Trinity Episcopal Church, Southport, Connecticut, and as a lecturer at Western Connecticut State University. In addition to teaching responsibilities he continues an active program of research, publication of which most recently included a chapter in *Interpreting Historical Keyboard Music* (Ashgate, 2013). Forthcoming publications including a critical edition of the complete anthems of John Goss (A-R Editions). Quinn's schedule as an organist includes forthcoming recitals at Princeton University Chapel, St. Philip's Cathedral, Atlanta, Westminster Abbey, and for the Harvard Organ Society. He is also a member of the Tallahassee Bach Parley, a period instrument ensemble specializing in music of the baroque era. For information: www.iainquinn.org.

Nicholas Will has been appointed to the Sacred Music Program at Franciscan University, Steubenville, Ohio. In addition to teaching organ lessons and directing the Schola Cantorum Franciscana and Franciscan University Chorale, he teaches courses in music theory, music history, ear training, and Gregorian chant. Will holds a Master of Music degree from the Peabody Conservatory of Music; he has performed throughout the eastern United States, Belgium, Holland, and France, as an organist, conductor, and accompanist.



Nicholas Will

Franciscan University's Sacred Music Program prepares students for careers as classically trained professional musicians, either in voice or organ. For information: www.franciscan.edu/sacredmusic.

Jonathan Young has been appointed to the tonal department of John-Paul Buzard Pipe Organ Builders as Associate to Tonal Director Brian Davis. Young is

director of music at the Catholic Church of the Immaculate Conception in Mattoon, Illinois, and completing the Doctor of Musical Arts in organ performance and literature at the University of Illinois, where he studies with Dana Robinson.



Jonathan Young

Originally from Moses Lake, Washington, he holds a bachelor's degree in organ performance from Pacific Lutheran University in Tacoma, Washington, and a master's degree in organ performance and literature from the Eastman School of Music. His organ teachers have included Hans Davidsson, Paul Tegels, Susan Ferré, James Holloway, and David Dahl, as well as harpsichordists Charlotte Mattax, William Porter, and Kathryn Habedank, and pianist Jairo Geronimo.

Young was the alternate winner of the 2011 Mu Phi Epsilon International Competition. In 2003 he was selected as the Westfield Center Concert Scholar, through which he presented recitals at Oberlin Conservatory and Stanford University; he was also the winner of the Christ Church Regional Young Organists' Competition in Tacoma the same year. In 2004 he was awarded the James D. Holloway Music Scholarship at PLU, and the Brownson Fellowship at the University of Illinois in 2006.

Young was a Senior Lecturer and Visiting University Organist at PLU for the 2009-10 academic year, where he taught courses in music history, introduction to music, ear training, organ, and directed the Chapel Choir. Prior to his appointment at PLU, he held a teaching assistantship at the University of Illinois and was organist at First Presbyterian Church of Urbana. He has also been director of music at St. Peter's Episcopal Church in Henrietta, New York, and organist at First United Methodist Church of Tacoma and the Main Post Chapel at Joint Base Lewis-McChord, Washington.

Young has appeared on several recordings with the PLU Choir of the West and Choral Union as an accompanist and soloist, most recently the Choral Union's 2011 25th anniversary album featuring Britten's *The Company of Heaven* and movements from Kodaly's *Missa Brevis*. He has performed as a soloist with the Baroque Artists of Champaign-Urbana (BACH), and has sung with BACH and Prairie Voices, a Champaign-area a capella choir, as well as Tacoma-based Alumni Men's Chorale.

Jonathan Young began working at Buzard Pipe Organ Builders part-time in the service department in 2011. Under direction of Tonal Director Brian Davis, his duties and responsibilities will include prepping and racking pipes, doing in-house voicing on flues and reeds for new organ and rebuild projects, providing musical input on projects and setting samples along with the tonal director after initial discussion of a project. General organbuilding skills will not be ignored, in particular, woodworking skills.

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Worlds," from June 16 to July 4, 2014, in Vienna, Austria. The grant is for \$159,447, and will pay for faculty and participant stipends; 25 K-12 teachers will be chosen nationally to participate in the institute.

Since 1990, Benedum has received 14 National Endowment for the Humanities grants for seminars and institutes on the life and music of Mozart. He has also served as founder and conductor of the Dayton Bach Society for 28 years, and as chair of the Department of Music at the University of Dayton for 15 years. Formerly a member of the Ohio Humanities Council, he is now retired and living in Sarasota, Florida.

Other Institute faculty include University of Dayton colleagues R. Alan Kimbrough (English), Paul Morman (history) and Julane Rodgers (music), along with Thomas Fröschl (history) and Wynfrid Krieglleder (languages) from the University of Vienna, and Richard Fuller, fortepianist from Vienna.

Application information will be available at <http://campus.udayton.edu/~nehinstitute2014> by mid-October,

or by calling 937/229-2176. Applications must be postmarked by March 1, 2014.

For further information: 941/312-5875; richard.benedum@comcast.net.



Stuart Forster

Stuart Forster announces the publication of his book *Hymn Playing: A Modern Colloquium*, available from MorningStar Music Publishers at

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Nunc Dimittis

Elinore Louise Barber, 94 years old, born June 3, 1919, in Cherryvale, Kansas, died March 26, 2013, in Hastings, Nebraska. She received her BA degree in music and English literature from Kansas Wesleyan University, an MA degree from the Eastman School of Music, and a PhD degree in musicology from the University of Michigan. She taught music first in Storm Lake, Iowa, before teaching from 1944 until 1969 at Hastings College in Hastings, Nebraska, where she was also an historian and archivist after retirement in 1998. In the late 1950s, Barber served as organist at St. Mark's Episcopal Pro-Cathedral in Hastings and was active in the Central Nebraska Chapter of the American Guild of Organists. Barber was professor of music history and literature at Baldwin Wallace College, Berea, Ohio, from 1969 until 1998. She served as founding editor of BACH and as the first director of the Riemenschneider Bach Institute.

Carl G. Harris, Jr., died June 23, 2013, at the age of 78 in Hampton, Virginia. A native of Fayette, Missouri, he was a graduate of Philander Smith College, Little Rock, Arkansas, and earned the MA degree in music history from the University of Missouri-Columbia, and the DMA degree in choral conducting from the University of Missouri-Kansas City Conservatory. He served as choral director at Philander Smith College, Virginia State University, Petersburg, Virginia, Norfolk State University, Norfolk, Virginia, and as professor of music and university organist at Hampton University, Hampton, Virginia. While at Virginia State and Norfolk State universities, he was also chair of the music departments. In addition, Harris taught piano, organ, music history, and African-American music throughout his career. He served as organist-choirmaster for Gillfield Baptist Church, Petersburg, and Bank Street Memorial Baptist Church, Norfolk. Carl G. Harris, Jr., is survived by a sister and a nephew.

Lee Whelpley Malone, 73, organist and choir director, died August 18 at home in Jenkintown, Pennsylvania. He opted against treatment for lymphoma, the final assault on his health, and received hospice care lovingly supplemented by his daughter, Catherine.

He was born in Towson, Maryland, and at the age of 8 his family moved to Dennison, Texas. There he studied organ at Austin College with Mary Landrum, who had an organ degree from Eastman School of Music where she studied with Harold Gleason. Malone studied at North Texas State College with Helen Hewitt, and then with Alexander McCurdy at Westminster Choir College, where he received a bachelor's degree, and Temple University for a master's degree in choral conducting. He served as director of music at Grace Presbyterian Church in Jenkintown, Pennsylvania, from 1979 to 1986, and was the choral director at Cedar Crest College in Allentown, Pennsylvania. After this he had a career in the travel industry while continuing to serve as interim organist in a number of churches.

During his career as an organist, Lee performed widely. As a church musician, he was passionate about providing volunteer singers with opportunities for growth as musicians and as individuals. His rehearsals were known for their humor and results. Lee Whelpley Malone is survived by his wife Lucy (née Sharp), their children Catherine (Mrs. Jon Cannon) and Michael, granddaughters Bryn, Hayden, and Marilla Cannon, his brother William, and nephews, grandnephews, and grandnieces. A concert in his memory will be held at Methuen Memorial Music Hall next summer. Donations in his memory may be made to Methuen Memorial Music Hall or WRTI-FM, Philadelphia.



Lucy and Lee Malone

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www.morningstarmusic.com/viewitem.cfm/item_id/90-44. Forster surveys available resources on hymn playing, and then presents twenty aspects of hymn accompaniment, which are discussed by David Cherven, Mark Dwyer, David Erwin, John Ferguson, Peter Jewkes, Stephen Loher, Walden Moore, Bruce Neswick, John Scott, Jeffrey Smith, and Tom Whittemore. Stuart Forster, Director of Music and Organist at the Episcopal Church in Harvard Square—Christ Church, Cambridge, Massachusetts, has performed and recorded as soloist, accompanist, and conductor, and has written orchestral transcriptions for the organ, more than 100 hymn arrangements, and choral anthems. For information: www.StuartAForster.com.



Mark Steinbach

Mark Steinbach, Brown University Organist, has released a new CD, *Organ Works of Anton Heiller*, on the Loft label (available at www.gothic-catalog.com or iTunes). Steinbach performs Heiller's recently discovered *Passacaglia* of 1940 and other Heiller works on the ideal "period instrument" for this program: the 1962 Beckerath 4-manual/66-stop mechanical-action organ in the reverberant acoustic of St. Paul's Cathedral, Pittsburgh, Pennsylvania. This is the first recording on this landmark mid-century instrument since its 2009 restoration by Taylor & Boody. Steinbach, who studied Heiller's music on a Fulbright Grant in Vienna, has provided extensive notes on the program. For recitals or masterclasses, contact Mark_Steinbach@brown.edu.



James Hicks

Since the appearance of his original *Nordic Journey* double-CD, released by Pro Organo in 2010 (CD 7239, recorded in Sweden at Linköping Cathedral), **James Hicks** has made numerous trips to Scandinavia in order to research, locate, and perform 19th- and 20th-century organ music from Sweden, Norway, Iceland, Denmark, and Finland, on some of the finest and most noteworthy of Scandinavian organs. Dr. Hicks has commissioned and premiered new organ music from Sweden's noted composer, Frederick Sixten.

James Hicks held recording sessions this summer in three Swedish locations. His passion for Nordic organ repertoire is shared by Frederick Hohman and the Pro Organo production team, who together are introducing this vast and largely unknown organ repertoire. Volumes 2, 3 and 4 of *Nordic Journey* will comprise *The Nordic Symphonic Tradition*, recorded in Sweden on the Åkerman & Lund organ (1905, restored 2008) at St. Johannes' Church, Malmö; *Swedish Folkways and Classic Traditions*, recorded on the 1964 Andersen organ at Skara Cathedral in Skara; and *Modern Masters*, recorded on the 1898 Åkerman & Lund organ (restored 2009) in Västerås Cathedral, Västerås. For information: www.zarex.com.



James F. Mellichamp, Piedmont College president, with John Stender

The third annual concert of the SuperNova series at Piedmont College featured organist **John Stender** in recital on September 22, 2013. Stender is a graduate student of Bruce Neswick at the Jacobs School of Music, Indiana University. Conceived as an opportunity to showcase rising talent in the organ field, the series also allows for undergraduate music students at Piedmont College to interact with young professionals and learn more about the possibility of graduate study in music and about concert careers. Pictured above are **James F. Mellichamp**, college president, and John Stender in the Piedmont College Chapel at the Casavant Frères organ, opus 3799 (III/49 mechanical action).

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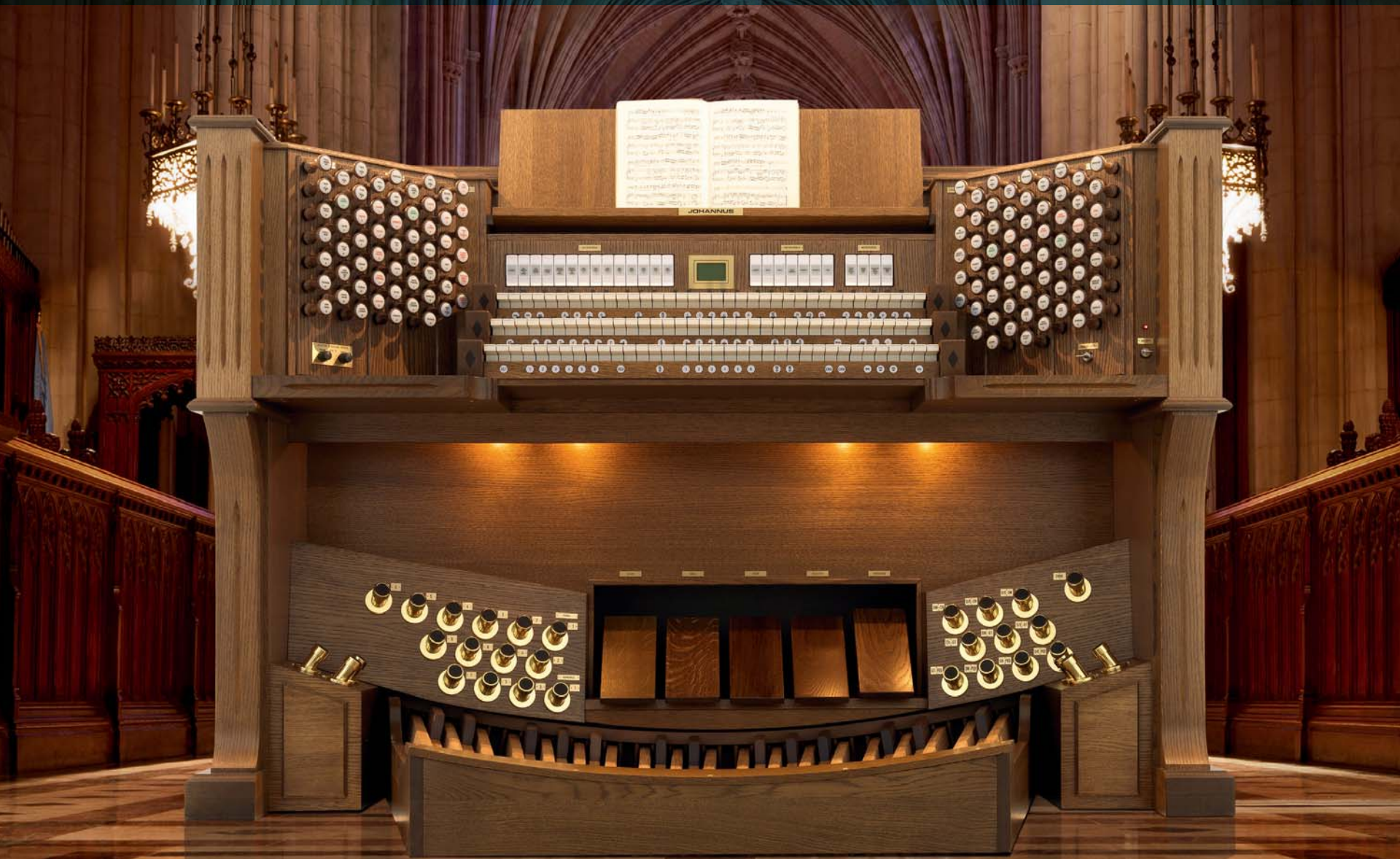
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JOHANNUS

Nunc Dimittis

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Judson Dana Maynard, 83 years old, born April 15, 1930, in Barnes, Kansas, passed away June 27, 2013, Denton, Texas. In 1953, he married Gladys Lewis, who predeceased him in 2008. He earned his doctorate degree from Indiana University, Bloomington, before teaching at Texas Tech University, Lubbock, for 33 years. Maynard was respected throughout the United States, Mexico, and Europe as a carillon and organ recitalist. Judson Dana Maynard is survived by three daughters, three sisters, six grandchildren, and five great-grandchildren.

Lawrence Henry Moe, University of California-Berkeley Professor of Music and University Organist Emeritus, died in Oakland on September 14, at the age of 96. Born May 9, 1917, in Chicago, he became organist and choir-master of his local church at age 15. He earned bachelor and master of music degrees from Northwestern and master of arts and doctor of philosophy degrees from Harvard. He taught at Central Washington College in Ellensburg, Washington, and Wellesley College, and was organist and choirmaster at St. Paul's Episcopal Cathedral in Boston, 1954–1957. Appointed to U.C. Berkeley in 1957, he served as Professor of Musicology and University Organist, was chairman of the music department for ten years, and co-designed the Young Musicians Program for disadvantaged youth; he retired in 1987 and was University Organist Emeritus. Moe was the recipient of many awards, including Fulbright awards to study in Europe, the Berkeley Citation for "Distinguished Achievement and Notable Service to the University," and a Distinguished Teaching Award. In 2007 the organ gallery of Hertz Hall was named in his honor.



Lawrence Henry Moe, ca. 1992 (photo credit: Kathleen Karn)

During his tenure Moe championed organ music and built a distinguished collection of organs for the university, which includes antique European organs and many new organs built in older styles. His fondness for Baroque music, from Bach and Frescobaldi to Buxtehude, was evident during his numerous concerts at Hertz Hall and across the state and nation, and in his many recordings made in both the U.S. and Europe.

Moe had been dean of the San Francisco AGO chapter and had served as organist for the San Francisco and Boston Symphonies. He served as consultant in the installation of organs throughout the Bay Area and on the U.C. campus, and influenced organ building on the West Coast.

Lawrence Moe is survived by his wife of 67 years, Georgiana, son Eric, daughter Charis Burke (Alex), and two grandchildren, Dillon Moreno and Brigitte Moreno.

James Richard Morris, organist-in-residence since 1994 of Clayton State University's Spivey Hall, passed away on September 12, of injuries sustained in an

automobile accident earlier that week. He was 71. Morris also served as organist at St. Francis de Sales Catholic Church, Mableton, Georgia.

Born in Atlanta, Richard Morris began his concert career at age 12 as piano soloist with the Atlanta Pops Orchestra, performing the Grieg *Piano Concerto* at the Fox Theatre before an audience of 5,000 people; he was twice soloist in the Atlanta Symphony Youth Concerts during his high school years.

Morris studied piano at Rollins College in Winter Park, Florida, earning a bachelor's degree, and studied further in Vienna, and with Nadia Boulanger in France, returning to the United States in 1965. He earned a master's of divinity from Nashotah House Theological Seminary in Wisconsin, and worked as an Episcopal priest.

In the early 1970s, Spivey Hall founder Emilie Spivey introduced him to Virgil Fox, who coached him in developing his concert repertoire. One of the few organists ever to be presented in recital by Carnegie Hall, Morris also soloed with symphony orchestras and toured extensively in the United States and Canada, performing some 50 concerts a season for 25 years. He made numerous recordings and performed for national and regional conventions of the American Guild of Organists. He gave performances in every Spivey Hall season since the dedication in 1992 of the 4,413-pipe Albert Schweitzer Memorial Organ, custom-built by Fratelli Ruffatti in Padua, Italy, including live broadcasts in November 1992 and August 1996 for public radio's nationally syndicated program, *Performance Today*. He also taught at Clayton State University.

Richard Morris is survived by his partner and business/touring manager, Robert J. Serredell, Jr., and his brother and sister-in-law, Ronald and Cynthia Morris. Morris was scheduled to perform at Spivey Hall on Saturday, February 1, 2014. That concert is now being reformed as a memorial concert honoring Morris; program details will be announced at a later date.

William ("Will") Robert Tate died May 19, 2013, at the age of 79, in his native Jackson, Mississippi. He earned a BM degree from Baylor University in 1955, studying with Robert Markham, and an MM degree from the University of Michigan in 1959, a student of Marilyn Mason. He taught organ at East Texas Baptist University, Marshall, and was organist and choirmaster for Trinity Episcopal Church. He returned to Jackson in 1963 to teach organ at Belhaven College (now University) until 1968. He continued as organist and choirmaster for St. Columba Episcopal Church, remaining until the mid-1990s. Tate was active in the American Guild of Organists, Jackson Chapter, serving several terms as dean.



James Richard Morris

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Jeremy Bankson and Tom Trenney between recording sessions at First-Plymouth Congregational Church, Lincoln, Nebraska

Tom Trenney, Minister of Music of First-Plymouth Congregational Church

in Lincoln, Nebraska, led the Plymouth Choir, Plymouth Brass and Plymouth Ringers in November, 2012 in recording *Hymns from First-Plymouth* (Pro Organo CD 7260). Associate Minister of Music **Jeremy Bankson** and Trenney shared equally in the production. Both contributed festive hymn arrangements for the 17-track CD, and both served as organ or piano accompanist and as conductor of the Plymouth Choir, Plymouth Brass and Plymouth Ringers. A video showing an excerpt from recording sessions as well as commentary on the production by Bankson and Trenney may be viewed on the Pro Organo YouTube channel, www.youtube.com/proorgano. The CD is available at www.proorgano.com.

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On September 10, 2013, at California Lutheran University, Thousand Oaks, California, **James Welch** presented a lecture-recital on the organ works of Dale Wood (1934–2003), marking the tenth anniversary of Wood's passing. In 1993 the university had honored Dale Wood with its Exemplar Medallion, "in recognition of his forty years of joyful service to the church and humanity through the inspiration of his music." Welch's recital included arrangements of various hymn tune settings, including American hymns, international folk hymns, chorales, gospel songs, and even Wood's theatrical setting of "Wonderful Words of Life." Welch also performed three pieces by Richard Purvis, Leroy Anderson, and George Shearing, all of whom influenced Dale Wood's compositional style. James Welch has recorded over 50 of Wood's more than 125 hymn settings, and is now writing a biography of Dale Wood. Earlier this year Welch published an extensive biography of Purvis.



Carol Williams with friend

Carol Williams, San Diego Civic Organist and Artistic Director of the

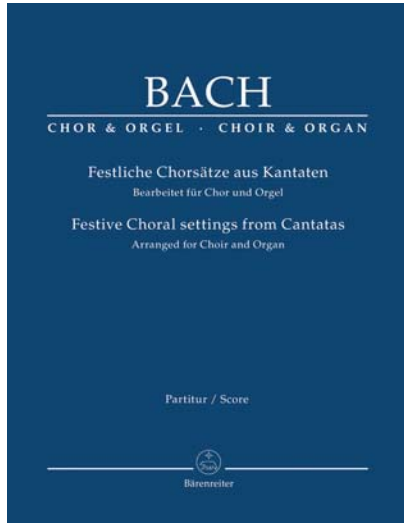
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Spreckels Organ Society, will be performing a five-hour charity concert on Sunday December 1, from midday to 5 p.m. The concert will take place at the Spreckels Organ Pavilion in Balboa Park, San Diego. All the donations at this event will go to the American Red Cross. This will also be the first webcasting of the Sunday concerts at the Spreckels Organ Pavilion. Visit the Spreckels Organ Society website for details: www.sosorgan.org.

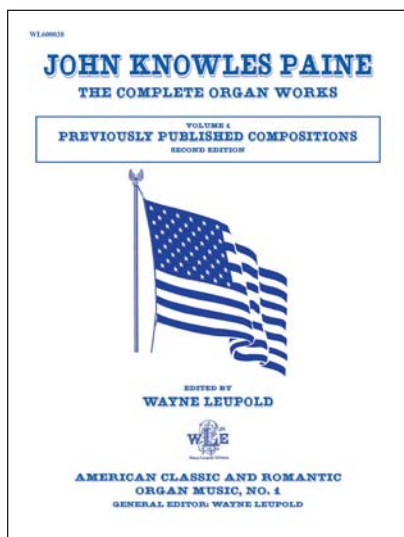
Publishers



Johann Sebastian Bach, Festive Choral Settings from Cantatas

Bärenreiter-Verlag announces a new choral publication: *Johann Sebastian Bach—Festive Choral Settings from Cantatas*, arranged for choir and organ by Ingo Bredenbach (BA 7527, €13.95; separate organ part available as print on demand, BA 7527-67, €13.95).

