

THE DIAPASON

NOVEMBER 2014



St. Benedict's Catholic Church
Chesapeake, Virginia
Cover feature on pages 30-31

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(Kansas City Star)

Ben Sheen



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Organ Competition first prize

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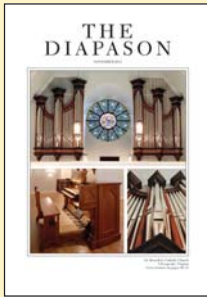
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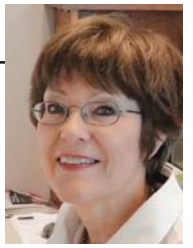
Editor's Notebook

In this issue

This month we report on this summer's national convention of the American Guild of Organists, which took place in Boston in late June. Jonathan B. Hall and this writer provide their impressions of a portion of the convention events. Steven Egler's interview with Frederick Swann is a captivating read, full of stories and insights into the organ world, from a charming and modest yet enormously accomplished performer. John Bishop discusses the cost and requirements of a home pipe organ, and offers thoughts on running your own business. Gavin Black continues his lesson on how to keep your playing going through wrong notes or other distractions. Larry Palmer pays tribute to the patron saint of music, St. Cecilia, whose feast day is November 22, and to harpsichordist Isolde Ahlgrimm, born a century ago.

We also announce our upcoming "20 under 30" awards (see below), and a winter event, co-sponsored by THE DIAPASON, Chicago and Fox Valley AGO chapters, and Chicago-Midwest OHS chapter (see ad on page 29).

Joyce Robinson
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www.TheDiapason.com



Reminders

If you have not yet notified us of any changes in your company's (or association's) information—such as address, phone, website, or personnel—please do so this month. Our deadline for updates to our 2015 *Resource Directory* is December 1. Contact me by phone at 847/391-1044, or e-mail me at jrobinson@sgcmail.com.

Should you have a problem with your subscription, please contact Vy Duong, who will assist you. She can be reached by phone at 847/391-1043, or by e-mail: vduong@sgcmail