These six choral settings from Bach cantatas can be used for festive occasions such as Easter, Ascension Day, Pentecost, and Trinity Sunday, although texts (in German and English) do not restrict use to a particular holiday. The arrangements make these works available for performance by groups without orchestral instruments. Arrangements follow the *Neue Bach-Ausgabe* score and are playable on a two-manual instrument with pedal. BWV 171/1: “Go, as thy name is, so is, too, the fame”; BWV 6/1: “Bide with us, for it will soon be evening”; BWV 37/1: “He who trusteth and is baptized”; BWV 172/1: “Resound now, ye lyrics”; BWV 68/1: “In truth hath God the world so loved”; BWV 148/1: “Bring to the Lord honor for his name’s sake.” For information: www.baerenreiter.com.

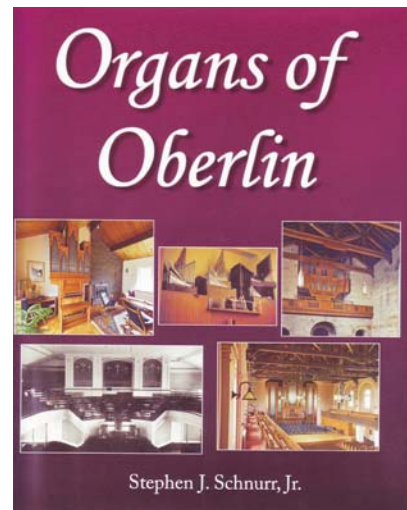


John Knowles Paine, The Complete Organ Works, Volume 1

Wayne Leupold Editions, Inc. announces new publications. Back in

print is John Knowles Paine’s (1839–1906) *Complete Organ Works, Volume 1, Previously Published Compositions* (WL600038, \$25.00), edited by Wayne Leupold, including *Concert Variations on OLD HUNDRETH, Concert Variations on the Austrian Hymn, The Star-Spangled Banner Concert Variations, Fantasie über “Ein feste Burg,” Deux Preludes*, and extensive biographical material; level is medium to difficult.

Organ transcriptions include *The Organ Music of Edwin H. Lemare, Series II (Transcriptions), Volume 2, Wagner (The Ring)* (WL600017, \$34.00), edited by Wayne Leupold; Volume 3, *Wagner (Tannhäuser, Lohengrin, Parsifal)* (WL600018, \$34.00), edited by Wayne Leupold; Volume 4, *Wagner (Die Meistersinger, Tristan und Isolde, Misc.)* (WL600019, \$34.00), edited by Wayne Leupold; all are medium to difficult. For information: www.wayneleupold.com.



Organs of Oberlin

Chauncey Park Press has published *Organs of Oberlin*, by Stephen J. Schnurr, Jr. The book traces the history of the pipe organs at the Oberlin Conservatory of Music and in the town of Oberlin, from the 1854 Alvinza Andrews organ in the First Congregational Church to organs that have been acquired but not yet installed on the campus. The book includes vintage illustrations, photographs by William T. Van Pelt, Trevor Dodd, the author, and others, specifications, dedication



University of Music and Performing Arts, Vienna - Austria - 2012

programs, and a foreword by James David Christie. The 150-page, full-color volume is hardbound with a color dust jacket; \$50 plus \$5 shipping and handling, per book. For information: organsofoberlin.com.

Oxford University Press announces a new Christmas collection, *An American Christmas* (B0370, £12.50), 16 SATB carols and carol arrangements from North America. In addition to favorite carols, there are new works by James Bassi, Libby Larsen, and Mack Wilberg. For information: www.rsemshop.com.

Paraclete Press announces new organ music publications. C. Griffith Bratt has composed a Christmas collection in the *Chorale Voluntaries for the Church Year* series (PPM01332, \$11.25). The volume includes settings of “A Child Is Born in Bethlehem,” “O Come, All Ye Faithful,” “As with Gladness Men of Old,” “Songs of Thankfulness and Praise,” and others. Robert Lau has written a *Fantasy on ‘Veni Emmanuel’* (PPM01355, \$7.50). For information: www.paracletesheetmusic.com.

Organ Builders

Bedient Organ Builders has released the October 2013 issue of its newsletter, *Bedient eNotes*. The issue describes installation of its opus 89 at St. Joseph Catholic Church in Lincoln, Nebraska, and the reactions from a teacher from the St. Joseph school, who witnessed the arrival of the console and pedalboard, the construction of the Ancillary Choir division, and other facets of a pipe organ’s design. For information: www.bedientorgan.com.

Marceau Pipe Organ Builders of Seattle has been contracted by Our Lady Star of the Sea Catholic Church, Bremerton, Washington, to restore, enhance, and install the 3-manual, 30-rank, Opus 8552 (1951) by M. P. Möller. The instrument was built for Western Washington University, Bellingham, Washington, and has been in storage for almost thirty years. It will be enhanced with new reed stops, upperwork, a new façade, and an updated console. The project is scheduled for completion in the summer of

2014. For information: 206/521-0954; www.MarceauPipeOrgans.com.



Buzard Opus 42, St. Bridget Catholic Church, Richmond, Virginia

John-Paul Buzard Pipe Organ Builders announces that installation of its Opus 42 organ at St. Bridget Catholic Church, Richmond, Virginia, nears completion. The organ has 32 independent speaking stops and 38 ranks of pipes across three manuals and pedal, and was designed in Buzard’s singular “Classically Symphonic” style.

The organ’s visual design is centered on the church’s neo-Tudor gothic architecture and the recent uncovering of a stained glass window that had been hidden for almost 40 years by the church’s former organ. The Great, shown in the photograph above, is in a case hung over the balcony rail; the Swell, Choir, and Pedal are in twin cases on either side of the window.

The organ was heard in its first official public display for regular Sunday Masses on September 22. Allen Bean is the director of music and organist; Grant Hellmers is the consultant for St. Bridget. The Pastor is Monsignor William A. Carr. The organ’s inaugural recital will be given by Ken Cowan on Friday, November 15 at 7:30 p.m. Ecclesiastical dedication will follow in December.

The Buzard Company’s principals are Executive Vice-President Charles Eames, Tonal Director Brian K. Davis, and Service Director and Sales Associate Keith Williams. This instrument will be featured on the cover of the January 2014 issue THE DIAPASON. For information: www.buzardorgans.com.



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Reviews

Music for Voices and Organ by James McCray

The nimbus of Christmas carols

On this joyful Christmas Day sing fum, fum, fum.

For a blessed Babe was born upon this day at the break of morn;

In a manger poor and lowly lay the Son of God most holy.

Give thanks to God this holy day; sing fum, fum, fum.

Now we all our voices raise and sing a song of grateful praise.

Celebrate in song and story all the wonder of His glory.

Fum, fum, fum!

Traditional Catalan Carol

One of the best-loved traditions of the Christmas season is the singing of Christmas carols. Throughout the past few centuries they have been at the forefront of musical celebrations for this favorite season of the year, and are an important part of both church and secular celebrations. Even though carols were not originally associated with Christmas or even a religious experience, they soon became a central feature of the season. Historians note that they were dances connected to particular songs and the winter solstice: other pagan symbols that survive in our Christmas customs include evergreens, mistletoe, and even Santa Claus. For a detailed explanation, see Edmondstone Duncan's *The Story of the Carol*.

Medieval carols are the earliest known and may be seen in Vol. IV of *Musica Britannica*. Others may have predated these, but have not been preserved because, at the time, the congregation did not sing in church. They did participate in outdoor celebrations and that is where carols were sung. The Puritans practically abolished carols because of their secular associations. Our modern carols and the tradition of singing them at Christmas dates from the nineteenth century.

Today, it is very difficult to think of the first line of a carol without mentally hearing the melody that is associated with it. The tunes are indelibly set in our consciousness so that reading the words will immediately recall the tune. Even though composers may set the traditional texts to new music, congregations are far more comfortable hearing the well-worn traditional tunes.

Church choir directors are strongly urged to program simple and/or elaborate settings of Christmas carols from Advent and Christmas Eve through Epiphany. Having the choir sing a quiet, straightforward Christmas carol at the December 24 evening service may do just as much as a bravura arrangement. Christmas is a time of reflection, and

past memories of people and events usually surface when a carol is heard.

The tradition of Christmas carols is one of the enduring legacies of church music. They have a narrow window of use and each year their return is welcomed by the congregation. Use them as hymns as well as special music. The congregation will appreciate it, and in most cases they will sing them with a greater depth than the usual hymns. Carols have a direct connection to the heart and provide both tenderness and robustness to the worship service.

Next month's reviews will feature other types of choral music for the seasons of Christmas and Epiphany. Happy holidays!

Candlelight Carol (with Silent Night), arr. Joseph Martin. SATB with optional unison choir (or soloist), congregation, and piano, Hope Publishing Co., C5844, \$2.05 (E).

This very easy setting might be the perfect choice for Christmas Eve; limited rehearsal will be needed, and it involves everyone singing the most popular carol of all time. The setting begins with two-part passage for the choir, which eventually melts into two unison verses of *Silent Night* (one for soloist, one with congregation). The third verse has the choir in four parts with the unison choir (or soloist) singing the Gruber melody above it.

Huron Carol, arr. Mark Burrows. SATB, optional flute, and piano, Choristers Guild, CGA 1334, \$2.10 (M-).

The choir's music is on two staves with the flute part above; its music is more elaborate and the flute plays throughout the entire setting. The keyboard part is easy and drops out at one point for the unaccompanied singing on "oo" by the bottom three voices, while the soprano sings the words of the melody.

Echo Carol, John D. Horman. Unison/two-part with piano and optional claves, maracas, and tambourine, Choristers Guild, CGA 1319, \$1.95 (M-).

Horman says that a large group of children should sing "the call" then a smaller group or a solo voice should sing "the echo," which is not notated in the score. The percussion plays throughout the entire anthem, and is notated in the choral score, with separate parts at the end. The percussion creates a calypso rhythmic background. There are three verses and an extended final "Hallelujah" section that is in two parts. Delightful children's music.

Still, Still, Still, arr. Joey Hoelscher. SATB, soprano solo/descant, and keyboard, Beckenhorst Press, BP 1987, \$1.90 (M).

New music has been added to this familiar Austrian carol. The first verse clearly sets out the popular melody in a straightforward arrangement; the second retains the melody, but in a more elaborate and unaccompanied version. The flowing piano part used in verse one returns for the last verse, which is louder and more emphatic. The coda has flowing lines sung on a neutral syllable. Very attractive and useful.

Jesus Christ the Apple Tree, Malcolm Archer. SSA and organ, Oxford University Press, W164, £1.64 (M-).

There are five verses, with the first two using the same music. In this very easy arrangement, the organ music is sparse and on two staves. The fourth verse is unaccompanied and the final verse uses a semi-chorus singing the lower two voice parts.

Carol of the Stable, Robert W. Lehman. SATB unaccompanied, Paraclete Press, PPM01225, \$1.70 (M).

This newly composed carol is set to a text drawn from the writings of Isaac Watts (1674–1748). The music is on two staves with a lilting 6/8 meter. There are many short verses in various combinations, which build to a louder final verse on the text "Gloria in excelsis Deo." Charming music.

Sussex Carol, arr. June Nixon. SATB and organ, Paraclete Press, PPM01224, \$1.70 (M).

There is a dance-like feel to this well-articulated carol setting. Each of the four verses is separated by brief organ phrases on two staves, often with surprising harmonic shifts. The familiar melody is heard throughout; the relatively easy voice parts include a few short unaccompanied phrases.

'Twas in the Moon of Wintertime (Huron Carol), arr. Robert Benson. SATB and piano, Augsburg Fortress, 978-1-4514-6251-7, \$1.80 (M).

Each of the four verses clearly states the melody, with the third having a canonic opening. The keyboard part is independent and moves through a variety of styles. Choral parts have unaccompanied and divisi passages, which build to a loud ending.

Lullaby Carol, Molly Ijames. SATB and piano, Beckenhorst Press, BP 1888, \$1.95 (M).

Winner of the Indianapolis Choral Contest, this new carol begins with an optional soprano solo that later recurs above the choir. The alto and bass have a few low notes and there is an optional unaccompanied choral passage. The gentle mood of the music is enhanced by the repeated phrases of "lullaby baby."

Christmas Is Coming (A Collection of Carols for Advent and Christmas), composed, arranged, and edited

by Nicholas Temperley. SATB with optional keyboard, Stainer & Bell, 978-0-2202-2254-2, £10.95 (M).

There are 34 carols in this fine collection, which is a mixture of familiar and less-familiar works, with six in a foreign language. Most have keyboard reductions of the parts; many are simple settings. This collection will be of great use to church and school choirs, and the historical survey of carols will be of great interest to directors. Highly recommended, although bit expensive.

Book Reviews

Richard Purvis, Organist of Grace by James Welch. Palo Alto, CA: James Welch, 2013. 498 + x pages. Paperback, black and white illustrations, notes, bibliography, and index. ISBN: 978-1481278010. \$29.95, www.welchorganist.com.

The very first thing to read in this excellent book is Chapter 14, "Purvis as Teacher." The collection of testimonials by friends and former pupils reveals the soul of this legendary American composer, teacher, and performer who is the subject of Welch's perceptive biography. What organist has not known and played Purvis's *Seven Chorale Preludes on Tunes Found in American Hymnals*, or *Greensleeves, Communion*, and his showy *Carol Rhapsody*? These are all accessible, serviceable, short organ pieces exuding a reverent spirit but tinged with the harmonic and registrational modernity of the 1940s, meaning romantic strings, shimmering flute celestes, lovely solo reeds, and the luxurious echoing chimes. The *Four Prayers in Tone* are unusually beautiful, especially "Latrobe" and "Thanksgiving." These works should never be allowed to fall out of print, though it is a struggle to maintain their availability in today's chaotic church music market. "Hollywood" harmonies are out of style. Welch describes the appeal of Purvis's music: "it evokes an earlier (and friendlier) era, when music was expected to be beautiful, emotional, and creative." These three terms perfectly characterize Purvis's aesthetic output.

The book's title is intentionally ambiguous: Richard Purvis was not only titular organist/director of San Francisco's famous Grace Episcopal Cathedral from 1947–71; he was himself a gracious and effective church musician. California recitalist and scholar James Welch has undertaken the task of collecting material and interviewing persons who knew Purvis well and, to celebrate the centenary of Richard Purvis's birth (1913), has written this most readable and fascinating book. Part I traces Purvis's life: five chapters describe early years (1913–35), the Curtis years (1936–40), the war years (1941–46), Grace Cathedral (1947–71), and later years (1971–94). Part II provides informative essays on interesting topics: Purvis as composer; the organ works of Purvis; dedicatees of Purvis's

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organ works; choral and other vocal works; compositions for other instruments; Purvis as recitalist, 1946–94; Purvis and the theatre organ; Purvis as recording artist; Purvis as teacher; Purvis and religion; and anecdotes and reminiscences. A rich and heady treatment, this is an enormous pleasure to read.

San Francisco native Purvis entered the Curtis Institute in Philadelphia to study with Alexander McCurdy, followed by advanced study in England and France. A stint in military service during World War II (Battle of the Bulge) unfortunately included traumatizing imprisonment in a German concentration camp near Munich; Welch wryly comments that “developing strategies for coping with this type of adversity, he succeeded brilliantly as a musician.” Toward the end of his tenure at Grace Cathedral, in common with many important organists everywhere, he encountered difficulties resulting from burgeoning local bureaucracy, declining standards, and changing musical tastes that robbed him of pleasure and satisfaction. He served Grace Cathedral almost twenty-five years as organist/choirmaster while giving recitals all over the country, composing over 100 organ works and 80 choral scores, and teaching dozens of organ students, some of whom went on to brilliant careers. He died quietly at his home. These are the bare bones of his life, but Welch clothes them in each chapter with engaging insights and little-known facts.

Part II is even richer. We see Purvis as a brilliant and imaginative teacher. What pupil could ever forget being told, “You play with about as much sparkle as a cremated horse?” “That’s sloppy Joe playing; you can’t count to three.” Or “Don’t play from your knuckles down, use your heart!” “Your mother should let you be a plumber—then you could still play with pipes! You surely can’t play the organ!” Such sarcasm can backfire: gutsy Tom Hazelton at age 14 quit unpleasant lessons with Purvis, politely telling him to “go to hell.” Later he came back to Purvis and enjoyed a celebrated lifelong career in music. Regarding his harsh words, Ted Alan Worth stated that Purvis had an uncanny sense of what would make people mad enough to work hard for him and give him what he wanted. That carried over into his choir directing, too: “You are all idiots! Whoever told you that you could sing?” “Your mother dresses you funny.” “You have on a crooked wig.” But the choirboys adored him because he got the right results that made them proud.

Chapters listing his compositions do little more than name them and give perfunctory data about publication and dedicatees. Welch apologizes for not providing a detailed musical analysis of Purvis’s output, though he does quote brief generalized descriptions from two academic theses by Richard Corbett and June Townsend. “Any attempt to ‘describe’ Purvis’s music,” he writes, “would be a subjective exercise at best.” That is probably the only real weakness this book reveals.

As a joyful and laudatory yet critical treatment, this work is an inspiration to any organist, especially younger ones. Experienced musicians will find it fascinating, stimulating, and evocative of cherished memories of their own. It is extremely thorough and carefully researched, brilliantly organized, and written by a musician/scholar who possesses subtle literary flair. The book is complete with appendices covering Grace Cathedral’s history and organs, an original document (1945) by Purvis revealing “The Secret of Adding

Orchestral Color to Hammond Registration” (on which subject he was a recognized authority), bibliography, index, and notice of the author. Richard Purvis would be proud of this book.

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

New Recordings

Órgano de la catedral de Oaxaca, Vol. II: José Suárez Molina, organ and Horacio Franco, recorder; Vol. III: Robert Bates, organ. Total time 59:13 and 45:51 respectively. Instituto de Órganos Históricos de Oaxaca; \$12.98 each. Available from the Organ Historical Society at www.ohscatalog.org/spanporandme.html.

These two recordings, like volumes I and IV, are of live concerts given on the restored organ of the cathedral of Oaxaca, Mexico. (See the review of *Órgano de San Jerónimo Tlacochahuaya, Vol. I: Guy Bovet; Vol. IV: Luigi Ferdinando Tagliavini*, in *THE DIAPASON*, May 2012, pp. 18–19; see also Cicely Winter, “Eighth International Organ and Early Music Festival, Oaxaca, Mexico, October 21–27, 2010,” *THE DIAPASON*, May 2011, pp. 20–23. The Institute of Historic Oaxacan Organs’ Tenth International Organ and Early Music Festival will take place in Oaxaca, Mexico, February 20–25, 2014; for information, visit <http://iohio.org.mx/eng/home.htm>.)

Oaxaca was the third diocese in New Spain, ca. 1535, with a small organ being in use within ten years. A larger instrument was commissioned in 1569–70, the smaller organ being retained. Until about 100 years ago there were always two organs in the choir, one on either side. A new organ was constructed in about 10 months (1711–12), using three registers from the 16th-century organ and only five additional registers, as well as a windchest with divided registers and bellows. In 1716, two more stops were added, and the new medium-sized organ replaced the old 16th-century processional instrument. Further additions and amendments ensued over the years, and in 1907 the secondary organ was dismantled, with some of its components incorporated into the larger organ. A few years later further “modernizing” action

took place, which made the eventual reconstruction in 1997 difficult. In this, all of the old pipes were reused and some 350 new pipes made.

The organ now possesses a single manual from C to d3 with a short octave in the bass, and is tuned in 1/6-comma meantone at a¹=392, with divided registers. These include (left hand) Trompeta Real, Flautados up to 1½’, 8’ and 4’ Flautas, and a 3-rank Llano (Mixture), and in the right hand, Trompeta Real, Flautados up to 2’, 8’ and 4’ Flautas, a 4-rank Llano, and a 4-rank Corneta. The two toy stops, Tambor (“drums”) and Pajaritos (“little birds”), were added in 1997.

The CD by Molina and Franco is primarily a vehicle for the latter’s virtuosity on the recorder, many of the pieces being arranged from works intended primarily for flute or violin; Molina does play an anonymous 17th-century *Tiento de Batalla de octavo tono*, written in the sectional style associated with this genre through the Aragonese José Jiménez. Passages for the flues alternate with repeated chords on the Trompeta Real, and the piece closes with a short triple-time coda for the reeds. The other works recorded here include a sonata by the Spaniard Bartolomé de Selva y Salaverde (ca. 1595–ca. 1640), who was a virtuoso on the bassoon, and one by the Italian Giovanni Fontana (ca. 1589–ca. 1631), both sectional in structure, and two four-movement anonymous 18th-century sonatas from a manuscript in the Metropolitan cathedral in Mexico. There are also two sonatas by J. S. Bach—one originally for violin (BWV 1023) in just three movements, although the opening virtuoso figuration over a pedal point in the prelude gives way to a chorale-like adagio; the other is a four-movement work originally for lute (BWV 997)—and an allegro by Vivaldi from his concerto op. 4, no. 6.

The CD of organ solos by Robert Bates includes ten pieces, half of which are by Francisco Correa de Arauxo, three by Juan Baptista Cabanilles, with the other two being variation sets by Sweelinck and Scheidt. The Correa pieces are grouped into two sets, the first of which opens with a *Tiento de sexto tono* for the same registration in each hand, a broadly contrapuntal piece declaimed on the flues, followed by the *Quinto Tiento de medio*

registro de tiple de séptimo tono in which the highly ornate solo is in the right hand, and finishing with the *Segundo Tiento de cuarto tono* (which Correa describes as being in “modo de canción”) with frequent rhythmic changes.

The second group of pieces by the Sevillian master opens with the *Tres glorias sobre el canto llano de la inmaculada Concepción*, which is followed by the lengthy and extremely virtuosic *Tiento de medio registro de tiple de Segundo tono*, with its solo in the right hand being written for the most part in 32nd notes. The melismatic solo line in the *Tiento de séptimo tono* is well shaped, but the final piece is taken at a very fast pace, which does not allow all of the internal, sometimes quite intricate, subdivisions of the beat to become apparent. The cornet adds color to the pungent harmonic clashes in the writing. In these pieces, which offer an insight into the great variety of Correa’s compositional skills, the added ornamentation and generally clear articulation bring the more static passages to life, with the occasional half notes being left plain, following the composer’s own instructions. Rhythmic inequality is applied to the passages in triple time, as the composer instructed, sometimes quite noticeably, but at other times with great subtlety.

Sweelinck’s set of four variations on *Unter der Linden grüne* is also taken at quite a pace—the final variation, especially the run in sixths, being rather blurred through speed. Samuel Scheidt’s variations on the *Bergamasca* (for some reason no. 11 is omitted) offer a kaleidoscopic array of changing registrations as the piece unfolds; the technical problems are taken effortlessly, the repeated sixteenth notes and passages in thirds and sixths being clearly articulated. In both of these variation sets, the toy stops come into play to great effect.

The closing pieces by Cabanilles include a *Tocata* with solo in the left hand, here played using the flue chorus. The *Falsas del 1 Tono*, with the chromatic line of the subject, breathes a more serene air, and the closing bars with their chain of suspended dissonances sound harsh in the tuning employed. The closing *Tiento de batalla* shows off the full chorus with

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► page 13

the beautifully blending Trompeta Real, the crashing chords typical of the genre sounding particularly majestic.

The booklet (which is basically identical in both discs) contains a history of the organ culture in the province of Oaxaca, a highly detailed account of the cathedral instrument and its registers, and a biography of the performers. Disappointingly, there are only three small photos of pipes and no close-ups of the console. More importantly for the non-playing listener, as in the two other volumes in this series, there are no notes at all on the music played, a very disappointing omission, especially for volume II with the 17th-century composers being so little known in keyboard circles (their dates as given on the CD sleeve differ considerably from those in *Grove*). The list of compositions by Correa played on volume III does not include the number of the piece from the original edition of 1626 (also included in the modern editions) to enable the interested listener to decide whether he or she would like to purchase the volume containing it. Of great interest would have been a listing of the registrations used. Both of the CDs are well produced, with background sounds left in, and, even though both are on the short side, they will be worth purchasing. The use of the organ as continuo works well, but offers very limited tone color changes, so volume III will probably be of far greater interest to the organ enthusiast.

Robert Bates's recording enables us to hear a more wide-ranging use of registers, and better demonstrates a further example of a carefully restored Mexican organ. Given the brevity of the recording, it is a great shame that no piece using the Trompeta Real for left-hand solo was played, so that we could hear this stop in all its glory. Although this recording is of a live concert, in the knowledge that it would be recorded, surely an example of this genre could have been included. The choice of northern European as well as Iberian repertoire illustrates the versatility of a fairly small one-manual instrument (without pedals but with divided registers), and its capacity in the hands of a skillful executant for interpretation of a large amount of the early repertoire.

—John Collins
Sussex, England

Barocco da Sud a Nord: Le radici italiane del barocco tedesco (Baroque from South to North: Italian roots of the German Baroque). Francesco Cera, organ. Tactus TC 580001.

The underlying premise of this disc, that Baroque musical styles began in Italy and migrated north, has long been accepted by scholars. What is new and

fresh is Francesco Cera's programming of organ music using three different instruments to demonstrate this thesis. The disc could carry the subtitle, "Musical journeys in time and place," because as Cera notes, "It is a route both geographic and chronological, leading from Rome in the first decades of the 1600s to mid-seventeenth-century Vienna, and continuing north towards Lübeck in the 1680s."

The journey begins in Rome, with Frescobaldi's *Toccata ottava* from the first book of *Toccatas* (1615). The opening section, grand and slow-moving, provides the foundation over which, in Cera's words, Frescobaldi "weaves passages that recall gestures and words: scales of notes shot like arrows, winding passages that capture thought, broken rhythms and rests that evoke sobbing and sighing." We hear this early Baroque esthetic, though darker and heavier, in Georg Muffat's *Toccata prima* later on the disc. Cera's intellectual and technical skills bring out the drama of these pieces. He understands the musical language and navigates sudden tempo and figural changes with ease. Some of the differences in sound in the two tocatas are due to the tonal designs of the organs used. The 1720 Catarinozzi organ (Frescobaldi) follows the classic (since the sixteenth century) Italian design of a *ripieno* whose registers can be drawn separately; the 1759 Werle (Muffat) organ expands this scheme with 8' reeds and a viola da gamba stop. Both organs, as well as the Fratelli Pinchi 2011 instrument used later in this recording, are located in Rieti, a small city around 50 kilometers northeast of Rome.

The journey continues with *Variazioni capricciose* and *Passacaglia in g* by Bernardo Pasquini, and Domenico Zipoli's *All' Elevazione*. Cera brings the wit and grace of the variations to life through lively tempi and crisp articulations. The Uccelliera (nightingale) stop in the penultimate variation is charming. The *Elevazione*, in keeping with its liturgical role, is meditative but warmer and less austere than *elevazioni* by Frescobaldi and earlier composers. The right-hand vocal line, with its expressive runs and ornaments, resembles more the adagios of Corelli's op. 5 sonatas for violin and keyboard than anything else.

In the remaining tracks, Cera explores the migration of later Baroque musical styles from south to north, Venice to Lübeck, Vivaldi to Buxtehude, and finally, at the end of the era, to Weimar and Bach, the great synthesizer of national styles. This diffusion of styles was made possible not only by musicians who traveled abroad to study, but by increased trade, especially within the Hanseatic League. Buxtehude and

Pasquini were almost exact contemporaries (Buxtehude died a year earlier than Pasquini), a fact that surely led to the inclusion of the former's *Passacaglia in d*. There is only geographical, not chronological, distance here, but Cera speculates that, structural commonalities notwithstanding, Buxtehude's piece is more programmatic, as it "seems to represent single moods, perhaps representing the four elements." Buxtehude probably was acquainted with the Aristotelian view of air, water, earth, and fire and their secondary characteristics, but it is perhaps a bit of a stretch to see them in this piece.

Bach's transcriptions of the concertos in Vivaldi's *L'Estro Armonico* collection are often cited as proof of his fascination with the motoric rhythms and clear harmonic progressions of the Venetian's music. The *Concerto in C*, BWV 976, is brilliantly rendered on the Schmitger-style Fratelli Pinchi organ in the former church of San Giorgio.

The final tracks include Bach's *Liebster Jesu, wir sind hier*, BWV 731, and the *Toccata and Fugue in d*, BWV 538. The Italian connection here is more subtle: the chorale is ornamented in the manner of the slow movement of a concerto, a similarity that becomes apparent when comparing tracks 7 and 10. Cera sees in the *Toccata* a reflection of Vivaldi's concertos and in the *Fugue* the harmonically rich echoes of Frescobaldi's *ricercars*. He invites us to see this "as Bach's affectionate homage to the two great Italian masters."

Liner notes are informative and include the specifications of the organs used in the recording. The subject of how music and travel have shaped Western musical history continues to fascinate scholars and inform contemporary performances. With this disc, Francesco Cera has made a thoughtful contribution to a growing body of work that recognizes musical connections across the map. The Tactus label (www.tactus.it), specializing in lesser-known Italian keyboard and chamber music, is to be commended for underwriting this project.

—Sarah Kraaz
Ripon, Wisconsin

New Organ Music

Michel Corrette (1707–1795), *First Organ Book [1737]* and *Harpisichord Pieces for the Organ [1734]*, Yves Jaffrès, editor. Wayne Leupold Editions, 2012, WL600247, \$46.25 [Volume 2 of the Complete Organ Works edited by Yves Jaffrès].

This repackaged 18th-century product bears a prescription label: "For the use of nuns, and also useful for

those who play this instrument." This prescription, explains the editor of the 2012 edition, was an appeal to religious houses and/or small parishes that could not afford a skilled organist capable of improvising the requisite interpolations between the versets of the Magnificat, as it was customarily performed. More precisely, this label pertains only to the first half of the present publication, the *Premier Livre d'Orgue [1737]*. There is an advisory label, however, for the second half, the *Pièces de Clavecin pour l'Orgue [1734]*, and it is as misleading as the label on a package of processed food, although similarly it is by no means illegal, and in this case not dangerous to one's health. Here is the crux of the issue: Corrette published in 1734 a *Premier Livre de Pièces de Clavecin*, Op. 12, consisting of twenty pieces in four suites. Therein he identified eight pieces out of the twenty that were suitable for organ ("qui se peuvent toucher sur l'Orgue"), and it is only these eight that are here reprinted as *Pièces de Clavecin pour l'Orgue [1734]*. Because one title is original (*Premier Livre d'Orgue*) and one has been created for us (*Pièces de Clavecin pour l'Orgue*), the casual reader will likely remain sadly ignorant of the omission of two-thirds of Op. 12 in the present edition. On the other hand, all of the above information is available in the fine print, and by that I mean in the excellent accompanying material provided in French by the preeminent Corrette scholar, Yves Jaffrès, and translated into English by Pastor de Lasala.

The harpsichord pieces are probably the more practical portion of this edition, particularly as supplementary material for young piano or organ students to round out repertoire. It should be noted that no pedal is required here. Titles such as *The Siege of Jericho*, *The Seven League Boots*, *Stars*, *April Showers*, *The Mailman*, and *The Enchanted Lovers* will appeal to the imaginations of younger pupils. These pieces have the virtue of being a bit longer and more substantial than the versets of the Magnificats.

The most important function of the Magnificats for our time may be as documentation of the change from modal music to tonal music, and as documentation of the time when the paths of organ music and harpsichord/piano music began to diverge. As the editor notes, the musical ear of the eighteenth century preferred the major and minor tonalities and had lost the ability to discriminate between the traditional modes. The short versets of the Magnificats suffer here from being neither convincingly modal nor compellingly tonal. Their useful distinction, one from the other, rests mostly in providing a specific pitch for the choir.



Photo: Michael Timms



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There is a suite of six versets for the First Mode (d minor), another six for the Second Mode (g minor), and six for the Third and Fourth Modes together (a minor). A suite of six versets in A Major (no modality suggested) follows, with the prescription, "Very useful for nuns." Jaffrès says that this utility lies in the appropriateness of A Major for women's voices. The first three suites are more conservative, with the traditional occasional use of the pedal in a *Tièrce en Taille*, a *Plein Jeu* with *Pedal Trompette* to be played with both feet, and a *Cromhorne en Taille*. The nuns' suite reflects a more confident and comfortably tonal style, with appealing tunes and almost no use of pedal. These pieces are more substantial than the versets of the earlier suites. The old organ style of *cantus firmus* in the bass or melody in the tenor has been suppressed. Music for the organ in France was about to be sidelined by the Revolution, and when Boëly led the movement to revive it, piano and organ music would be on very different trajectories.

Nearly the first 50 pages (out of 104) of this edition consist of comprehensive biographical notes, historical commentary, and performance notes. For example, Corrette enjoyed an unusually long and fruitful career of nearly 60 years at Saint-Marie-du-Temple, which relationship ended only with the French Revolution a year or two before he died. The reader may wish to know that Corrette's *Livre de Noël*s followed the success of his *Concertos de Noël* for various instruments. He heard Handel in London and indicated that his own *noëls* published for organ could be played as well by instruments combined with organ, "in the style of Handel." This reference material is very useful and more than sufficient for the understanding of the music in this edition, but the reader who wishes to know more is referred to the biography (in French by Jaffrès) in English by de Lasala, *Michel Corrette and the Organ* (1998).

—Gale Kramer
Ann Arbor, Michigan

Johann Ludwig Krebs, *Sechs Fugen per il Cembalo* (Carus Verlag 18.509, €14.50) and *Sonata in a für Cembalo (Orgel, Klavier)* (Carus Verlag 18.510, €7.50), edited by Felix Friedrich; www.carus-verlag.de.

The six fugues in this collection (C, E, F, F minor, G, and A minor) are taken from various manuscript sources, with a printed edition of 1847–49 also consulted. While most of them show a rather free approach to strict counterpoint with greater evidence of homophonic writing with right-hand lines over left-hand chordal textures, nos. 4 and 6 show Krebs's indebtedness to his teacher J. S. Bach in their far more rigorous contrapuntal writing. No. 2 is in 6/8, nos. 4 and 6 in cut C, the remaining three in C time. The lengthy subject of no. 3 contains two chromatic passages within the oscillating pairs of sixteenth notes, the first covering a third, the second a fourth; the subject of no. 4 exploits two augmented seconds, perhaps based on the fugue subject from his teacher's *Musikalisches Opfer*. No. 2 concludes with sixteenth-note triplets over left-hand chords and rests, and no. 3 also contains a very brief passage with sixteenth-note triplets; this fugue is the least rigid, with lengthy passages in two voices only. No. 5 shows origins in string writing and the lengthy no. 6 has an affinity with Bach's fugue from the *Fantasia and Fugue* in the same key; this fugue is preceded in the Darmstadt source by a fantasia that also opens the *Partita in A Minor*.

Manuals only, apart from a pedalpoint at the end of no. 1 (other long held notes

in bass can be restruck on the clavichord), they are as well suited to stringed keyboard instruments as to the organ; despite this new edition proclaiming them as for cembalo, the manuscripts and printed edition make no mention of a specific instrument. Their solid craftsmanship and accomplished writing (although number three does take sequential passages to the limits) will test the experienced player, as parts are passed between the hands, and, in nos. 2 and 3, the left-hand thumb is used as a pivot. Introductory notes are in German, English, and French, but the extensive critical commentary is in German only.

The *Sonata in A minor* is in three movements and is a rather more substantial work than the *Six Sonatinas*, also published by Carus. The printed anthology in which it is found is dated 1765; it is merely referred to as "firs Clavier," a general term for any keyboard instrument, and no autograph is known. The first movement, through-composed, is marked *Fantasia-Allegro*. The galant language and *Sturm und Drang* effects are to the fore right from the opening full-textured arpeggiated chord, followed by a passage in octaves leading to syncopated sighing appoggiaturas in thirds or sixths in the right hand, with repeated single-note sighs in the left hand. The movement continues alternating these motifs, interspersed with single-line sixteenth-note arpeggio passages. The movement concludes with a return to the opening, winding up with a short pause and a flourish in octaves—high drama indeed!

The following binary form *Allegretto* in the tonic major is a welcome respite from the high drama as it lilts along in 6/8, including eighth-notes against sixteenths. The final movement, an *Allegro assai* in cut C, has mainly quarter-note against either quarter- or eighth-note motion; there are a few passages of staccato right-hand chords against Alberti and murky basses, as well as left-hand passages descending almost two octaves. Each movement has dynamic indications of *p* and *f*, which can be realized through bright registrations. Unfortunately, the introduction and critical commentary are both in German only. With just a few tricky passages, this sonata, with its many similarities to C.P.E. Bach, will surely give much pleasure to player and listener.

The Keyboard Manuscript of Francis Hopkinson, volumes I and II, edited by H. Joseph Butler. Wayne Leupold Editions, WL600104 (\$29) and WL600270 (\$37.50); www.wayneleupold.com.

Francis Hopkinson, born in Pennsylvania in 1737, commenced lessons on the harpsichord at the age of 17, and in 1763 studied with James Bremner, a relative of the Scottish publisher Robert Bremner, later succeeding Bremner as organist of Christ and St. Peter's, Philadelphia. He may well have designed the U.S. flag, and died in 1791. He left four copybooks in manuscript, two of which are devoted to songs, the other two, undated, to keyboard pieces, with much of the material from the shorter manuscript being duplicated in the longer one. The longer copybook of keyboard pieces, here presented in a modern edition for the first time, contains 115 pieces on 178 pages; as will be seen, the contents are extremely diverse, with pieces by English and Italian composers predominating.

Volume I contains nos. 1–36, which includes ten pieces by Handel (no. 30, headed simply *Gavot by Mr. Handle*, is a transposition to A major of the *Air*, known as *Harmonious Blacksmith*, from the *Suite in E*). There are three by Scarlatti;

two by Hasse and Vinci; one each by Felton, John Smith, Chelleri, Loeillet, Palma (a lesson in the rarely used key of B major), Farinelli, Travers, De Giardini, Stanley, Corelli, Geminiani (his *Concerto in C minor*, op. 2, no. 1), and Vivaldi, the remaining seven being anonymous. Arrangements of chamber pieces, movements extracted from sonatas, "lessons" (including the final movement of Handel's concerto, op. 4 no. 2) or organ voluntaries are found cheek by jowl with short dances and marches; variations are included, particularly successful being the set of five on Handel's very popular *Gavot in Otho*. Among the anonymous pieces, no. 13, a two-movement *Fantasia in B-flat*, and no. 29 (a Lesson) are more substantial. No. 31, *Lesson for the Microcosm* by John Travers, was included as a Cornet movement in Voluntary I from *A Collection of Voluntaries for the organ or Harpsichord* published in the 1770s by Longman, Lukey and Co.

Volume II contains nos. 37–81, which includes seven pieces by Handel; four by Felton and James Bremner; three by Stanley (although no. 50 is two movements from no. 63), including two concerti from op. 2; two by Zipoli, Corelli, and Hasse; one each by Berg, Humphries, De Giardini, Corelli, Lampugnani, Dubourg, Pasquali, Alberti, and Greene, the remaining twelve being anonymous. As with the first volume, there is great variety in the pieces, and among the anonymous works, no. 68, *Harlequinade*, recalls later French and Belgian pieces composed in a thoroughly Italianate manner, and no. 71, entitled *Welsh Ground*, a set of twelve variations on a harmonic ground, is reminiscent of Pachelbel.

Many of the pieces would have been known in America through imports of

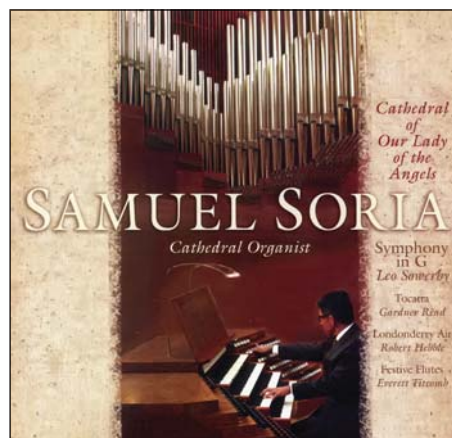
18th-century English prints, and while the dances are better suited to the harpsichord, it should be remembered that many transcriptions and arrangements of popular chamber pieces, including Corelli and, to a lesser degree, Vivaldi, were made for organ or harpsichord, including the Walsh series of Handel's overtures (comparison of these with Hopkinson's versions will be worthwhile) and, of course, J. S. Bach's Vivaldi arrangements. The three Scarlatti sonatas were included in Roseingrave's publication of 1738. Bremner's *March*, no. 79, is the only piece to have an obligatory pedal part, and his *Trumpet Air*, no. 81, contains markings of diminuendo and crescendo. Many of the variation sets will sound well with a light registration.

These two volumes provide an excellent insight into the great variety of pieces being played in Colonial North America in the late 18th century, and into which composers were considered popular. Most pieces are not overly difficult, although some of the Italian pieces contain passages for crossed hands. Each volume is very clearly printed in a decent-sized font with six staves to a page and contains an extensive introduction, a few pages of facsimiles of pieces contained therein, and engravings of Christ Church, Philadelphia. There is a critical commentary including identification, where the editor has been able to do so, useful in the case of pieces extracted from larger works, although some of the pieces not identified are indeed known from contemporary prints. I look forward to the publication of the final volume of this most fascinating and valuable collection.

—John Collins
Sussex, England

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In the wind...

Facebooking the music

Fifty years ago when television was a fledgling technology, it was touted as a great educational tool. That has proven true to some extent, but I wonder how many of us think that education is the primary function of television. If you took away all the sports, movies, crime dramas, sitcoms, reality shows, and talk shows, you'd be left with the Home Shopping Network and children's television. Children's television, carefully filtered, is not far from the only programming that's specifically intended as educational. Even PBS nature programming has evolved into "blood and guts" television. What used to be beautifully photographed documentaries about tree frogs has become action-terror shows about sharks, crocodiles, and volcanoes with that macho-tension-danger tone of narration. What if some future interstellar traveler used a week of television programming to sum up modern American civilization? He would miss the pipe organ altogether.

The origins of Facebook are pretty fuzzy, especially because there are ongoing disputes about who actually came up with the idea and who stole what from whom. But it's clear enough that one of the early iterations called Facesmash included a trick where photos of two Harvard students showed on your screen and you would vote for which was more attractive. I think I read that Facesmash founder Mark Zuckerberg set this up because he was annoyed when a girl jilted him. This did not fly well at politically correct Harvard University and Zuckerberg was called up in front of the disciplinary board.

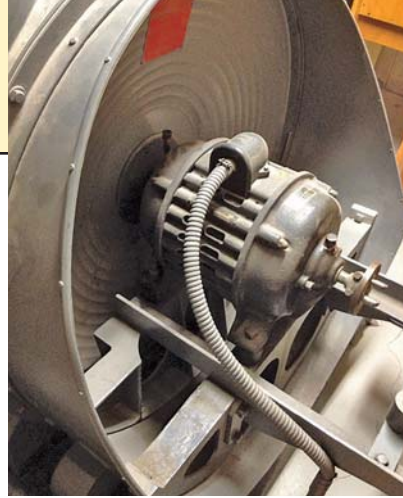
All this implies that Facebook wasn't founded on high moral principles, but it sure is a medium that is missing its potential by a wide margin. When Facebook started getting popular, I was aware that members of my family were making posts about having the sniffles, or changing brands of toothpaste, and I was easily able to stay clear. But once while I was out of town sharing a nice dinner with a colleague, he talked at some length about how much he enjoyed keeping in touch with what's going on in the organ business by "Facebooking" with his friends. He showed me how friends were sharing ideas, posting photos of organ installations, and generally carrying on the kind of trade chatter that I love.

I joined. I made it clear to family members that I intended to keep my presence on Facebook professional, and now I have about eight hundred friends, most of whom are organ professionals. Even so, you'll not be surprised to hear that plenty of my professional friends make unprofessional posts. One guy who posts frequently seems to have nothing to say other than, "Good morning. Got my coffee." Another friend posts photos of his cats virtually every day. Nice cats, but I get it already. And really, friends, photos of fancy cocktails and beautiful restaurant meals have a way of looking alike. I wonder how long it will take Internet engineers to develop the ability to transmit smells?

Here's a little lecture, for what it's worth. When you post something on Facebook, remember that anyone can read it. So choir directors, never post yourself whining about volunteer choir members. Your success as a church musician depends on your ability to recruit, nurture, and maintain volunteer singers. Imagine how dear Mabel, who sings so loud and so flat, is going to feel if she reads you complaining about having to work with her. You're being paid to do that work. She is giving of her



Taylor & Boody blower



Spencer Orgoblo



Taylor & Boody drawknobs

discretionary time for the privilege of singing under your direction as part of her worship experience. Accept that as flattery and work it out.

And organbuilders, never post yourself whining about your clients. If you care at all about your professional future, remind yourself how precious is the client that chooses a pipe organ when so many alternatives are available. We used to take them granted—there would always be organs to build. That's not the case anymore, and we must recruit, nurture, and maintain our clients. If you feel you have to complain, do it in private.

Why are we doing this, anyway?

Several of my (Facebook) friends stand out because their posts are so constructive, informative, and celebratory. Neal Campbell is director of music and organist at St. Luke's Episcopal Church in Darien, Connecticut, and is editor of the newsletter of the New York City Chapter of the American Guild of Organists. He is a wonderful historian, especially regarding church music in New York. He posts frequently on Facebook, sharing photos and information about those organists whose names we all know, and about whom we know nothing. He also sets a standard for how to post about a volunteer choir—sharing his pleasure with the choristers he works with. Neal's posts are thoughtful, charming, informative, and encouraging. If I were a parishioner at St. Luke's, Neal's tone on Facebook might just inspire me to join the choir. It's obviously the place to be.

Walden Moore is another Connecticut Episcopal organist who uses Facebook wonderfully. He has served Trinity Church on the Green in New Haven for nearly thirty years. He has a long history of mentoring distinguished assistant organists and organ scholars (I suppose I would too if my neighbor were the Yale Institute of Sacred Music—quite a talent pool!), and he leads three wonderful choirs in a beautiful building with a marvelous organ. Walden is a regular on my Facebook page, and his posts reflect the joy of playing the organ, working with choirs, and working with a raft of brilliant musicians. Plenty of the photos he posts show restaurant tables, but it's not primarily about the food. What stands out is that everyone in each photo is smiling or laughing. Now that's church music!

Yesterday I saw this post from the mother of boys who sing under Walden's direction:

'Believe in yourself. Believe in yourself as much as I believe in you.'—Mr. Moore to his choirboys at rehearsal tonight as they wrestled with a rhythmically thorny passage in a Distler piece. This is why my boys sing in choirs; would that every child could have this opportunity.

You go, Walden. More of that kind of thinking, and choir practice will take precedence over soccer. If everyone used Facebook like that, the world would be a better place.

It's not just any wind

Recently, Walden posted photos of the two organ blowers in Marquand Chapel at Yale—one for the Skinner organ, the other for Taylor & Boody. Here's what he said to accompany those photos:

Looking forward to the first class meeting of Liturgical Keyboard Skills tomorrow. Here are two almost never-seen views of the blowers for Marquand's two equally fine and beautiful organs, built by Ernest M. Skinner and Taylor & Boody. The two blowers pictured, just like the organs, are as different as they could be, but the difference in the wind provided is not reflected by the impact of the two organs in the chapel space. Both lead in the way in which they were designed, and each is a fine representation of the builder's art.

A tidbit like this is food for thought. Look at these two photos and note the differences between the two machines. One is modern, sleek, and compact, and ironically enough, provides the wind for a new organ based on ancient principles. The other is a "Spencer Orgoblo," the workhorse of the twentieth-century electro-pneumatic organ. You can easily find the specifications of the two organs online. They are similar in size, at least in number of stops. The Taylor & Boody organ has more pipes, but I bet the Skinner weighs more!

One organ has sub-semitones on all three keyboards. One has two separate expression enclosures. One has lots of pistons, one has three big wedge-shaped reservoirs that can be pumped by foot power. One is in a chamber with curtains and a discreet façade, the other is in a free-standing case built of hardwood, opulently decorated with carvings and gold leaf. In tonal structure, philosophy, intent, and mechanical systems, the two instruments could hardly be more different, but they are both pipe organs, and they share the same air space. And that same air runs through the two blowers into the wildly different mechanical entities, producing as wide a variety of tone colors as you'll ever hear on six keyboards. (Curt Mangel and Peter Conte, you stay out of it!)

I love wind. I've written about it frequently in these pages. I chose the title of this column because of the organ's dependency on wind, and because, as Bob Dylan told us in his 1962 song, "The answer is blowing in the wind" is an enigmatic phrase that means either the answer is so obvious that you're a fool if you don't get it, or it's as free-flowing and omni-directional as the wind. "In the wind" is the equivalent of "the grapevine"—a vehicle for the exchange of ideas and/or the proliferation of gossip.

By the way, "Blowin' in the Wind" is number 14, and "Heard It through the Grapevine" is number 80 in *Rolling Stone* magazine's list of 500 Greatest Songs of All Time. Funny, I looked up the list and didn't find a single one of Schubert's 600. Surely "Der Erlkönig" should have made it. And what about "I Got Rhythm?" All time greatest? How are we defining a



Taylor & Boody casework

song? Dylan gets all the way through his song singing only eight different notes. And I could name that tune in one note.

I think of wind in two different ways. There is the wind I know I cannot control, and the wind I think I can control. We live on a tidal shore and the "sea breeze" is a favorite of mine. This is not just a wind that blows by the sea. It's a specific phenomenon caused by the warm afternoon sun heating up the land mass faster than the ocean's surface. The warm air rises off the land, and the cooler air rushes in off the ocean to take its place. It blows up the river and right through our house, and it's the most refreshing atmosphere ever. The only way I can control that wind is by opening and closing certain doors, causing it to turn at the end of the back hall and blow into the garage, which is my workshop. Wonderful.

In that workshop, I do all kinds of things that make me think I can control wind. I build windlines, releather windchests, and replace gaskets. I releather reservoirs—those ingenious devices that receive and store air pressure generated by the organ blower, regulate it to a specific intentional level of pressure, and then distribute it to the organ's pipes as the player demands air by playing notes that open valves. I can claim to be in control of that wind, but it's pretty crafty, always trying to escape and rejoin the rest of its free-spinning family. We call that "wind leaks."

Here's a tiny organ blower that's been on a shelf in my workshop for several years. In the trade, we call this a "pancake" blower because of its horizontal orientation. It's what you might find in a portable continuo organ, and it would be adequate for a gentle Positiv organ of six stops or less. But it would not provide enough pressure and volume of air for even one Skinner Diapason.

And here is the huge blowing plant for the mighty organ at Woolsey Hall at Yale University, training ground for all those organ scholars at Trinity Church on the Green. These beautiful specialized machines provide all the wind pressure for nearly two hundred ranks of heavy-duty Skinner pipes, including a fleet of thirty-twos. These two machines are redundant—if one quits, the other takes up the charge. They are each 20-horsepower motors that run on 440 volts of direct current. They have two pressure outputs regulated to 12 inches and 27



Woolsey Hall blowers



Pancake blower

inches of wind pressure. Joe Dzeda, one of the curators of this wonderful organ, tells me that they run at 900 rpm, were built in 1915 and 1916, and are among the oldest electric motors in the State of Connecticut. Anyone who has been around the students at Yale knows this is a workhorse organ—the blowers are running between 40 and 50 hours each week!

The look of the sound

Look across a modern symphony orchestra and see how many different ways moving pressurized air can be turned into musical tone. The trumpet and the bass tuba are similar in tone production even though their physical sizes are so different. Because the tone is produced by physical “mechanical” vibration (the players’ bi-labial friction), they are roughly analogous to the reed voices in a pipe organ. The double reeds (oboe, bassoon, English horn) all act the same way, as do the single reeds (clarinet, basset horn, and saxophone). In the orchestra, the only wind instruments that do not have a physical moving part to create the tone are the flutes and piccolos. There, the player directs a carefully produced and aimed column of air across a tiny hole.

Over centuries of experimentation and development, organ builders have created a wide range of tonal colors by manipulating wind through vessels of different sizes, shapes, and construction. Assume an open organ pipe two feet long, which is middle C of an eight-foot stop. It might be the diameter of my thumb (a narrow-scale string like *Viola d’Orchestre*) or the diameter of a thistleseed birdfeeder (a broad diapason). It might be made of wood or metal. It might have a narrow mouth (2/9 of the circumference)—imagine the embouchure of the flautist—or it might have a wide mouth. Years ago, a mentor gave me the clear image of air as fuel. In your car, stepping on the throttle (gas pedal) sends more fuel to the engine’s cylinders. In an organ, a wider mouth, a deeper windway, a larger toe-hole all send more fuel to the pipe’s “engine”—the upper lip of the mouth that splits the windsheet creating the vibration that generates the tone. Choosing which of these functions should send more air is at the discretion of the tonal designer or the voicer.

An organ pipe can be tapered, wider at the mouth, narrow at the top (Spitz Flute, Gemshorn) or tapered the other way, wider at the top (Dolcan—an unusual stop). And then—put a stopper in the pipe, cut its length in half, and you have the wide world of Gedeckts,

Stopped Diapasons, and Bourdons. In these, a one-foot pipe gives you middle C of that eight-foot stop, and they can be either metal or wood. Drill a hole in the cap of a metal Gedeckt, solder a little tube to it and you have a Chimney Flute or Rohrflöte. I like to think that drilling that hole sets the quint free (2 2/3’ harmonic)—that’s what gives the lyrical brightness to a Chimney Flute.

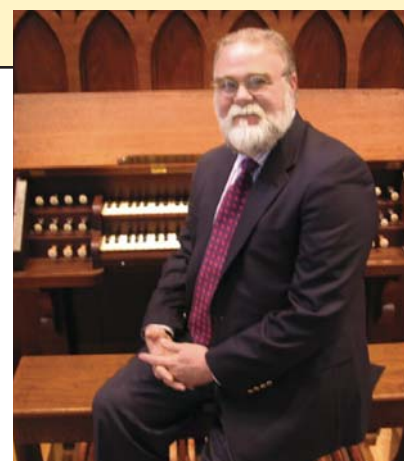
I think an important test of the tonal content of an organ is to compare eight-foot flutes. A big organ might have five or six of them. Sort out which are stopped flutes and which are open, and play the same passage on each. If they are all different, individual voices, the tonal designer and voicer have done their jobs. It’s surprising how all the flutes sound alike in some large, and otherwise good organs. The wonderful Hook & Hastings organ at the Church of the Immaculate Conception in Boston, now dismantled and stored because the church closed, stood out for me as an instrument with a wide—even wild—variety of flute tone.

Let’s go back to those two blowers at Marquand Chapel. Any organbuilder

would be able to tell which blower belongs to which organ by listening to a couple measures played on each instrument, or simply by looking at photos of the organs and the blowers. The type and style of the blower is analogous to the type and style of the organ. And any organbuilder could compare photos of ranks of pipes with their sounds. If you look at a Gedeckt pipe and choose the sound of a Diapason, you’re no organbuilder!

The wide variety of shapes and types of organ pipes means that one blower can draw air from its surroundings, blow it into the organ, and allow the organist to blend sounds like the old-master painter chose and blended colors. I suppose when you were starting out with organ lessons your teacher may have given you rules about how to choose stops. Here’s one I remember, don’t put a four-foot Flute above an eight-foot Principal. Almost fifty years later I ask, why not? If it sounds good to me, maybe the listeners will like it too.

Or will I read a Facebook whine that says, “I heard Bishop play last night and



wouldn’t you know, he used a four-foot Flute above an eight-foot Principal.”

By the way, if you’re lurking about on Facebook, take a look at Andrew Gingery’s page. Andrew is a longtime member of the staff at C. B. Fisk, Inc. They’re installing a new blue organ in Japan. And while you’re at it, visit John Pike Mander of Mander Organs in the UK—he’s installing a new organ at the Anglican Cathedral in Kobe, Japan. Take their cues about what Facebook can be, and stop whining. Wonderful. ■

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Organ Method XIV

This month's column continues the discussion of learning to play more than one note or voice in each hand, specifically expanding it to music in which the multiple-note texture is that of counterpoint. Playing multiple independent voices in one hand is a practice that many players, most particularly beginning students or aspiring players, find intimidating. As always, part of my own aim in teaching this aspect of playing, or in presenting it in written form, is to demystify it and make it seem less scary, though of course without in any way "dumbing it down" or leading students to believe that it can be achieved trivially or without plenty of study. This is an area in which I would most appreciate feedback from DIAPASON readers. I begin with a discussion of the concept and move on to exercises and practice suggestions.

The distinction between multiple-note textures that are chords and multiple-note textures that are voices is one that is meaningful and important, but not always cut-and-dried. In the setting of the OLD HUNDREDETH discussed last month (see October issue, pp. 18–19), there are four voices: each voice might well be sung as a separate melody by members of a choir or of a congregation. For purposes of practicing at the organ, and in particular becoming accustomed to playing more than one note in each hand, it is possible to think of the piece as being written mostly in chords without misrepresenting it, because the voices are mostly in the same rhythm as one another. Voices (in keyboard pieces) that sound together and that are in the same rhythm as one another are, in effect, simultaneously voices and chords. Voices that differ from one another in rhythm are clearly voices as such. If the number of notes in the texture varies a lot, then it is probably a sort of hybrid. At this stage you should feel free just to keep these notions in the back of your mind. You do not have to define the texture of any passage that you are working on: just notice its characteristics. You will perhaps explore these definitions and distinction further, from a theoretical point of view, later on. The distinctions are also somewhat circular, in a way that is artistically meaningful: that is, you as a player can influence, by how you play, the listener's sense of what is counterpoint and what is chordal texture, when, because of the nature of the writing, both are possibilities.

In fact, the last line of the OLD HUNDREDETH can be used to illustrate the process of practicing separate voices—that is, in a texture in which there clearly are independent voices—that fall in one hand. (The last line is best for this because in that line the rhythm does vary a little bit from one voice to another.) This process is, as mentioned above, mostly one of training the ears: that is, training the ears to follow the separate voices as melodies while playing them together (Example 1). (Note that in this example the voices are differentiated from one another by the direction of the note stems. Most publishers use this technique when it is appropriate to the music.)

Start with the notes—the two voices—in the upper (treble) staff. Work out a fingering for just the upper voice, in the right hand. Since the notes of this voice, taken by itself, span a fifth, the fingering could be as simple as the five fingers over the five notes. This would give (in order) 5-3-1-2-4-3-2-1. Now work out a left-hand fingering for the lower of these two voices. (Yes: you will, when putting the voices together, play them both in

the right hand. This left-hand fingering is temporary.) This line covers a span of only three notes, and there are many possible fingerings. One would be 1-2-3-2-1-2-1-2-3. Practice each of these lines separately a little bit: until each one seems solid. (Each of these lines is, in itself, fairly simple, but should still be practiced enough to become really well learned.)

Now put the two voices together—one in each hand, as you have practiced—on two manuals. This makes the notion of the independence of these voices as concrete a physical reality as it can be, and therefore makes it easy and intuitive for your ears to follow it. At first, choose sounds that are similar in volume but different in character. Then, after you have done this a few times, try sounds that are very different in volume: one of them almost, but not quite, drowning out the other. Then play the two voices together on one manual—still in two hands.

Next, go back to playing the entire two-voice texture together in the right hand, using the fingering that you worked out when you worked on this hymn earlier (October, p. 19). After the experience of separating the two voices between the hands, you should be able to hear the voices independently as you play them together—or at least to be able to begin to do so.

Now follow this same procedure with the two lower voices—those that will end up being played together in the left hand. A right-hand fingering for the upper (the tenor voice) might be as follows: 4-3-4-3-2-4-3-4. A left-hand fingering for the lower (bass) voice might be 2-1-3-1-5-3-2-1-5. Of course, other fingerings are possible; work out fingerings that seem comfortable to you. After you have learned each line, and tried out various keyboard and sound combinations for playing the two voices together in separate hands, put them back together in the left hand, again using the fingering that you worked out earlier.

At this stage of putting two voices back together in one hand after practicing them (temporarily) in separate hands, you can try to focus your listening on one of the voices at a time, while playing both. In doing this, you may notice that it is easier to listen consciously to one of the voices than to the other, or that focusing on one of the voices tends to make the playing easier while focusing on the other makes it harder. You can then "zoom out" so to speak, and listen to both voices while playing them both. You should also go back and forth: after you have put the two voices back together in one hand, separate them again and play through them in two hands a few times.

It is, psychologically or as a matter of perception, easier to hear two voices simultaneously and to follow them as separate melodies if you can feel yourself playing them with different physical entities. This sort of practice is a way of enlisting your ears in helping you to follow separate voices when, because they are together in the same hand, they are naturally pulled towards feeling like part of the same entity.

It can also be useful to ask your teacher or another player to help you with a drill similar to this one. This involves your playing one voice while the other player plays the other voice of the two that will later be combined in one hand. This should of course be done

in all of the different possible combinations. You should play one voice by itself two or three times in a row, then you should play it again while your assistant adds the other voice on a different keyboard. (Note: choose keyboards in such a way that the two of you don't bump into each other.) Next, switch voices. Then, right away, while that experience is fresh in your ears, you should play the two voices together in one hand with the proper fingering.

Here are some further exercises and excerpts from pieces to help you get accustomed to this sort of practicing, with comments about how to approach each one (Examples 2 and 3). In these two exercises, each separate voice stays within a compass of five notes, so the fingering for the hands separated into voices is straightforward. When you recombine the voices into one hand, feel free to keep the articulation detached if that helps the fingering to remain

Example 1

Example 2

Example 3

Example 4

Example 5

Example 6

Example 7

Example 8



simple. Here is one suggested fingering for each hand, though as always others are possible (Examples 4 and 5).

In the following examples, the two voices are more different from one another rhythmically (Examples 6 and 7). Again, neither of the separate voices spans a particularly wide compass, so the fingering and practicing of the separate voices is straightforward. In practicing the separate voices on different sounds, it is particularly interesting in this case to try registrations in which the two voices are quite different in volume, and in doing so, try to listen carefully to the one that is quieter. See what effect this has on your ability to hear the two voices independently when you put them back together in one hand on one sound.

The following is an excerpt from the Fugue in C Minor from Book I of *The Well-Tempered Clavier* by J. S. Bach (Example 8). The two voices, which are the upper two voices of a three-voice texture, pass a motive back and forth. In performance, the left hand is fully engaged with much lower notes and cannot participate in playing either of these two very active melodies. A possible fingering for the passage might begin like this (Example 9). The fingering of the individual lines, one in each hand, is straightforward, especially since the rests allow for easy repositioning of the hand.

Since this is a lively and dance-like passage, it is interesting to try the separate voices on colorful sounds: perhaps reeds, flute combinations including mutations, and so on. Again try some combinations that make the two voices similar in volume, and others that almost drown out each voice in turn. Focus on listening to the voice that is harder to hear. When you put both voices back together in the right hand, notice that in some of the spots where the two voices are both present and moving, they are moving at the same rhythm as one another. Can you hear those spots are individual voices rather than as chords? How does that compare to the last half-measure of the excerpt?

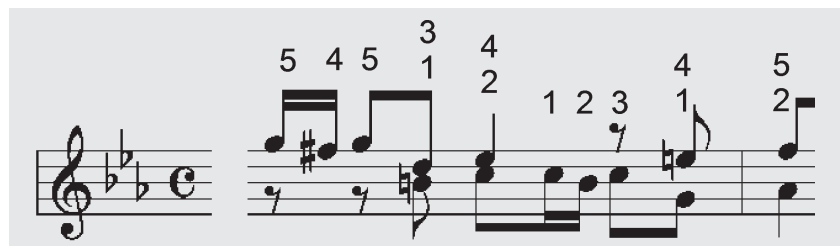
(There are many passages in Bach's works both for harpsichord and for organ that provide excellent material for this sort of practice. You can browse through *The Well-Tempered Clavier*, both preludes and fugues, or, especially, the fugues from the various Preludes and Fugues for organ looking for appropriate passages. It is a good idea to do this sort of practicing in fairly short increments: about the length of the Bach example above.)

Here is an example for the left hand, from the Chorale-Prelude *Morgenglanz der Ewigkeit* from Opus 79b by Max Reger (Example 10). Each of the two voices ranges fairly far. However, each is still fairly simple to finger for one hand.

(The upper voice goes high enough that it lies extremely comfortably under the fingers of the right hand). When the two voices are put together in the left hand, the fingering is challenging, especially since the composer has marked the entire piece *sempre ben legato*. This does not necessarily mean that all notes must always be legato. However, any convincing rendering of the legato style calls for the use of substitution, an important technique which is discussed later in this method. For purposes of using this and other similar short excerpts as part of the project of learning to hear multiple voices clearly while playing them together in one hand, it is acceptable to play the lines less fully legato than you would want to play them if you were learning the piece. (For example, using 5 on certain successive notes in the lower voice can clarify and simplify the fingering quite a lot, in a way that will be useful for a player who is not already familiar with this repertoire. The articulation that that gives might differ from what you would end up preferring if you were to learn the piece. You should experiment with different possibilities for fingering the two voices together, while working on getting to know the voices separated between the hands.) The fingering can be modified later, if necessary. In fact, just out of interest, I will use this same passage as part of the material for discussing substitution later on. ■

This discussion will continue next month, and will then segue into certain special techniques in manual playing, including substitution and playing repeated notes. After that, in the following several columns, I will deal with combining hands and feet. That will conclude the "nitty-gritty" practical aspect of the Method. It will be followed later on by discussion of registration, repertoire, and the history of the instrument.

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. He writes a blog at www.amorningfordreams.com.



Example 9



Example 10

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A Life in Church Music: Donald P. Hustad (1918–2013)

By Elizabeth M. Naegele

Donald Paul Hustad, organist, choir director, radio musician, composer, arranger, scholar, educator, editor, and writer, died on June 22, 2013, at the age of 94. Active in church music for more than 85 years, he had become one of the most articulate scholars, chroniclers, and critics of the history and traditions of music in the evangelical and “free” (i.e., non-liturgical) church traditions. He wrote six books and over 100 articles, composed numerous hymns, hymn arrangements and choral octavos, edited a number of hymnals and authored hymnal companions, taught at Moody Bible Institute in Chicago and later the Southern Baptist Theological Seminary in Louisville, Kentucky, and played organ for the Billy Graham crusades beginning in the 1960s. He held two graduate music degrees from Northwestern University, plus AAGO and FRCO certificates.

Though he retired from the Southern Baptist Theological Seminary in 1986, Hustad continued actively performing, writing, lecturing, and editing for the next two decades. Post-retirement activities included being the general editor for the hymnal, *The Worshiping Church*, which was first published in 1990, and revising his well-received textbook, *Jubilate! Church Music in the Evangelical Tradition*, first published in 1981, which was released in 1993 as *Jubilate II: Church Music in Worship*

and *Renewal*. In 1989, he became a Fellow of the Hymn Society in the U.S. and Canada, in recognition of his contributions to hymnody. In 1991, Hope Publishing Company, which published music, hymnals, and books by Hustad, named him their first emeritus editor. In 2006, he received an honorary doctorate from Samford University, Birmingham, Alabama, and in 2008, he was honored for his contributions to church music at the American Choral Director’s Association’s Southern Division Conference.

Hustad’s legacy in the Chicago area is manifold, especially through his work at Hope Publishing Company (located in Carol Stream, Illinois) and through his tenure at Moody Bible Institute, beginning in 1942 at the Institute’s flagship radio station, WMBI, and then as conductor of the Moody Chorale beginning in 1947, and additionally as Director of Moody’s Music Department, 1950–1963. Under Hustad’s leadership, the Moody Chorale was critically acclaimed and the Music Department’s current facilities were built, including the Doane Memorial Music Building and the 4-manual Möller organ (now being rebuilt by R. A. Colby) in Torrey-Gray Auditorium. Hustad’s long relationship with Moody led to the opportunity for the following edited interview which took place on October 11, 2011.

Hustad was born October 2, 1918, in Yellow Medicine County, Minnesota. Following the death of his father in a hunting accident the year after his birth, his mother moved with Donald and his younger brother Wesley to the Boone Biblical College in Boone, Iowa, a home for indigent families.¹ This is where Hustad’s musical life began.

Elizabeth M. Naegele: How did you first become interested in music?

Donald Hustad: At the age of four, I was taken under wing by a little lady at the Boone Biblical College where I grew up and where all of our music was from the “Holiness” tradition. She had me studying all the serious piano works of Beethoven, Liszt, Mendelssohn, etc., and in those days of limited entertainment, I ate it up. From my very first years, I improvised, but I never quit reading music that was serious.

You were doing church music alongside classical music?

Yes, I was in church music. In a very typically fundamentalist culture of church music where I improvised much of the time, I was also studying classical music. I grew up thinking of music schizophrenically because all the things that were ideal in classical music were taboo in the church music that we had, and all the things that we doted on in church music were just out-of-bounds in classical music. I had this love-hate relationship, understanding it, sensing it—from the very beginning—as being in two worlds . . . and I enjoyed them both!

Curiously, I was also in radio at that age. Little Boone Biblical College had a ten-watt radio station which they bought in 1926, so when I began working at Moody Bible Institute’s radio station later in life, I was simply doing what I had done as an eight-year-old boy. I accompanied my mother who was a singer of sorts, and I played trombone in the orchestra.

How did you begin your professional career?

Sacred music as a profession was a complete surprise to me. I didn’t realize that anyone could make a living with music, even though I studied it at the John Fletcher College in Oskaloosa, Iowa. The graduates from that school

went to theology school and became ministers or they went to a university and became a school teacher. I didn’t want to do either, so I had nothing to do. I came to Chicago looking for any kind of a job. I went to the Christian Businessmen’s Committee downtown Chicago, where they referred me to a Christian businessman, Reamer G. Loomis, who had a real estate office on the south side of Chicago. There I wound up answering the telephone or did surveys in the neighborhood . . . until I got busy doing music. Interestingly enough, my future wife’s family was friendly with the real estate office’s owner.

Where did you meet your wife?

I met Ruth at Lorimer Memorial Baptist Church on the south side of Chicago²—and the church had lost their musician, so I was hired to be their choir director and organist.³


When had you studied organ?

Prior to this time, I had only one year’s instruction, 1940–1941, during the time I was working at a church in Zion, Illinois. I studied with Francis Moore, who had been a student of Alexandre Guilmant. He taught the organ at Oak Park Methodist Church. I remember him well because he was the first to teach me that I should have fingering written in for Bach. Would you believe I began with Bach’s *Prelude and Fugue in E-flat Major*? Moore kept active in music and years later, while I was at Moody, I remember that he was doing things for Lyon and Healy in downtown Chicago.

So your professional career began at the church where you met your wife?

Yes, but . . . there was a member of the church named Theresa Worman, who was in charge of children’s programming at Moody Bible Institute’s radio station, WMBI. She came to me one day and said, “Don, why don’t you audition? Down at Moody they hire a lot of musicians.” I asked, “They do? To do what?” She answered, “To play music. To write music. To arrange music. To make music!” So I arrived at WMBI’s Studio D on a Saturday morning in May, 1942, and was met by George Beverley Shea⁴ and Cornelius W. Kerr. Corny Kerr was one of the so-called “gospel” organists at Moody—there was a whole bevy of them. And they hired

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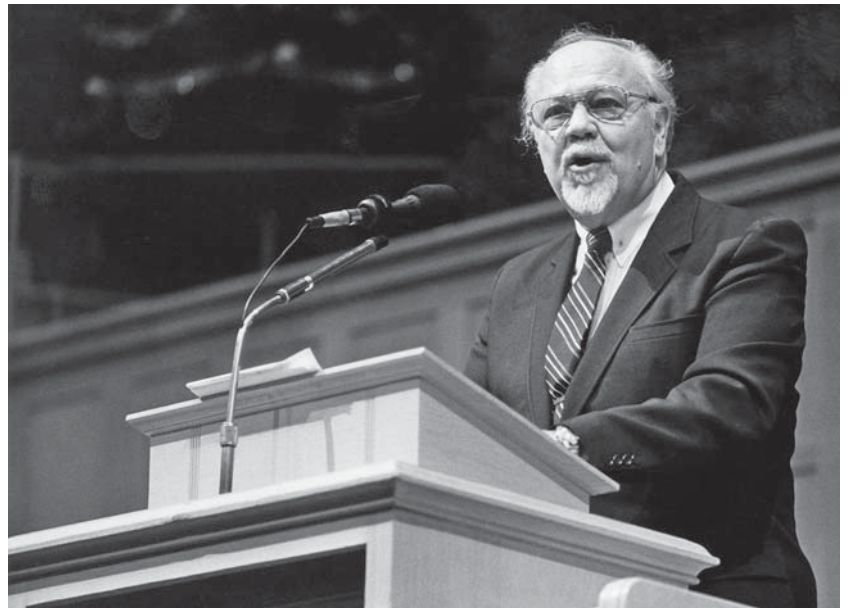
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Don Hustad, 1950, publicity picture used by Moody Bible Institute (courtesy Moody Bible Institute Archives)



Don Hustad, ca. 1974, publicity picture used by Moody Bible Institute (courtesy Moody Bible Institute Archives)



Don Hustad, December 3, 1984, Moody Bible Institute chapel service (courtesy Moody Bible Institute Archives)



Don Hustad (at the Hammond organ) with Club Time Sacred Singers (ABC radio network) (courtesy Moody Bible Institute Archives)

me . . . auditioned me on Saturday, and I showed up for work on Monday.

So you became a professional radio musician?

I played accompaniments for George Shea on Hammond organ, pipe organ, and piano. And I did solo organ programs, I did piano duet programs. I also very soon became an announcer, and then, like everyone else, I became a producer and sometimes an actor in a drama that the station had on for years, "Number Nine Elm Street."⁵

What music degrees did you earn?

I have a bachelor's degree in music from John Fletcher College, and completed a master's degree in piano from Northwestern University (Evanston, Illinois) in 1945, while I was working in radio. Later, I went back to Northwestern to do a Doctor of Music degree in church music, which combined organ, service playing, and conducting [completed in 1963]. I also have an Associate certificate from the American Guild of Organists and a Fellowship certificate from the Royal College of Organists in London.

Interestingly enough, I never completed a conducting course in my life. The first official conducting I ever did was for a tour of the "Twelve Singing Men" from John Fletcher College. I simply watched people conduct, saw the motions, and practiced them myself as I walked across campus.

When you were doing doctoral work in Northwestern, did you finally take some conducting courses?

Oddly enough, I didn't take any conducting classes. I took more classes in literature. I didn't even take any service playing . . . though I registered for thorough bass [figured bass/continuo playing], I opted out of it because I had played by ear all my life and could "bypass" the class.⁶

In what educational institutions have you taught?

I take great pride in them all. One of the first teaching duties I had was as a substitute for Frank W. Van Dusen at Wheaton College for one full year.⁷ I worked at Olivet Nazarene College, now Olivet Nazarene University, 1946–1950, teaching piano and music literature.

The lengthier stints: I taught at Moody Bible Institute, 1950–1963, and finally the Southern Baptist Seminary in Louisville, Kentucky, beginning in 1966 and officially retiring in 1986.

What about your association with Billy Graham?

I joined the Graham team in 1961 and worked for them six years until 1967. At the beginning of my time with them, I was on a leave of absence from Moody but still chairman of the Music Department until 1963, one of those flitting chairmen who bounced off and on campus, helping make important faculty and catalog decisions, teaching assignments, and so forth.

You started teaching at the Southern Baptist Seminary in 1966 before you were done with Billy Graham?

I kept playing for the Billy Graham team off and on for 20 years and retired from them around the same time that I retired from the seminary.

What changed during your years of teaching church music?

When I began teaching people how to use music in the church, I knew only one kind of music, and that was what I had learned in the conservatory and colleges. As I understood it, musicians could take the same understanding, the same theory, same techniques, and work in, say, church or even nightclubs, just as well. They were trained for music, and they did music wherever they had to do it. Later, I began to realize the discipline of church music was separate from the ordinary discipline of music, and there were no books written about church music. Church music has different requirements, different objectives—so you should have different training for it. I learned the principal activity of the church was its worship, so I became intensely interested in worship, and I essentially began all over again to study worship and liturgies. My books *Jubilate!* and *Jubilate II* became journals on worship and church music and evangelism and Christian education . . . the whole activity of the church.

Finances have become one of the primary problems with church music in our day. It costs too much to train musicians, so Northwestern University throws out



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Current Moody Chorale director, Xiangtang Hong, and Don Hustad following a Chorale concert at Plymouth Place retirement community, April 29, 2012 (courtesy of Plymouth Place, La Grange Park, Illinois)

its organ department. Other schools throw out a whole music department because it costs so much more to train a musician than it does to train a philosopher or a theologian. I've often wondered if maybe our system should be different. I've watched the Europeans teach all beginning applied music in classes. Only artists are taught privately. When I was on sabbatical in France, my daughter took flute classes, not private lessons, at the local conservatory. Everybody heard everybody play. Everybody learned from what everybody else learned, and they spent hours in a studio listening to teaching as well as practicing. I've wondered if we shouldn't do more of that. I think we have the same problem in reverse when teaching conductors. Conductors need more private study than we give them.

What do you see when you look ahead in church music?

None of us really know! But it's very interesting for me to look at history, to see movements come and go. As I mentioned, I felt schizophrenic growing up, because I could see that church music and classical music were on two different tracks. For instance, my mother was an amateur singer, but she heard that Amelita Galli-Curci (1882–1963), a famous Italian opera soprano in the 1920s, was giving lessons for \$25 to anyone who showed up in Des Moines. And my mother wanted to travel to Des Moines for a lesson because that was a different kind of music than she knew. So she learned Bernard Hamlin's solo, "Beside Still Waters," and I accompanied her when she sang it for Galli-Curci. Why did she do this? Well, because there was that other world of art music out there.



Don Hustad conducting the Moody Chorale, Easter Sunrise Service, 1953, Hollywood Bowl (courtesy Moody Bible Institute Archives)

And it was not a sinful world, it was God's world. She didn't know that, but she thought it might be. She had a chance to toy with it, and she did!

On the other hand, George Beverley Shea was a gospel singer from his youth. He grew up in an educated family, all of whom were university people, most of them scholars, preachers, and professors of various sorts in the denomination in which he grew up. But he was a gospel singer, he was different . . . though not completely, because his idol was the concert baritone, John Charles Thomas (1891–1960). Shea worshipped Thomas's singing, because of his diction, which was the most accurate, most precise, most dramatic diction of any singer in the English language. Shea copied him. He went to Thomas's coaches, and as a result, Shea had the sharpest diction in English of any singer I know. He's the oldest singer whose words I can identify when the song is one I've never heard before.

Western music in the year 1000 had no place to operate except in the church. And for hundreds of years, serious composers were trying to imitate the "music of the spheres"—the music that the Book of Job writes about when God says to Job, "Where were you when I laid the earth's foundation . . . while the morning stars sang together?" (see Job 38:1–7). This was the music of heaven's angels joined

with all of creation, which has together moved to earth only twice in history: once at the creation of the world, once at the birth of Jesus Christ. And did you ever notice this comes full circle in the *Book of Revelation*, where it says that we will sing in heaven an anthem to God who created, to God who redeemed? That's all. That's all there is. That's all! For eternity!

How does this fit with contemporary music in the church?

Evangelicals have always been plagued with the love of novelty. The gospel is the "good news"—the new good news. Got to have a different music for it. Can't have ordinary music that God blessed from eternity. Got to have a special music, so we'll throw out Watts, we'll throw out Wesley, we'll throw out Luther, and we'll have the gospel song. And in the late 19th century, evangelicals did it thoroughly, throwing out the tried and true, God-given music of Watts and Wesley and sang the gospel song. Had a lovely time, and founded Moody Bible Institute to perpetuate it, but knew all the time that they really shouldn't have let the other go—that they should have hung on to it. The conductors of the auditorium choir at Moody Bible Institute knew this in 1910. The teachers at Moody who played the organ knew this about the organ, and so they had serious organ study back in those days. They never let serious music go because they had a sneaking suspicion that somehow God had blessed it, and they should bless it and protect it and teach it forever. But evangelicals may not do it today. They've frittered around to the point now that many have let classical music go.

Who knows what will happen? The present movement has lasted so long there are few classical musicians left. A cousin in Minneapolis sent me a copy of a program from a Covenant church that had a prelude on the organ by Bach, anthems—true anthems, liturgy, and straightforward hymns, but I don't know many other evangelical churches that do that. To you that do, I say, "Hang on!"

What activities are you involved in now that you're really retired?

Years ago I started writing a memoir, and I've had so much fun just writing it, I'm on my 15th chapter.

Are you going to publish it?

No—somebody else can! The title of the 15th chapter is the name of the retirement community where we live now, Plymouth Place. And that's the end. Plymouth Place has been ideal—it has so many people with all kinds of ideas and interesting backgrounds. There are a lot of Congregationalists, a lot of Catholics, a lot of Lutherans. I wake up remembering that my first memory of Billy Graham was in Western Springs, Illinois, and he was considered too conservative by most of the people in this place.

You know, for me, I'm back where I started. I grew up in a communal living center and now, though we never thought we'd go to a retirement home, it's a perfect situation. Our needs are cared for and we can use our energy to do what we want to do.

What do you think music will be like in heaven?

On earth, we're preparing to worship in eternity—why don't we do it the biblical way? Thank goodness, the biblical way is happening in some places, and I have faith that God will not let it die.

At this point in the interview, Mrs. Hustad interjected and asked if she and her husband could share the prayer by John Donne which they said every night. Dr. Hustad agreed and—together—they recited:

Since I am coming to that holy room
Where, with Thy choir of saints
forevermore,
I shall be made Thy music, as I come
I tune the instrument here at the door,
And what I must do then, think now
before.
—from *Hymn to God my God, in my
Sickness*, by John Donne (1572–1631)⁸

On January 14, 2013, Dr. Hustad addressed the music faculty and students at Moody Bible Institute for what turned out to be his final time. He distributed a handout, which included his personal credo (see sidebar) and an outline of his lecture titled "Creation, Culture and Musica Mundana."⁹ The lecture covered the biblical story of music from creation to the music of heaven, the history of church music from Greek culture through 19th-century Romanticism, and the history of Moody

A Personal Credo

I believe that the created world declares the glory and the goodness of God, our Creator and Redeemer.

I believe that human culture (including God's gifts of theology, philosophy, science, and art) declares the glory and the goodness of God. Johann Sebastian Bach recognized that glory in his own music, and inscribed his manuscripts *Soli Deo Gloria*, "to God alone be glory."

I believe that Western culture's music has declared the glory and goodness of God in our culture for at least 1000 years, despite the sinfulness of the culture, including the sin in the practice of that music.

I believe that the Christian Church was instrumental in the birth of Western music, and, throughout its history, has helped to develop it and at the same time has received great benefit from it. At the present time, partly because of serious decline in Western culture, the art of music is in trouble, especially in its relationship to the Church.

I believe that all Christian believers are commissioned to care for God's creation, including human culture. Christians are called to share their understanding and experience of God's glory and goodness with all persons. Therefore, I call on those who recognize the revelation of God in such music to join in protecting, developing, and sharing it, in the home, the school, the Church, and the community.

— Donald P. Hustad



Disembarking the S.S. Columbia, Southampton, England, 1954 (Moody Chorale tour) (courtesy Moody Bible Institute Archives)

from the music promulgated by Moody's founder, evangelist Dwight Lyman Moody (1837–1899) through the history of contemporary Christian music. He challenged the students (1) to use the hymnal, even in personal devotions; (2) to use all kinds of music; and (3) to use their education in music. He also reminded them that we are not called to be successful; rather we are called to be faithful. Finally, he left the following exhortations ringing in our ears:

Worship God!
Teach what God taught!
Live out truth!
Sing to the glory of God!

Ruth Hustad died less than one month after her husband, on July 18, 2013. Their daughter Marcia reported that as her mother was saying goodbye to her father, she said, "Don't walk too fast, darling... I'll be right behind you."¹⁰ The memorial service Mrs. Hustad had planned for Dr. Hustad was revised and became a double ceremony, celebrating both their lives. The service was held July 27, 2013, at Western Springs Baptist Church, the church where Billy Graham was pastor when he first became famous.¹¹ Current members and alumni of the Moody Chorale sang at the service under the direction of longtime former conductor and faculty member emeritus Gerald H. Edmonds. Their repertoire included an excerpt from Brahms's *Requiem* and an original anthem with both words and music by Hustad, "Prayer Before Singing," which was published in the 1950's (copyright 1959, Hope Publishing) and recorded by the Chorale. ■

Notes

1. Hustad's life and contributions to church music have been well documented by Rhonda S. (Rogers) Furr, especially (1) in her dissertation, Rhonda S. Rogers, "The Life and Work of Donald Paul Hustad," DMA dissertation, The Southern Baptist Theological Seminary, 1988; (2) in her article "Jubilate!—Shout for Joy! 70 Years in Church Music: Donald Hustad," *The Hymn*, Vol. 47, No. 2 (April 1996); and (3) in her contributions to *Jubilate, Amen!: A Festschrift in Honor of Donald Paul Hustad*, Timothy W. Sharp & Paul Richardson, editors, Hillsdale, NY: Pendragon Press, 2010 (see "Biography," pages 23–55, and "Bibliography," pages 57–103).

Another good resource for information about Hustad is the Donald Paul Hustad Collection (SC 5585), Special Collection, Harwell G. Davis Library, Samford University, Birmingham, Alabama.

2. Hustad met Ruth McKeag on February 12, 1942, and they were married on November 28, 1942. They had three daughters and were married for over 70 years. Lorimer Memorial Baptist Church was at 73rd St. and St. Lawrence Avenue on Chicago's south side. It later moved to Dolton, Illinois, and today is called New Community Church and includes two locations in Chicago's suburbs, one in Dolton and the other in Park Forest.

3. During his last year at John Fletcher College, Hustad's keyboard talent earned him his first church job at the First Methodist Church in Oskaloosa, Iowa, where he taught himself basic organ technique. Following graduation in 1940, he continued playing organ for another year when he worked at two churches in the Chicago area, filling in for the organist who was on leave at Ravenswood Methodist Church on Sunday mornings and assisting at the Christian Catholic Church (now Christ Community Church) in Zion, Illinois, on Sunday afternoons.

4. George Beverley Shea (1909–2013) was best known as a soloist who sang with Billy Graham's Crusades, beginning in 1947. Shea died on April 16, 2013, at the age of 104, only a few months before Hustad died.

5. Hustad was also associated with other radio programs that originated in the Chicago area, most notably the American Broadcasting Radio network's *Club Time*, a 15-minute

weekly program of hymns, and the longtime popular radio series, *Songs in the Night*, for which Hustad played organ for two decades beginning in 1943 and since 1968 has been produced and broadcast by the Moody Church, an organization separate from Moody Bible Institute (though named after the same 19th-century evangelist Dwight Lyman Moody) and also located in downtown Chicago.

6. It may be assumed that Hustad's conducting of a nationally known choir, the Moody Chorale, and his outstanding improvisation skills made it possible for him to "bypass" course work in conducting and service playing, leaving his remaining studies in various areas of music literature, primarily choral and organ. His two doctoral research projects, both completed in 1963, were "A Study of Sacred Choral Music by Ralph Vaughan Williams" and "The Organ Music of Paul Hindemith." Hindemith died in 1963, making Hustad's project the first major document that covered the complete organ works of the composer.

7. Frank W. Van Dusen began teaching at Wheaton College in 1935; he also taught at the American Conservatory in Chicago.

8. This is the first strophe of six in Donne's *Hymn to God my God, in my Sickness*. Some scholars suggest Donne wrote it when he was on his deathbed, 1630–1631. Others suggest it was written during a life-threatening illness in 1623.

9. *Musica mundana* means the "music of the spheres" or universal music, the music

that occurred in God's creation as differentiated from the music of heaven and its angels.

10. E-mail from Marcia Hustad, July 19, 2013.

11. Billy Graham returned to lead Western Springs Baptist Church's 50th anniversary celebration in 1962. Don Hustad participated in organ dedications at this church in 1962 and again in 1980.

Elizabeth Naegele graduated from Moody Bible Institute with a diploma in Church Music and Organ in 1972, and remembers that the first organ hymn setting she ever played was by Don Hustad. Naegele has taught at Moody since 1976, where she is Professor of Music and Coordinator of Organ Instruction and Ethnomusicology. In addition to her Moody diploma, Naegele holds an AAGO certificate, and Bachelor of Music and Master of Music degrees in Organ Performance from Michigan State University, and a Doctor of Music degree in Organ Performance from Northwestern University. Her organ teachers have included Lillian Robinson, Corliss Arnold, and Wolfgang Rübsam. She is grateful to her Teaching Assistant Steven Thomson and to Moody's Music Department Chair Cynthia Uitermarkt and Moody librarians Amy Koehler and Allana Pierce for their essential help in completing this article.

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Sewanee Church Music Conference

July 14–21, 2013

By Jane Scharding Smedley

The 63rd annual Sewanee Church Music Conference, directed by **Robert Delcamp**, president of the board and university organist at the University of the South, welcomed three ‘first-timers’ as music faculty this year: **Richard Webster**, **Maxine Thévenot**, and **Edmund Connolly**. The Reverend **Barbara Cawthorne Crafton** returned as chaplain, to the great delight of those privileged to hear her in 2011. Webster is director of music and organist at Trinity Church, Copley Square, Boston. Thévenot and Connolly, in addition to their extensive performing and re-cording careers, serve as organist-choir director and assistant organist-choir director, respectively, at the Cathedral of St. John’s in Albuquerque. Reverend Crafton, author, counselor, and spiritual director, has served several churches. She heads the Geranium Farm, an institute for the promotion of spiritual growth.

The scope of the conference allows for many essentials: learning, worship, fellowship, spiritual enrichment, and the proverbial “re-charging of batteries.” This year’s gathering accomplished all this and more. In the first rehearsal, Webster took the 138 singers through all the music to give them a taste of what was in store, while getting acquainted with the ensemble at his disposal.

On Tuesday evening, the annual Gerre Hancock Concert was presented by Thévenot and Connolly in All Saints Chapel. Thévenot played Marcel Dupré’s *Placare Christe*

Servulis from *Le Tombeau de Titelouze*, op. 38, Sweelinck’s variations on *Ballo del Granduca*, and selections by Bruhns, Hampton, Messiaen, McNeil Robinson (*Homage to Messiaen*), and Phillip Moore. The inclusion of Gerre Hancock’s *Air* was most fitting, as many of those present personally knew of his long-time relationship with the conference. Thévenot showed sensitive accompanying skills on three songs by Hugo Wolf offered by Connolly; Vaughan Williams’s beloved “The Call” was a perfect match for his expressive baritone voice. Thévenot concluded with Vierne’s *Carillon*—the pulse of the piece could have set the carillon in the Shapard Tower above tolling.

Choral reading sessions were spaced throughout the week: Richard Webster, **Alvin Blount**, and **Peggy Lyden** shared proven winners from their own church programs, with anthem packets provided by **Elizabeth Smith** of **Lois Fyfe Music**. A highlight of the conference is the presence of this store on campus all week for browsing, professional advice, and conviviality of shoppers. **Mark Schweizer** of **St. James Press** previewed its latest collection, and Maxine Thévenot presented organ music from her native Canada.

Long-time attendee **Richard Moore** offered two workshops on the use of computer programs especially geared towards the work of church musicians. To judge from the overflow crowd he drew,

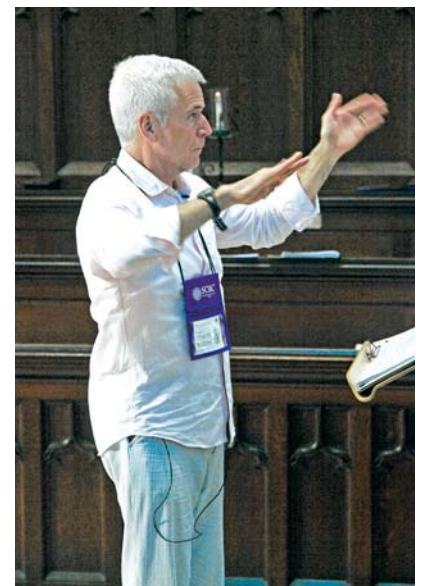
this was obviously filling a need for many.

The popular and invaluable “Episcopal Basics” class offered by School of Theology faculty member **Susan Rupert** now includes “Singing the Altar Book” and “Liturgical Planning”—pertinent topics whether one is serving a small parish or a cathedral.

While the primary focus of the music faculty is the rehearsal and performance of literature at the two main liturgies, each offered sessions on various topics. Thévenot gave a thorough and excellent overview of hymn-playing skills, demonstrating such with attendees **Bill Bane**, **Parks Greene**, and **Richard Mangiagli**. In her organ masterclass, coordinated by **Alvin Blount**, players **Tim Hall**, **Bill Bane**, **Jeffrey Ford**, and **Stanley Workman, Jr.** were each allotted 30 minutes; this allowed in-depth observations by the clinician that could be beneficial to all. She shared background tidbits to illustrate reasons for approaching a piece in a certain way.

Edmund Connolly’s well-received classes on vocal techniques were further integrated into the group rehearsals: at Webster’s invitation, Connolly oversaw warm-ups and made suggestions for dealing with specific issues throughout the week. Such displays of teamwork were noted positively by colleagues.

Choristers from St. George’s Episcopal Church in Nashville assisted Webster in his presentation entitled “The Joy of Doing REAL Music with Children.” The



Richard Webster rehearsing

topic of composing and arranging drew about 35 who read through submissions conducted by attendees **Mark Janus**, **Stephen Schalchin**, **Brennan Szafiron**, **Stephen Casurella**, and **Kirby Colson**. Webster facilitated feedback from the observers, with each composer receiving positive and insightful suggestions on their work. A workshop on choral conducting offered **Eric Vinciguerra**, **Jennifer Stammers**, **Susan Yoe**, and **Mark Janus** (all expertly accompanied by **Dory Light**) the chance to show their interpretation of Howells’s *Like a Hart*. In addition to Webster’s comments, others made positive and useful observations, further showcasing the collegial aspect of this conference.

Each year one looks to bring back some pearls of wisdom to share with one’s choir: a vocal warm-up, a conducting gesture for the clean release of a final ‘s,’ a catchy phrase to drive home a point—even a good joke! Webster’s rehearsals contained many such gems, generously and respectfully shared. Later in the week, on a more personal note, he told his story of being present at the Boston Marathon when the bombings occurred, only two months previously (see *THE DIAPASON*, October 2013, pp. 20–21).

The Reverend Barbara Crafton was back as chaplain—truly by popular demand! Besides deeply spiritual insights, her talents in theater and music, among others, showed forth in her profound messages—choices of words, their



63rd Sewanee Church Music Conference attendees



Edmund Connolly and Maxine Thévenot



Connolly and Thévenot at console

delivery, timing, pacing, punctuated with delightful humor. Daily morning homilies were scripture-based, with everyday examples woven throughout. Glimpses of personal stories and musical knowledge obviously resonated with her listeners, including her image of the choir as a model for the world in its blend, ensemble, unity, harmony. In addition to using her voice as a preacher, she very capably served as Precentor at Evensong. Her presence at daily choral rehearsals was further evidence of her appreciation of the conference's focus on liturgy. It was notable that, unlike some years, attendance at morning Mass did not decrease as the week went on! The titles of her four lectures alone enticed listeners to come and hear: *The Music of the Spheres*; *A Tree Falls in the Forest*; *Nude Descending Staircase*; *The Also-Life*.

The *Missa Dorica* by Webster was sung at daily Eucharists, with the *Durham Mass* by Daniel Gawthrop used once. Organ selections provided by Dr. Thévenot on the Rodgers organ in the small Dubose Chapel ranged from Buxtehude and Bach to Boëllmann, Langlais, and Messiaen.

This year's commissioned organ work—*Variations on 'Ubi Caritas'* by French-Canadian composer Denis Bédard—served as the prelude one morning, with the chant later sung at the Offertory. The work consists of three statements of the chant in contrasting styles and lasts six minutes—a useful and accessible setting. Thévenot also played it during Communion at the Sunday Eucharist in All Saints Chapel.

A carillon concert by **John Bordley** and the Reverend **Raymond Gotko** beckoned worshipers to Friday's Evensong. Both retired college professors,

each took up the field of campanology as a second career in recent years.

Canticles by Edwardian composer Charles Wood (*Collegium Regale in F*) were complemented by Webster's Anglican chant for Psalm 85 and his *Preces and Responses in Mixolydian Mode* (nicknamed "Web in Mix" by his own singers). The musical centerpiece of the liturgy was S. S. Wesley's major work *Ascribe Unto the Lord*, an amalgamation of Psalm 96 and 115 written in 1851. Webster crafted descants for BROMLEY and ST. CLEMENT. His drilling of the singers on diction, precise rhythms, and tuning was rewarded. Thévenot concluded the service with Victor Togni's exuberant *Alleluia! (Five Liturgical Improvisations)*.

The use of modal tonality in Webster's *Missa Dorica* brings a fresh element to music written with a congregation also in mind. As done in many places this year, Benjamin Britten's centenary was acknowledged; his *Festival Te Deum* served as the Offertory anthem. Jennifer Stammers's soprano soared over the chorus into one of the most beautiful endings in modern choral repertoire. George Herbert's text "The Call" was heard this time in a sweet and accessible SATB setting by Harold Friedell. This further showed the range of difficulty presented each year in choral choices. Some, like the Britten, provide a venue for clinicians to teach techniques, while letting singers experience repertoire most could not otherwise perform. John Whitmer's professional recordings of the liturgies not only serve archival purposes, but allow the musical experiences shared by the attendees to be heard by a much wider audience.

Special note is made of the various tasks—many behind the scenes—shared



Jeff Ford, Alvin Blount, Bill Bane, Maxine Thévenot, Stan Workman, and Tim Hall at organ masterclass

by attendees: **John Hobbs** and the Reverend **Thomas Williams** at the altar; Frolic producer Jennifer Stammers, among others. **Bill Bane** now joins the board of directors who oversee the planning and execution of the conference. **Kim Terry Agee**, director of the Dubose Center, announced her retirement after 25 years. Her presence will be greatly missed.

Faculty for the 2014 conference (July 14–20) will be Todd Wilson and Peter Conte, with Bishop J. Neil Alexander as chaplain. It was announced that Todd Wilson will become the conference director beginning in 2015, the 65th anniversary of the

conference. Information can be found at www.sewaneconference.org.

Jane Scharding Smedley has served as organist-choirmaster at St. Peter Roman Catholic Church in Memphis, Tennessee since 1980. She earned bachelor's (Rhodes College) and master's (Wittenberg University) degrees in sacred music, and holds Colleague and Choirmaster certificates from the American Guild of Organists. Her teachers included David Ramsey, Tony Lee Garner, Frederick Jackisch, and Richard White. An attendee at the Sewanee Church Music Conference since 1979, she currently serves as secretary of the board of directors.

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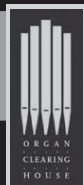
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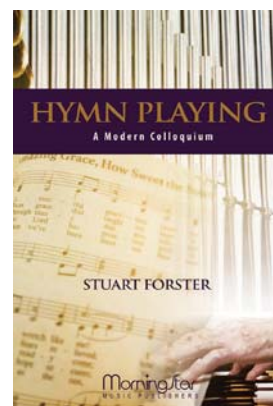
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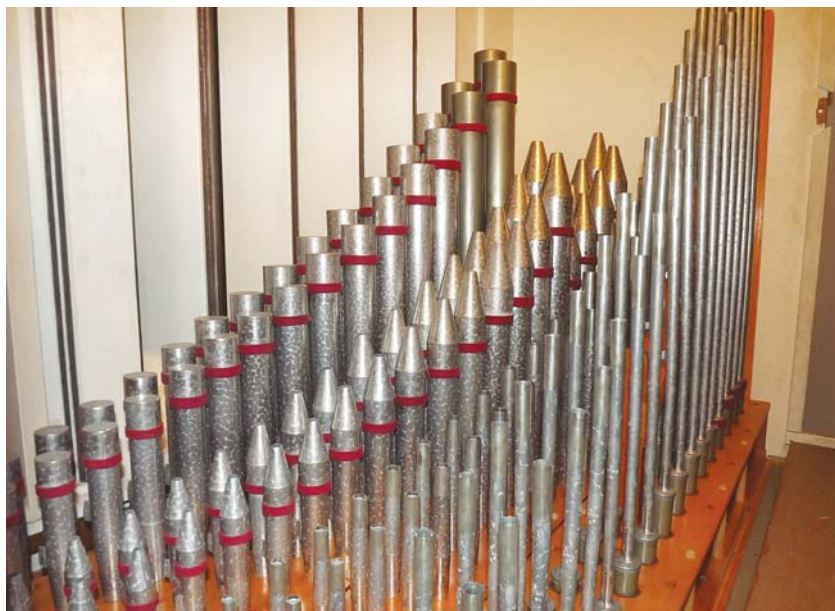
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Choir Flutes and Cromorne



Flauto Dolce and Celeste trebles, Choir division

**Quimby Pipe Organs, Inc.
Warrensburg, Missouri
Samford University, Reid
Chapel, Birmingham, Alabama**

In memory of Jane Slaughter Hardenbergh

Samford University began life as Howard College. For those interested in its history, a Google search will produce details of its fascinating history in a turbulent part of the country. When the Aeolian-Skinner pipe organ was purchased, it was still Howard College after 100+ years.

In 1958, Howard College contacted Aeolian-Skinner to build a three-manual instrument of 42 ranks to be installed in Reid Chapel. This organ was to be the primary teaching instrument and accompany the active life of the chapel. By the close of 1961, the pipe organ was installed. Depending upon one's viewpoint, the pipe organ was fortunately, or unfortunately, designed during Joseph Whiteford's tenure at Aeolian-Skinner. At this period of time in organbuilding, many organbuilders were trying to bring more "clarity" to their instruments. To achieve this clarity, eight-foot foundational tone was decreased, while four-foot tone and higher pitches were emphasized. At Reid Chapel, this was accomplished by tapering the pipes of the manual eight-foot open flues, along with a decrease in scale compared to the four-foot pipes above. In general, the principal chorus scaling is turned upside down from historical practice. The flute stops gained articulation—chiff—in the

belief that this also helps clarity. The chorus reeds were among the smallest scales Aeolian-Skinner built, while the color reeds, at this point, were standard baroque reeds that had been built for many years already. Ironically, the strings had lost their edge and tended to blandness. In general, the cut-ups of the flue pipes were also very low, even when the wind pressure was taken into consideration.

Another interesting twist at Reid Chapel is that the Choir division is, in reality, an enclosed Positiv. Needless to say, the wind pressure was but a mere breath. With that being said, for its period, it was a very successful instrument. The pipe organ was capable of playing a large part of the repertoire with reasonable accuracy. Mechanically, it was typical Aeolian-Skinner: first class. Visually, the pipe organ made a dramatic statement in the chapel. This is how the instrument remained when we first saw it.

In the year 2010, change was afoot. The instrument had been releathered several years before and was soldering on. The change came in the way of Firmon Hardenbergh of Birmingham, Alabama. Hardenbergh's wife, Jane (Slaughter), had passed away recently and he wanted to do something in her memory. Jane Slaughter was for many years the organist at Reid Chapel and was the person who chose Aeolian-Skinner those many years before. Hardenbergh decided that Reid Chapel would be an ideal expression as a memorial. He consulted with Barry Norris, also of Birmingham, who suggested Quimby Pipe Organs. Hardenbergh then called Nelson Barden for

his thoughts, and Barden agreed that Quimby Pipe Organs was a good choice. Michael Quimby and I flew to Birmingham to meet with Firmon Hardenbergh and Dr. Ted Tibbs to investigate what would be a fitting memorial gift. After talking with Firmon and exploring the Aeolian-Skinner, it was thought that the most fitting tribute would be a general revoicing with the addition of color stops that earlier Aeolian-Skinners were known for. This would entail new stop jams for the console, so the decision was also made to thoroughly modernize the switching system.

This brings us to today, and a description of what happened to Opus 1384. In early 2011, all of the pipework was removed, along with the pouch boards and bottom boards of two stops that were borrowed to the Pedal, but would become unit stops. Once the material was in our shop, all of the pipework was repaired and cleaned, and construction of the new windchests and pipes commenced.

Quimby Pipe Organs has been blessed to have the Aeolian-Skinner pipe shop scale book and quite a few pipe patterns in our possession. This is a tremendous help to match appropriate scales when making additions to Aeolian-Skinners. We also possess the personal ledger books of G. L. Beaudry, who was the pipe shop foreman from 1930 to the early 1960s. The ledger books offer a fascinating evolution from E. M. Skinner, through G. Donald Harrison, and ending with Whiteford. Resources such as these allow us to scale new pipework as Aeolian-Skinner would have scaled them. Amazingly, only two stops changed position—the 4'

Gemshorn, which was in the Swell division, and the 4' Principal, which was in the Choir division. The 4' Gemshorn was in reality a Spitz Principal, so it made perfect sense for it to be in the Choir (Positiv, actually). When the pipework was ready for the voicing machine, some decisions had to be made. As a voicer, I am a firm believer in variable cut-ups as opposed to variable scaling. Far more good (and harm) can be done by cut-ups than variable scaling can account for, though variable scaling has its place.

The Great 8' Principal received the most attention. The cut-ups were raised rather severely to achieve warmth in the bass, while the treble pipes of this stop were untouched. This turned out to be the general theme throughout the flue revoicing. Having large cut-ups in the bass allows the power to be maintained without resorting to beards or other means to achieve proper speech, while low cut-ups in the treble allow the clarity to be maintained. Nicking of the pipes was deepened in the bass and added to the treble pipes. The blower had ample reserve, so this was possible without changing the blower. Increasing cut-ups and adding nicking increase the wind requirements, so we had to be sure the blower had the capacity even though the wind pressures were not changed. This theme was carried throughout the flue work, to increase the warmth in the bass while maintaining the incisiveness of the trebles. Except for the Holz Gedeckt on the Great, the articulation (chiff) was removed. With the Holz Gedeckt we felt some articulation should remain, which lends a buoyancy to its tone. The Swell Violes were increased

Quimby Pipe Organs, Inc.

Aeolian-Skinner Opus 1384, Boston, Massachusetts, 1962
Quimby Pipe Organs, Inc., Warrensburg, Missouri, 2011

GREAT (Unenclosed)

16'	Holz Gedeckt	73 pipes
8'	Principal	61 pipes
8'	Harmonic Flute	61 pipes
8'	Holz Gedeckt (extension)	
4'	Octave	61 pipes
4'	Rohrflöte	61 pipes
2'	Octave	61 pipes
2 3/4'	Cornet II	122 pipes
1 1/2'	Mixture IV-VI	312 pipes
8'	Trumpet	61 pipes
	Chimes	21 tubes

SWELL

16'	Quintaton	80 pipes
8'	Viole de Gambe	68 pipes
8'	Viole Celeste	68 pipes
8'	Rohrflöte (extension)	
4'	Principal	68 pipes
4'	Triangle Flute	61 pipes
2'	Principal	61 pipes
1'	Mixture III-IV	232 pipes
16'	Fagotto	80 pipes
8'	Trompette	68 pipes
8'	Fagotto (extension)	
4'	Rohr Schalmey	68 pipes
	Tremulant	
16'	Swell to Swell	
	Swell Unison Off	
4'	Swell to Swell	

CHOIR

8'	Gedeckt	68 pipes
8'	Flauto Dolce	61 pipes
8'	Flute Celeste	49 pipes
4'	Gemshorn	68 pipes
4'	Koppelflöte	68 pipes
2 3/4'	Nazard	61 pipes
2'	Blockflöte	61 pipes
1 3/4'	Terz	61 pipes
1 1/2'	Quint	61 pipes
3/8'	Scharf III	183 pipes
8'	Cromorne	68 pipes
	Tremulant	
16'	Choir to Choir	
	Choir Unison Off	
4'	Choir to Choir	
	Harp	49 bars
	Zimbelstern	

PEDAL

32'	Resultant (Great)	
16'	Principal	44 pipes
16'	Subbass	32 pipes
16'	Holz Gedeckt (Great)	
16'	Quintaton (Swell)	
8'	Principal (extension)	
8'	Holz Gedeckt (Great)	
8'	Rohrflöte (Swell)	
4'	Octave	44 pipes
4'	Harmonic Flute (Great)	
2'	Octave (extension)	
2 3/4'	Mixture III	96 pipes
	Grave Harmonics (derived from Pedal ranks)	
32'	Contre Bombarde (extension)	
16'	Bombarde	68 pipes
16'	Fagotto (Swell)	
8'	Trompette (extension)	
8'	Fagotto (Swell)	
4'	Clarion (extension)	
4'	Cromorne (Choir)	

Total ranks – 48



The "New" Swell 4' Triangle Flute



Restored Wurlitzer Chrysoglott (named Harp)

in power and re-bearded to put some edge into their tone. Since the Principals were no longer borderline Violes, the Violes should now become strings and not Geigen Principals.

Also notable are the Mixtures. Though the Mixtures were scaled correctly, they were voiced to dominate the ensemble. The quint ranks were as loud as the unison ranks, which added a reedy tone to the ensemble. Fortunately, the cut-ups were quite low, allowing the pipes to be softened. The quint ranks are now approximately 20% softer than the unison ranks, which brings the Mixture into proper balance. The Mixtures now cap the ensemble instead of dominating the ensemble.

The reeds, what to do with the reeds? Our initial thoughts were to increase the scale of the chorus reeds to the next larger Aeolian-Skinner scale, since there was room on the chest to do this. The fly in the ointment was the Pedal reed, since it is so prominently displayed in the façade. Once the reeds were in the shop, I decided to try some samples with new tongues and the decision was made to keep the old resonators and to re-tongue the chorus reeds. Doing this, we were able to make the sound warmer yet still retain the "bite" that is distinctly Aeolian-Skinner. The Choir Cromorne was also re-tongued to be a cross between a Krummhorn, which it was, and a Clarinet. The Rohr Schalmei was rather nice to begin with, and therefore only the curve of the tongue was tweaked. The former Dulzian, on the other hand, saw the greatest change. As installed in the pipe organ, it was little more than a buzz-saw

that would not stay in tune. As built, this stop was a half-length Fagotto with English Horn shallots. At the very beginning, the resonators from 8' F-sharp up were removed, and full-length Fagotto resonators made and soldered on. Once this was done, I started to voice some samples, fully expecting that the shallots would need to be changed also. After some experimentation, the sound we wanted was there. The Fagotto now sounds like an Aeolian-Skinner Fagotto, with just a bit more brightness. The bottom 18 notes were obviously re-tongued to bring out the typical Fagotto tone.

This brings us to the additions. Since the Great Mixture lost its reedy quality, a Trumpet on the Great was needed. This Trumpet was built using the next larger Aeolian-Skinner scale than the Swell Trompette. Typical Aeolian-Skinner French shallots were also used. This produced a reed with a little more foundation than the Swell Trompette, yet still with some "bite"—a perfect complement to the Great Chorus. The Choir division received a Flauto Dolce and Celeste. These two stops are from E. M. Skinner Opus 404, and are exactly what one would expect from E. M. Skinner. Finally, the Choir is more than a Positiv. The Choir division also received a Harp, which is unenclosed beneath the Great. Dare I say it, this stop is actually a Wurlitzer Chrysoglott. In its buried position, it is quite delightful. Another new stop is the Great 8' Harmonic Flute. This stop from 4' C is part of the façade. It flanks both Great windchests and adds a bit more interest to the display. This stop is Aeolian-Skinner's "Great Type"

and is voiced with considerable treble ascendancy. It also has open pipes to low C. Chimes were also added. Now if we only had a Vox Humana, the Holy Trinity would be there: Chimes, Harp, and Vox (the three stops to put money in the offering plate, as the saying goes).

One final addition had special meaning for Firmon though. For many years, Firmon attended Independent Presbyterian Church in Birmingham. One of his favorite stops was the 4' Flute Triangulaire. As fate would have it, IPC was acquiring a new Dobson organ during this period and we purchased many of the old ranks that Dobson was not going to re-use. When Firmon heard of this, he asked about the Triangle Flute. We said we had it, and it was going to Reid Chapel. Except for adjusting to the change in wind pressure, it is as he heard it in IPC. When Firmon first heard this stop,

it brought tears to his eyes, and made the whole project worthwhile.

The story does not end here though. This fall, two "prepared for" stops are being added. The first is an actual Bourdon stop to the Pedal, which, like St. John the Divine, New York City, was conspicuously lacking. The second is an extension of the 16' Bombarde to 32' pitch. This stop is partly full-length and half-length due to the fact that it will become a major part of the façade. Sometimes space and visual effect overcome idealism.

If you are ever in Birmingham, please visit Reid Chapel at Samford University. We think you will like what you hear. Also, do find Bogue's Restaurant; you won't be disappointed.

—Eric D. Johnson, Head Voicer
Quimby Pipe Organs, Inc.

Cover photo by William F. Davis

Samford University, Reid Chapel, Birmingham, Alabama

Inter-divisional Couplers

Great to Pedal 8
Swell to Pedal 8-4
Choir to Pedal 8-4
Swell to Great 16-8-4
Swell to Choir 16-8-4
Choir to Great 16-8-4
Choir to Swell 8
Great to Choir 8

Combination Action

Peterson ICS 4000: 256 levels of memory
Great, thumb pistons 1-5
Swell, thumb pistons 1-5
Choir, thumb pistons 1-5
Pedal, thumb pistons 1-5 (1-3 duplicated by toe pistons)
General, thumb pistons 1-11
"Next Piston" piston sequencer
"Previous Piston" piston sequencer
Set Piston
General Cancel Piston

Crescendo and Expression Pedals

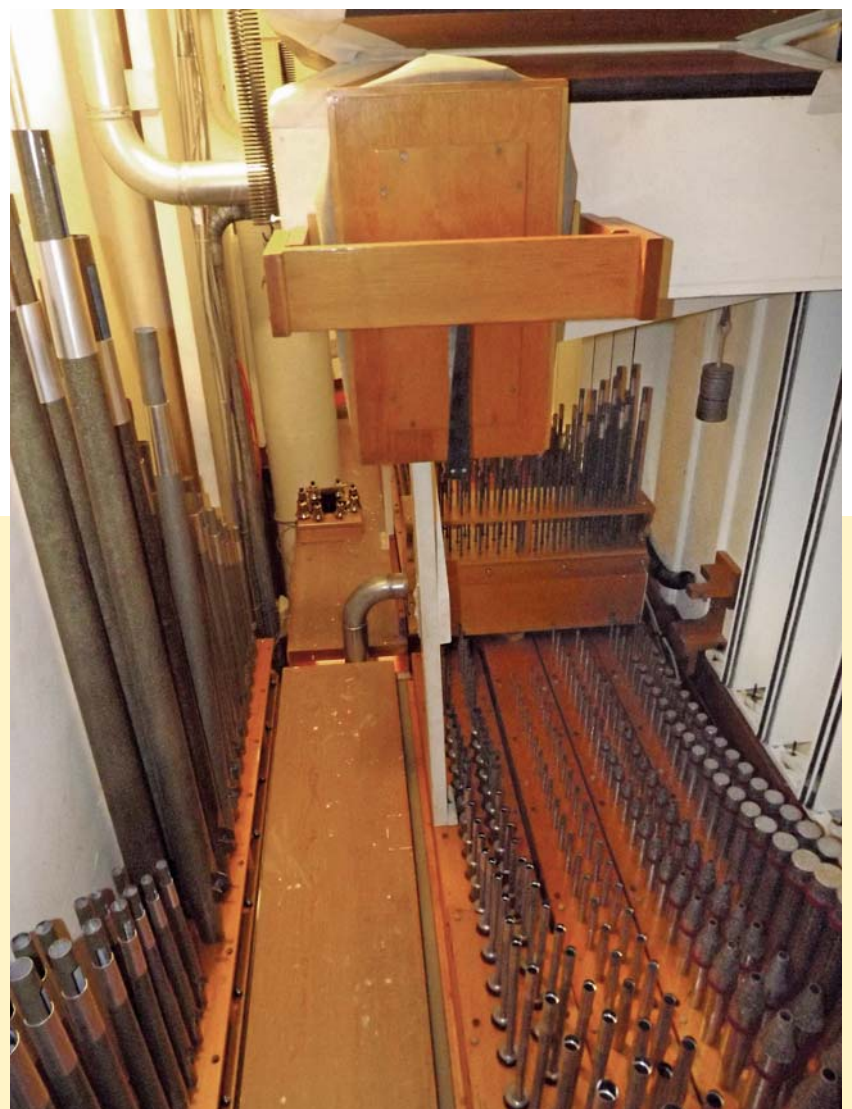
General Crescendo Pedal: 60 positions, with three adjustable and one standard
Swell Expression Pedal
Choir Expression Pedal

Reversibles

Great to Pedal, thumb & toe paddle
Swell to Pedal, thumb
Choir to Pedal, thumb
Swell to Great, thumb & toe paddle
Full Organ, thumb & toe paddle
Zimbelstern, toe piston

MIDI

MIDI in and out
Sequence Recorder



Choir Division

New Organs

**Siedle Organ Company,
Pittsburgh, Pennsylvania
Queen of the World Church,
St. Marys, Pennsylvania**

On Preserving a Dream

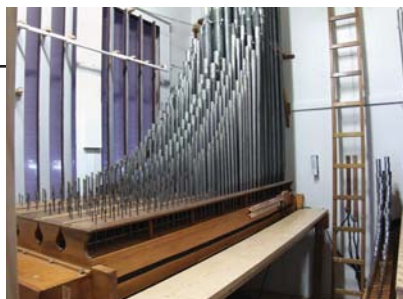
When Lois Knell called, she enquired whether I might be interested in a home organ. She planned to move from her home in Mt. Washington, a neighborhood overlooking downtown Pittsburgh, having lived there with her husband of 46 years. Her husband Herman (“Herky”) Knell had owned a bakery there, and had spent his days providing for his family as a baker. He had spent his spare time on a home organ, and now that he had passed on, his wife hoped to find a new home for his labor of love.

Siedle Organ Company, a family-owned business passed from father to son, has built, restored, and serviced pipe organs in Pittsburgh and the surrounding tri-state area for the past 70 years. Many of the family are involved, including Mom (age 85), sisters, and nephews.

We receive many calls like this one. I expected to find an old-fashioned reed organ, a small electronic, or even a small self-contained organ of several ranks. So I was shocked to see Mrs. Knell’s home, lovingly filled with music from end to end. A Steinway concert grand was along the length of the long living room, and sheaves of music were spread across the music rack. Capping the other end of the room was an alcove built to house the console of their “home organ”—a three-manual Hillgreen, Lane console. Behind it was the first chamber, housing seven Choir ranks; below this floorless room was a second chamber containing eight Great ranks, and beyond that, extending into the basement, was the Swell chamber—another eight ranks. The Pedal stops and blower room extended out into the garage.

Mr. Knell had taken this project very seriously, and built his house on the Mount with the intent of having a pipe organ of this size. Mrs. Knell had been the organist at First Baptist Church in Mt. Lebanon, a suburb of Pittsburgh, and Mr. Knell had been the choir director. Their mutual love of the organ, and its influence in their lives, made their home the natural place for an undertaking of this scope.

The bulk of the organ was Hillgreen, Lane, circa 1942. Much of the organ came from Mount Pisgah Presbyterian Church in Pittsburgh, and was removed and re-installed by Mr. Knell. Other parts were accumulated from various organs that fell into disuse, and had crossed the path of this dedicated collector. This instrument was a true labor of love, and Mrs. Knell now wanted to see it find a new home. Could we help her?



View of Swell chamber



Pipes in Choir division

As do so many other small builders, we have an extensive inventory of used parts, and could easily have passed on a removal of this size. But this seemed to be too sad an end to another organ man’s dream. Yes, we would help.

At nearly the same time, a second request came from Trinity Lutheran Church in DuBois, Pennsylvania. The church had closed and the building was for sale; a prospective buyer asked that the pipe organ be removed before closing on the property. We replied that, given a little time, a home might be found for the whole instrument, a two-manual Möller with 14 ranks, built in 1926. It had been re-leathered and had held up very well in DuBois.

A local musician, Steven Paul Toney, whom we had helped to do extensive work on the Hook & Hastings organ in his own church, St. Catherine of Siena in DuBois, had taken the position of music minister at Queen of the World Church in St. Marys, Pennsylvania. He had played the organ at Trinity Lutheran and hoped that Father Ferrick, his pastor at Queen of the World, would consider a pipe organ fitted to the empty balcony above the sanctuary. This Möller seemed to be an ideal start; but the potential space on the balcony would allow for much more variety and color. With the help of the finance committee, directed by business manager Joe Kim, the church approved the project.

And so Mr. and Mrs. Knell’s pipe organ found a home. The instrument’s console was expertly rehabilitated by Joe Humpe, of Richmond, Ohio, and was fitted with Peterson ICS 4000 solid-state system and Peterson drawknobs. He suggested a 16’ wooden Principal, and helped us to find one that fit in the center of the balcony; he built a Zimbelstern for the organ as well.



Chancel of Queen of the World Church



Console

Chambers were built, without blocking view of the central crucifix and two circular stained glass windows. Ranks that supplemented the original Möller ranks came from among the Knells’ pipes. Mixture III, 2 $\frac{1}{2}$ ’ Twelfth, Open Diapason, and 2’ Fifteenth were added to the Great. An 8’ Trumpet was added to the Swell, and the additions to the Choir included the Sesquialtera, 8’ Viol, 8’ Voix Celeste, and 8’ Trompette. The finished project comprised twenty-eight ranks, and was dedicated on November 11, 2012.

The organ that came to be at Queen of the World Church in St. Marys, Pennsylvania, honors our dad, William R. Siedle, who spent his years as a small builder devoted to designing, building, and maintaining instruments in many small churches throughout western Pennsylvania. It honors the people of Queen of the World Parish, with an instrument of



Central chamber

power and lasting beauty, and the people of Trinity Lutheran, who so wished their organ not to be discarded. It also honors the Knells, whose labor of love lives on in music, and it honors us to have been able to participate in such a collaboration. We thank every one of those mentioned here for their help.

—Bill Siedle and Ruth Siedle Gentile

Siedle Organ Company

Queen of the World Church, St. Marys, Pennsylvania

GREAT	CHOIR
8’ Open Diapason	8’ Bourdon
8’ Gross Flute	8’ Viol
8’ Melodia	8’ Voix Celeste
8’ Dulciana	4’ Flute (ext)
8’ Violon Cello	2 $\frac{1}{2}$ ’ Nazard
4’ Octave (ext)	2’ Block Flöte (ext)
4’ Harmonic Flute	1 $\frac{1}{2}$ ’ Tierce
2 $\frac{1}{2}$ ’ Twelfth	Sesquialtera (Nazard, Tierce)
2’ Fifteenth	8’ Clarinet
III Mixture	8’ Trompette
MIDI	Tremolo
Tremolo	MIDI
Swell to Great 16’, 8’	Zimbelstern
Great to Great 16’, 4’	Blank
Choir to Great 8’, 4’	Choir to Choir 16’, 4’
	Swell to Choir 8’, 4’
SWELL	PEDAL
16’ Bourdon	16’ Diapason (ext)
8’ Violin Diapason	16’ Bourdon
8’ Gedeckt (ext)	16’ Lieblich Gedeckt
8’ Salicional	8’ Open Diapason (Gt)
8’ Voix Celeste	8’ Major Flute (ext)
4’ Geigen Octave	4’ Octave (ext)
4’ Stopped Flöte (ext)	16’ Trompette (Ch)
2 $\frac{1}{2}$ ’ Nazard (ext)	8’ Trompette (ext)
2’ Piccolo (ext)	MIDI
8’ Trumpet	Great to Pedal 8’, 4’
8’ Oboe	Swell to Pedal 8’, 4’
8’ Voix Humana	Choir to Pedal 8’, 4’
Tremolo	
Chimes	
Swell to Swell 16’, 4’	
MIDI	

3 manuals, 28 ranks




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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 NOVEMBER

Joseph Ripka; United Presbyterian, Binghamton, NY 7:30 pm

Ken Cowan; St. Bridget Catholic Church, Richmond, VA 7:30 pm

Chelsea Chen; Christ United Methodist, Greensboro, NC 7:30 pm

16 NOVEMBER

Ann Labounsky, workshop; First United Methodist, Brevard, NC 10 am

Thomas Trotter, masterclass; First Presbyterian, Gainesville, FL 10 am

17 NOVEMBER

Paul Jacobs; Hitchcock Presbyterian, Scarsdale, NY 4 pm

Bach, *Cantata 33*; Holy Trinity Lutheran, New York, NY 5 pm

Mary Preston; St. Ignatius Loyola Parish, New York, NY 3 pm

Juice Vocal Ensemble; Madison Avenue Presbyterian, New York, NY 3 pm

Ann Labounsky; Porter Center for Performing Arts, Brevard College, Brevard, NC 3 pm

+Jack Mitchener; First Baptist, Athens, GA 3 pm

Boyd Jones; Advent Lutheran, Melbourne, FL 3 pm

Alan Morrison; First United Methodist, Orlando, FL 4 pm

Thomas Trotter; First Presbyterian, Gainesville, FL 4 pm

Nathan Laube; Stambaugh Auditorium, Youngstown, OH 4 pm

Bruce Neswick; St. Luke's Church, Granville, OH 4 pm

Gail Archer; St. Thomas Episcopal, Louisville, KY 5 pm

David Baskeyfield; Independent Presbyterian, Birmingham, AL 4 pm

18 NOVEMBER

Karen Beaumont; Summerfield United Methodist, Milwaukee, WI 1 pm

19 NOVEMBER

Georgia State University Singers; All Saints' Episcopal, Atlanta, GA 7:30 pm

Boyd Jones; Stetson University, DeLand, FL 7:30 pm

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

Estonian Philharmonic Chamber Choir; St. Peter in Chains, Cincinnati, OH 7:30 pm

St. Olaf College students; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

20 NOVEMBER

Cathedral Choirs of St. John the Divine, Oratorio Society of New York, and Manhattan School of Music Chamber Choir; Cathedral of St. John the Divine, New York, NY 7:30 pm

21 NOVEMBER

Paul Cienniwa, harpsichord, with baritone and baroque oboe; First Church, Boston, MA 12:15 pm

22 NOVEMBER

James David Christie; Calvary Episcopal, Stonington, CT 7:30 pm

Simon Thomas Jacobs; Trinity College Chapel, Hartford, CT 7:30 pm

23 NOVEMBER

Andrew Scanlon, with orchestra; St. Paul's Episcopal, Greenville, NC 7:30 pm

24 NOVEMBER

Peter Planyavsky; Woolsey Hall, Yale University, New Haven, CT 8 pm

St. Andrew Chorale & Orchestra; Madison Avenue Presbyterian, New York, NY 3 pm

Gail Archer; Church of the Epiphany, New York, NY 4 pm

Bach, *Cantata 137*; Holy Trinity Lutheran, New York, NY 5 pm

Ken Cowan; Haddonfield United Methodist, Haddonfield, NJ 7 pm

Vivaldi, *Gloria*; Shadyside Presbyterian, Pittsburgh, PA 4 pm

Christopher Houlihan; First Baptist, Washington, DC 4 pm

Stanley Thurston; Washington National Cathedral, Washington, DC 5:15 pm

Christ Church Chorale, with chamber orchestra; Christ Church, Bradenton, FL 11 am

Chelsea Chen; Independent Presbyterian, Birmingham, AL 4 pm

Rhodes College Choirs; St. Mary's Episcopal Cathedral, Memphis, TN 4 and 7 pm

Simon Thomas Jacobs; Trinity United Methodist, Lafayette, IN 4 pm

Bach, *Christmas Oratorio*; Rockefeller Memorial Chapel, Chicago, IL 3 pm

25 NOVEMBER

Andrew Schaeffer; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

26 NOVEMBER

Derek Remes; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

29 NOVEMBER

Christopher Houlihan; Mayflower Congregational, Grand Rapids, MI 7:30 pm

1 DECEMBER

Rosalind Mohnsen; Church of the Advent, Boston, MA 4:30 pm

Lessons & Carols; Vassar College, Poughkeepsie, NY 7 pm

Bach, *Cantata 70*; Holy Trinity Lutheran, New York, NY 5 pm

Lessons & Carols; St. Mary's Parish, Burlington, NJ 4 pm

Central Florida Master Choir; First United Methodist, Ocala, FL 3 pm

Lessons & Carols; St. Peter in Chains, Cincinnati, OH 3 pm

Richard Benedum, lecturer; Christ Church, Bradenton, FL 4 pm

2 DECEMBER

Caroling with the carillon; Rockefeller Memorial Chapel, Chicago, IL 5 pm

3 DECEMBER

Andrew Schaeffer; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

4 DECEMBER

Timothy Braband; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm

Tom Ingue; Advent Lutheran, Melbourne, FL 12 noon

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

5 DECEMBER

Choir of St. Luke in the Fields, with period instrument ensemble; Church of St. Luke in the Fields, New York, NY 8 pm

John Jull; Christ Church, Bradenton, FL 12:15 pm

6 DECEMBER

Gloriae Dei Cantores; Church of the Transfiguration, Orleans, MA 7:30 pm

Rosalind Mohnsen; Trinity Church, Copley Square, Boston, MA 12:15 pm

Benjamin Sheen; St. Malachy's Church, New York, NY 6:30 pm

Candlelight Carols; St. Chrysostom's, Chicago, IL 5 pm

Handel, *Messiah*; Rockefeller Memorial Chapel, Chicago, IL 8 pm

7 DECEMBER

Gloriae Dei Cantores; Church of the Transfiguration, Orleans, MA 7:30 pm

Advent Lessons & Carols; St. Stephen's Episcopal, New York, NY 5 pm

Barnard-Columbia Chorus; Union Theological Seminary, New York, NY 8 pm

Benjamin Sheen; St. Agnes, New York, NY 4 pm

Marion Civic Chorale; First United Methodist, Ocala, FL 3 pm

Feast of Carols; Corbett Auditorium, Cincinnati, OH 5 pm

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Calendar

Karen Beaumont, with horn; St. Paul's Episcopal, Milwaukee, WI 4 pm
 Chicago Men's A Cappella and Chicago Children's Choir; Rockefeller Memorial Chapel, Chicago, IL 6:30 pm

Jack Mitchener; Christ Episcopal, Macon, GA 7 pm
Catherine Rodland; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

8 DECEMBER
 Advent Lessons & Music; Grace Church, New York, NY 4 pm
 Pachelbel, *Magnificat in D*; Holy Trinity Lutheran, New York, NY 5 pm

18 DECEMBER
 Handel, *Messiah*; Avery Fisher Hall, New York, NY 7:30 pm
Michael Rickman; Advent Lutheran, Melbourne, FL 12 noon

Advent Lessons & Carols; Camp Hill Presbyterian, Camp Hill, PA 8:30 am, 11 am
 Poulenc, *Gloria*; Shadyside Presbyterian, Pittsburgh, PA 4 pm
 Chancel Choir; Providence United Methodist, Charlotte, NC 7 pm

19 DECEMBER
 A Ceremony of Carols; St. Thomas Church, New York, NY 5:30 pm
 Handel, *Messiah*; Avery Fisher Hall, New York, NY 7:30 pm
Mary Mozelle; Christ Church, Bradenton, FL 12:15 pm

Lessons & Carols; Christ Church, Bradenton, FL 11 am
 Feast of Carols; Corbett Auditorium, Cincinnati, OH 2 pm, 5 pm
 Advent Lessons & Carols; Cathedral Church of the Advent, Birmingham, AL 9 am, 11 am

20 DECEMBER
 Handel, *Messiah*; Avery Fisher Hall, New York, NY 7:30 pm

Chancel Choir and Chamber Singers, with orchestra; First Presbyterian, Arlington Heights, IL 4 pm
 Handel, *Messiah*; Rockefeller Memorial Chapel, Chicago, IL 3 pm

21 DECEMBER
 Handel, *Messiah*; Avery Fisher Hall, New York, NY 7:30 pm

Sean Vogt; Central Presbyterian, St. Paul, MN 11:30 am

22 DECEMBER
 Lessons & Carols; Holy Trinity Lutheran, New York, NY 5 pm
 Advent Lessons & Carols; St. John's Episcopal, Hagerstown, MD 10:15 am

10 DECEMBER
 Handel, *Messiah*; St. Thomas Church, New York, NY 7:30 pm

23 DECEMBER
 Oratorio Society of New York; Carnegie Hall, New York, NY 8 pm

Mark Konewko; Church of the Gesu, Milwaukee, WI 7:30 pm
Jonathan Orwig; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

24 DECEMBER
 Lessons & Carols; Grace Church, New York, NY 8 pm

11 DECEMBER
 Community Carol Sing; Grace Church, New York, NY 12:15 pm

Hymns & Carols; Christ & St. Stephen's Episcopal, New York, NY 10:30 pm
 Lessons & Carols; Camp Hill Presbyterian, Camp Hill, PA 5 pm, 7 pm, 9 pm
 Music for the Holiday Season; Christ Church, Bradenton, FL 10:30 pm

David Vogeding; Advent Lutheran, Melbourne, FL 12 noon
 Lessons & Carols; St. Michael and All Angels, Sanibel, FL 6 pm

25 DECEMBER
Christopher Betts & Benjamin Straley; Washington National Cathedral, Washington, DC 5:15 pm

12 DECEMBER
 Musica Sacra; Carnegie Hall, New York, NY 8 pm
 Handel, *Messiah*; St. Thomas Church, New York, NY 7:30 pm

29 DECEMBER
 Renaissance Christmas Vespers; Holy Trinity Lutheran, New York, NY 5 pm

Nancy Siebecker; Christ Church, Bradenton, FL 12:15 pm

31 DECEMBER
 Cathedral Choir, with orchestra; Cathedral of St. John the Divine, New York, NY 7 pm

13 DECEMBER
Joan Lippincott; Cathedral Church of the Nativity, Bethlehem, PA 7:30 pm
 Choir of Clare College; St. Peter in Chains, Cincinnati, OH 7:30 pm

Saint-Saëns, *Christmas Oratorio*; Church of St. Joseph, Bronxville, NY 8 pm
Douglas Cleveland; Central Reformed Church, Grand Rapids, MI 8 pm

14 DECEMBER
 Cathedral Choir, with orchestra; Cathedral of St. John the Divine, New York, NY 7 pm
 Handel, *Messiah* and organ concerto; Cathedral Church of the Nativity, Bethlehem, PA 7:30 pm

UNITED STATES West of the Mississippi

Cincinnati Children's Choir; Corbett Auditorium, Cincinnati, OH 11 am and 2 pm
 Chicago Gay Men's Chorus; Rockefeller Memorial Chapel, Chicago, IL 8 pm

15 NOVEMBER
Cheryl Drewes; Christ Episcopal, Tacoma, WA 12:10 pm

15 DECEMBER
 Lessons & Carols; St. Vincent Ferrer, New York, NY 3 pm
 Carol Sing; Madison Avenue Presbyterian, New York, NY 4 pm

17 NOVEMBER
Pamela Ruiter-Feenstra, hymn festival; First Lutheran, Duluth, MN 4 pm

Britten, *A Ceremony of Carols*; Grace Church, New York, NY 4 pm
 Handel, *Messiah*; Church of St. Joseph, Bronxville, NY 3 pm

Second Church Chorale and Orchestra; Second Presbyterian, St. Louis, MO 5 pm
The Chenaults; Kauffman Center for the Performing Arts, Kansas City, MO 4 pm

Bach, *Magnificat*, BWV 243; Holy Trinity Lutheran, New York, NY 5 pm
 Musica Sacra; Carnegie Hall, New York, NY 8 pm

Isabelle Demers; University Christian Church, Fort Worth, TX 3 pm
Deke Polifka; St. John's, Denver, CO 3 pm
Jonathan Wohlers; Trinity Lutheran, Lynnwood, WA 7 pm

Crescent Singers; Crescent Avenue Presbyterian, Plainfield, NJ 5 pm
 The Philadelphia Singers; Cathedral Basilica of Sts. Peter and Paul, Philadelphia, PA 3 pm

Ray Urwin; Trinity Episcopal, Santa Barbara, CA 5 pm

Lessons & Carols; St. Paul's Episcopal, Greenville, NC 5 pm
 Lessons & Carols; Cathedral Church of the Advent, Birmingham, AL 3 pm

18 NOVEMBER
Christopher Houlihan; Auditorium of the Community of Christ, Independence, MO 7:30 pm
James Welch; Olive Drive Church, Bakersfield, CA 7:30 pm

Thomas Weisflog; Rockefeller Memorial Chapel, Chicago, IL 5 pm

22 NOVEMBER
 St. John's Cathedral Choir; St. John's Episcopal Cathedral, Denver, CO 7:30 pm

16 DECEMBER
Messiah Sing-In; Avery Fisher Hall, Lincoln Center, New York, NY 7:30 pm

HyeHyun Sung; Christ Church Cathedral, Houston, TX 7 pm
Thomas Trotter; St. Margaret's Episcopal, Palm Desert, CA 7 pm

17 DECEMBER
 Handel, *Messiah*; Avery Fisher Hall, New York, NY 7:30 pm

Calendar

23 NOVEMBER

Aaron David Miller, with choir and orchestra; St. Mark's Episcopal Cathedral, Minneapolis, MN 7:30 pm

Michel Bouvard; Hertz Hall, University of California, Berkeley, CA 6 pm

24 NOVEMBER

Nathan Laube; Grace and St. Stephen's Episcopal, Colorado Springs, CO 3 pm

Jiyoung Lee, with baroque cello; St. Mark's Cathedral, Seattle, WA 2 pm

1 DECEMBER

Service for Advent with Carols; Cathedral Church of St. Mark, Minneapolis, MN 5 pm

Mahlon Balderston; Trinity Episcopal, Santa Barbara, CA 3:30 pm

6 DECEMBER

Paul Jacobs; Wooddale Church, Eden Prairie, MN 8 pm

7 DECEMBER

VocalEssence; Trinity Lutheran, Stillwater, MN 7:30 pm

Paul Jacobs; Wooddale Church, Eden Prairie, MN 8 pm

Christmas concert; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm, 8 pm

James Welch; The Church of Jesus Christ of Latter-day Saints, Palo Alto, CA 4:30 pm

8 DECEMBER

Christmas concert; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm

Advent Vespers; Second Presbyterian, St. Louis, MO 4 pm

VocalEssence; Plymouth Congregational, Minneapolis, MN 4 pm

Paul Jacobs; Wooddale Church, Eden Prairie, MN 2 pm

Advent Lessons & Carols; Christ Church Cathedral, Houston, TX 5 pm

Advent Lessons & Carols; Christ Episcopal, Tacoma, WA 5 pm

Valparaiso Singers; The Church of Jesus Christ of Latter-day Saints, Palo Alto, CA 4:30 and 7 pm

Kevin Rose; Trinity Episcopal, Santa Barbara, CA 3:30 pm

13 DECEMBER

VocalEssence; Shepherd of the Valley Lutheran, Apple Valley, MN 7:30 pm

14 DECEMBER

VocalEssence; Colonial Church, Edina, MN 7:30 pm

15 DECEMBER

Raymond Johnston, Messiaen, *La Nativité du Seigneur*; Cathedral of St. Mark, Minneapolis, MN 3 pm

VocalEssence; Plymouth Congregational, Minneapolis, MN 4 pm

Rose Ensemble; Christ Church Cathedral, Houston, TX 5 pm

Emma Lou Diemer; Trinity Episcopal, Santa Barbara, CA 3:30 pm

17 DECEMBER

Todd Wilson; Renee and Henry Segerstrom Concert Hall, Costa Mesa, CA 7:30 pm

18 DECEMBER

David Higgs; Walt Disney Concert Hall, Los Angeles, CA 8:00 pm

20 DECEMBER

Christmas Carol Sing-along; Trinity Episcopal, Santa Barbara, CA 7:30 pm

22 DECEMBER

Lessons & Carols for Christmas; Cathedral Church of St. Mark, Minneapolis, MN 5 pm

David Gell; Trinity Episcopal, Santa Barbara, CA 3:30 pm

27 DECEMBER

Polyphony: Voices of New Mexico; Cathedral of St. John, Albuquerque, NM 4 pm

31 DECEMBER

Ars Lyrica Houston; Zilkha Hall, Hobby Center for the Performing Arts, Houston, TX 9 pm

James Welch; The Mormon Tabernacle, Salt Lake City, UT 5:30 pm

INTERNATIONAL

16 NOVEMBER

Benoît Zimmermann; Eglise des Jésuites, Porrentruy, Switzerland 5 pm

17 NOVEMBER

Mozart, *Requiem*; Jesuit Church of St. Michael, Munich, Germany 4 pm

Martin Baker; Westminster Cathedral, London, UK 4:45 pm

19 NOVEMBER

Edward Dean; Grosvenor Chapel, London, UK 1:10 pm

20 NOVEMBER

Thomas Lennartz; Kreuzkirche, Dresden, Germany 8 pm

24 NOVEMBER

Kornelia Kupski, with soprano; Altenberger Dom, Odenthal, Germany 9 am

Rosemary Field; St. Paul's Cathedral, London, UK 4:45 pm

Julian Thomas; Westminster Cathedral, London, UK 4:45 pm

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1345 – **The Winds of Aeolus** . . . a glimpse at some intriguing repertoire and exquisite recordings made by engineer-producer Christoph Frommen for his Aeolus Music label.

1346 – **Britain's Great Britten** . . . a select survey of some sacred music written by one of the 20th century's most honored composers, Benjamin Britten, on the hundredth anniversary of his birth.

1347 – **Assessing Alkan** . . . a bicentennial review of some intriguing compositions by the reclusive and legendary 19th century virtuoso Charles-Valentin Alkan.

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Calendar

Peter Holder; Westminster Abbey, London, UK 5:45 pm
Isabelle Demers; Eglise Saint-Ange Gardiens, Lachine, QC, Canada 3 pm

26 NOVEMBER
James Parsons; St. George's Church, Hanover Square, London, UK 1:10 pm

27 NOVEMBER
Johanna Lennartz; Kathedrale, Dresden, Germany 8 pm
Tom Trenney; Yorkminster Park Baptist, Toronto, ON, Canada 7:30 pm

1 DECEMBER
Isabelle Demers; Palais Montcalm, Quebec, QC, Canada 3 pm
Edward Tambling; Westminster Cathedral, London, UK 4:45 pm
Daniel Cook; Westminster Abbey, London, UK 5:45 pm

3 DECEMBER
Jonathan Hope; St. Lawrence, Alton, UK 8 pm

4 DECEMBER
Holger Gehring, with trombone quartet; Kreuzkirche, Dresden, Germany 8 pm

5 DECEMBER
Peter Kofler; Jesuit Church of St. Michael, Munich, Germany 8 pm

8 DECEMBER
David Franke; St. Wenzel's, Naumburg, Germany 5 pm
Anna Pikulska, with horn; Berliner Philharmonie, Berlin, Germany 12 noon
Martin Ford; St. Paul's Cathedral, London, UK 4:45 pm
Stephen Hamilton; Westminster Abbey, London, UK 5:45 pm

10 DECEMBER
Stephen Hamilton; St. George, Hanover Square, London, UK 1 pm

15 DECEMBER
Jean-Luc Ho, organ and harpsichord; Collégiale, St-Ursanne, Switzerland 5 pm
Stephen Hamilton; St. Paul's Cathedral, London, UK 4:45 pm
Nicholas Sutton; Westminster Cathedral, London, UK 4:45 pm

22 DECEMBER
Rheinberger, *Der Stern von Bethlehem*; Jesuit Church of St. Michael, Munich, Germany 4 pm

24 DECEMBER
Vespers, with trumpet; Altenberger Dom, Odenthal, Germany 9 pm

26 DECEMBER
Rolf Müller, with violin; Altenberger Dom, Odenthal, Germany 3:30 pm

29 DECEMBER
Britten, *A Ceremony of Carols*; Altenberger Dom, Odenthal, Germany 3:45 pm
Peter Holder; Westminster Abbey, London, UK 5:45 pm

31 DECEMBER
David Franke; St. Wenzel's Church, Naumburg, Germany 9 pm

Lessons & Carols

1 DECEMBER
Vassar College, Poughkeepsie, NY 7 pm
St. Mary's Parish, Burlington, NJ 4 pm
St. Peter in Chains, Cincinnati, OH 3 pm
Cathedral Church of St. Mark, Minneapolis, MN 5 pm

6 DECEMBER
St. Chrysostom's, Chicago, IL 5 pm, 7:30 pm

7 DECEMBER
Christ & St. Stephen's Episcopal, New York, NY 5 pm
Corbett Auditorium, Cincinnati, OH 5 pm

8 DECEMBER
Grace Church, New York, NY 4 pm
Camp Hill Presbyterian, Camp Hill, PA 8:30 am, 11 am
Cathedral Church of the Advent, Birmingham, AL 9 am, 11 am
Christ Church, Bradenton, FL 11 am
Corbett Auditorium, Cincinnati, OH 2 pm, 5 pm
Christ Episcopal, Tacoma, WA 5 pm
Christ Church Cathedral, Houston, TX 5 pm

11 DECEMBER
St. Michael and All Angels, Sanibel, FL 6 pm

15 DECEMBER
St. Vincent Ferrer, New York, NY 3 pm
Grace Church, New York, NY 4 pm
St. Paul's Episcopal, Greenville, NC 5 pm
Cathedral Church of the Advent, Birmingham, AL 3 pm

19 DECEMBER
St. Thomas Church, New York, NY 5:30 pm

20 DECEMBER
Cathedral Church of St. Mark, Minneapolis, MN 7:30 pm

22 DECEMBER
Holy Trinity Lutheran, New York, NY 5 pm
St. John's Episcopal, Hagerstown, MD 10:15 am
Cathedral Church of St. Mark, Minneapolis, MN 5 pm

24 DECEMBER
Grace Church, New York, NY 8 pm
Christ & St. Stephen's Episcopal, New York, NY 10:30 pm
Camp Hill Presbyterian, Camp Hill, PA 5 pm, 7 pm, 9 pm

Organ Recitals

DAVID BASKEYFIELD, St. Mark Lutheran Church, Salem, OR, June 26: *Prelude and Fugue in a, BWV 543*, Bach; *Adagio and Allegro in F*, Mozart; *Variations sur un Psaume Huguenot*, op. 1, Isoir; *Naïades (Pièces de Fantaisie, 4th Suite, op. 55)*, Vieme; *Adagio and Fugue in c*, Mozart.

DAVID BOHN, Faith Lutheran Church, Appleton, WI, June 12: *Fever and Spear*, Gomes; *Little Prelude*, Kitsenko; *I am not what you call a Civilized Man*, Bohn; *Liturgical Interlude*, Baggio; *Vitraux Matinaux*, Branch; *At the Gallows*, Walker; *Siciliana*, Vial; *In the Wake of*, Ruchalski; *Interlude*, Ross; *My Bonny*, Brickman; *Continuum III: Choral*, Scotto; *Jubilee*, Arnold; *D-Day*, Solare; *Crimson Sunset*, Hoffman; *A Funny Thing Happened on the Way to the Airport*, Bernardez; *Chorale*, Bohn.

JAMES RUSSELL BROWN, St. Chrysostom's Church, Chicago, IL, June 21: *Trumpet Tune in D*, Purcell; *Andante (Trio Sonata IV in e, BWV 528)*, Bach; *Cantabile*, Franck; *Communion, Messe de la Pentecote*, Messiaen; *Fugue sur le nom d'Alain*, Durufé.

DAVID CHRISTIANSEN, St. Andrews Lutheran Church, Park Ridge, IL, June 9: *Praeludium in C*, BuxWV 137, Buxtehude; *Veni Creator Spiritus*, Larsen; *Vor Deinem Thron tret' ich hermit*, Bach; *Great is thy Faithfulness*, Miller; *Cold December Flies Away*, Ore; *Gift of Finest Wheat*, Rotermund; *Die ganze Welt hast Du uns überlassen*, Kiefer; *Greet the Rising Sun*, Christiansen; *Siyahamba*, Behnke; *Chorale Variations: In Dir ist Freude*, Gottsche; *Carillon de Westminster*, Vieme.

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PHILIP CROZIER, St. James United Church, Montreal, QC, Canada, June 4: *Suite du deuxième ton*, Bédard; Epiphania Domini (*L'Orgue Mystique*, op. 55, no. 7), Tournemire; *Pæan*, Leighton; *Praeludium in C*, BuxWV 136, Buxtehude; *Dr. Bull's Juell*, Bull; *Toccata*, op. 104, Jongen.

DELBERT DISSELHORST, Lola Wolf residence, Kirkland, WA, June 9: *Toccata III (Apparatus-Organisticus-1690)*, Muffat; *Mein junges Leben hat ein End*, SwWV 324, Sweelinck; *Tiento pequeno y facil de septimo tono*, *Tiento Segundo de medio registro de tiple de quarto tono*, de Arauxo; *Von Gott will ich nicht lassen*, BWV 658, Herr Jesu Christ, *dich zu uns wend*, BWV 655, *Allein Gott in der Höh sei Ehr*, BWV 662, *Prelude and Fugue in C*, BWV 547, Bach; *Fiesta*, Farrington; *Postlude pour l'Office de Complies*, Alain; *Sonata I in f*, op. 65, Mendelssohn.

ADAM GRUBER, Christ Lutheran Church, Palatine, IL, June 22: *Praeludium et Fuga in c*, BWV 549, Bach; *Toccata in d*, Nevin; *Theme from 'Batman'*, Elfman; *In Quiet Mood*, Price; *Three Trios*, Rheinberger; *Praeludium in D*, BuxWV 139, Buxtehude; *Sentimental Journey*, Brown; *Prélude, Fugue et Variation*, Franck; *Yesterday*, McCartney; *Passacaglia*, Northway; *Finale (Symphony 2)*, Widor.

STEPHEN HAMILTON, Methuen Memorial Music Hall, Methuen, MA, June 12: *Allegro (Symphony VI)*, Widor; *Pastorale*, op. 19, Franck; *O Mensch, beweine dein Sünde gross*, BWV 622, Bach; *Toccata, Villancico y Fuga (BACH)*, Ginastera; *Transports de joie d'une ame devant la gloire du Christ qui est la sienne (L'Ascension)*, Messiaen; *Choral in E*, Franck.

JAMES HAMMANN, Sinsinawa Mound, Sinsinawa, WI, June 26: *Passacaglia for Organ*, Near; *Trumpet Minuet*, Hollins; *Fountain Reverie*, Fletcher; *Fantasia and Fugue in g*, BWV 542, Bach; *Sonata No. 6 in d*, op. 65, Mendelssohn; *Scherzo (Symphony No. 2)*, Vi-

erne; *Pilgrims Chorus and Grand March from the Opera Tannhaeuser*, Wagner.

MATTHIAS HAVINGA, Old West Church, Boston, MA, June 12: *Fantasia in g*, BWV 542, Bach; *Canzon Ariosa*, Gabrieli; *Psalm 24*, van Noordt; *XLVII Malle Sijmen (Leningrad Manuscript)*, Sweelinck; *Gagliarda Terza*, Frescobaldi; *Fuga in G*, BWV 577, *Concerto in d*, BWV 596, *Fugue in g*, BWV 542, Bach.

First Unitarian Church of Worcester, Worcester, MA, June 14: While the king sitteth at his table, I am black but comely, Lo the winter is past, How fair and pleasant art thou, As we journey, aid our weak endeavor, Amen (*15 Versets sur les Vepres de la Vierge*, op. 18), Dupré; *Clair de Lune (Suite Bergamasque)*, Lisle joyeuse, Debussy; *Sonata de Chiesa*, Andriessen; *Etoiles du soir*, Impromptu, Carillon de Westminster (*24 Pièces de fantaisie*, op. 54), Vierne.

DAVID C. JONIES, Sinsinawa Mound, Sinsinawa, WI, June 12: *Toccata, Adagio and Fugue in C*, BWV 564, Bach; *1st Fantasy in E-flat*, Saint-Saëns; *Three Chorale Preludes*, Reger; *Allegro Vivace*, Choral (*2nd Symphony*, op. 20), Naiades (*Pièces de Fantaisie*, op. 54), Pastorale, Final (*1st Symphony*, op. 14), Vierne.

JEANNINE JORDAN, with David Jordan, media artist, St. John Lutheran Church, Salem, OR, June 24: *Toccata in d*, *Fugue in E-flat*, *Concerto in a*, Bach; *Sonata in g*, C.P.E. Bach; *Trio V*, Bach; *Chorale Prelude*, W.F. Bach; *Chorale prelude on Sei gegrüset*, Bach.

ODILE JUTTEN, Cathedral, Evreux, France, June 16: *Weinen, klagen, Sorgen, Zagen*, *Evocation à la Chapelle sixtine*, Liszt; *Pilgerchor aus 'Tannhäuser'*, Wagner, arr. Liszt; *Orpheus*, *Fantasia und Fuge über den Choral 'Ad nos, ad salutarem undam'*, Liszt.

JEAN-WILLY KUNZ, St. James United Church, Montreal, QC, Canada, June 11: *Passacaille et thème fugué*, BWV 582, Bach; *Pièce héroïque*, Franck; *Sonate en la majeur*, Wq 65/32, C.P.E. Bach; *Suite gothique*, op. 25, Boëllmann.

MARK W. McCLELLAN, Sinsinawa Mound, Sinsinawa, WI, June 5: *Trumpet Processional*, Sobaje; *Toccata Brevis*, *Three Gospel Hymntune Preludes*, Gawthrop; *Scherzo*, *Toccata*, Nevin; *Virginia Intermezzo*, *Song of Triumph*, Diggle; *Alpine Pastorale*, Flagler; *Trumpet Tune*, German; *Toccata, Sonata-Rhapsody*, Candlyn; *Spanish Military March*, Stewart.

JAMES METZLER, St. Paul's Cathedral, London, UK, June 9: *Marche de Fête*, Büsser; *Pièce d'Orgue*, BWV 572, Bach; *Andante sostenuto (Symphonie Gothique)*, Widor; *Improvisation sur le 'Te Deum'*, Tournemire.

WILLIAM NESS, Methuen Memorial Music Hall, Methuen, MA, June 19: *Fanfare and Gothic March*, Weitz; *Thème et variations (Hommage à Frescobaldi: huit pièces pour orgue*, op. 70), Langlais; *Variations-Études sur une berceuse*, Falcinelli; *Te Deum*, op. 11, Demessieux; *Quatre Études-Caprices pour orgue (pédalier solo)*, Hakim; *The Last Judgement*, Hakim; *Deux Esquisses*, op. 41, Dupré.

DUDLEY OAKES, St. James United Church, Montreal, QC, Canada, June 25: *Choral No. 1 en mi majeur*, Franck; *Offertoire (extrait du Sept Pièces en ut majeur 'L'Organiste')*, Franck; *Adagio (Symphonie No. 5*, op. 42, no. 1), Widor; *The 94th Psalm*, *Sonata for Organ in c*, Reubke.

ERIK REINART, St. James United Church, Montreal, QC, Canada, June 18: *Daphne*, Anonymous; *Wachet auf, ruft uns die Stimme*, BWV 645, *Allein Gott, in der Höh sei Ehr*, BWV 662, *Prelude and Fugue*

in e, BWV 548, Bach; *Deuxième fantaisie*, Alain; *Carillon*, op. 31, no. 21 (*24 Pièces en style libre*), Vierne.

DAVID SCHRADER, Presbyterian Homes, Evanston, IL, June 24: *Chaconne en Trio*, Morel; *Sonata No. 2 in c*, Mendelssohn; *Prelude, Fugue and Variation*, Franck; *Prelude and Fugue in D*, BWV 532, Bach.

SISTER M. ARNOLD STAUDT, Sinsinawa Mound, Sinsinawa, WI, June 19: *Allegro Vivace*, Sammartini; *Prelude and Fugue in A*, BWV 536, Bach; *Noah's Ark*, Visser; *Prelude Au Salve Regina*, Romance Sans Paroles, Pastorale (*Twelve New Pieces*, op. 7), Bonnet; *Toccata*, Nieland.

BILL TODT, First Reformed Church, Long Branch, NJ, June 9: *Fantasia in h*, Bach; *Adagio*, Mozart; *Praeludium et Fuga ex D-Dur*, Simon; *Fanfares (Suite Breve)*, Phillips; *The Gathering*, Utterback; *There Is a Name I Love To Hear*, Carter; *Prelude for Harpsichord*, Broege; *Hudson River Voluntaries*, Utterback; *Uncle Sam*, Noonan and Bell; *Intrada*, Ives; *An Old Tune from Dalecarlia*, Lindberg; *Obangiji*, Sowande.

DAVID TROIANO, St. Clare of Montefalco Catholic Church, Grosse Pointe Park, MI, June 2: *First movement (Hymn Suite)*, Martin; *Psalm 33*, Diemer; *Organ Sonata VI*, op. 36, Cabena; *Fantasy on an Easter Theme*, Trapp; *I Will Love Thee (Glory and Peace)*, Locklair; *Obsessioning*, Bayolo; *Campagne a Sette*, Fletcher; *One of You Will Betray Me*, Del Aguila.

JAMES WELCH, Mormon Tabernacle, Salt Lake City, UT, May 13: *Entry of the Guests (Tannhäuser)*, Wagner; *Prelude in C*, Bach; *Canadian Wedding March*, Lucas; *Wonderful Words of Life*, Wood; *Toccata Parisienne*, Christiansen.

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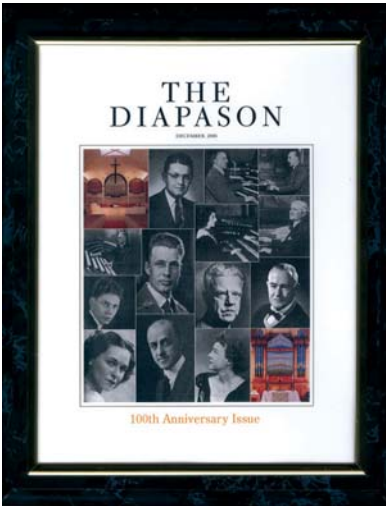
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Announcing a new book. *Only His Organs Remain: The Life of New York State Pipe Organ-builder Robert S. Rowland*, by Richard Triumpho. ISBN: 978-0-9717214-8-7, 242 pages; \$24.95 + \$4.00 S&H. Available from: Sunnyside Press, 297 Triumpho Road, St. Johnsville, NY 13452; 518/568-7853.

From Fruhauf Music Publications. Marking its ten-year anniversary, FMP's website offers three new complimentary PDF scores available for download, printing, and performance: a four-verse unison anthem on the hymn PICARDY, paired with a bold organ postlude on the same tune; and for carillon, *Fantare on Gloria and Air and Fugato on PERSONENT HODIE* (arranged for 4-octave instrument). Visit www.frumuspub.net; 805/682-5727 mornings, Pacific Time; P.O. Box 22043, Santa Barbara, CA 93121-2043; e-mail Frumus01@aol.com.

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

Pro Organo presents Eric Plutz on a new recording, *French Trilogy* (Pro Organo CD 7255). Recorded on the Aeolian-Skinner Opus 1257 organ at Winthrop University, Rock Hill, South Carolina, the program includes Pierné, *Trois Pièces*; Saint-Saëns, *Three Preludes and Fugues*, op. 99; and Vierne, *Deuxième Symphonie*, op. 20. www.proorgano.com.

PUBLICATIONS / RECORDINGS

Certified appraisals—Collections of organ books, recordings, and music, for divorce, estate, gift, and tax purposes. Stephen L. Pinel, Appraiser. slpinel@verizon.net; 609/448-8427.

OHS Convention CDs: Historic Organs of Baltimore, Historic Organs of Boston, Historic Organs of Buffalo, Historic Organs of Chicago, Historic Organs of Colorado, Historic Organs of Connecticut, Historic Organs of Indiana, Historic Organs of Louisville, Historic Organs of Maine, Historic Organs of Montreal, Historic Organs of New Orleans, Historic Organs of Pennsylvania, Historic Organs of Portland, Historic Organs of Seattle, Historic Organs of SE Massachusetts. Visit the OHS online catalog for over 5,000 organ-related books, recordings, and sheet music: www.ohscatalog.org.

The OHS Organ Atlas chronicles the organs and the history of the area visited by OHS conventions. Available since 2006, these beautiful full-color journals include stoplists, photographs, and well-researched articles on the organs and venues visited during the convention. Of special interest is the recently published *Atlas* from the 58th convention of the OHS in 2013 celebrating the bicentennial of the pipe organ in Vermont, 1814–2014. Researched and written by archivist Stephen Pinel, this 235-page publication includes evocative writing about the state of music-making and organ building during a period of two hundred years, as well as a particularly fine history of Vermont's most famous and ubiquitous organ builder, the Estey Organ Company of Brattleboro. An extraordinary compendium by E. A. Boadway, Jr. is a complete index of pipe organs found today throughout the state. Readable and entertaining—a collector's item! Visit www.ohscatalog.org.

PUBLICATIONS / RECORDINGS

Fruhauf Music Publications announces organ music for the holiday season. *Seven Variations on a French Noel* offers the charm of an extended 19th-century harmonium composition with evocations of César Franck's *L'Organiste* and hints of his *Prelude, Fugue and Variation*, available as a single booklet or included in *Hymn Tunes for All Seasons*. For more details and a PDF catalog download, visit www.frumuspub.net.

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1938 Kimball studio/practice organ, 4 ranks, 21 stops, excellent condition, 91" H, 85" W, 56" D (+pedalboard). Organ Clearing House, 617/688-9290, john@organclearinghouse.com.

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7th Miami International Organ Competition, to be held February 28, 2014 at the Church of the Epiphany, will accept applications through December 6. Applicants must be under age 30; Info: www.ruffatti.com, e-mail MiamiOrganCompetition@gmail.com.

Don't forget to check your listing! THE DIAPASON 2014 Resource Directory is in preparation—please check your listing in the 2013 directory, and let us know of any changes, or to add a new listing. Contact Joyce Robinson, 847/391-1044, jrobinson@sgcmail.com.

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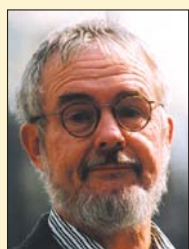
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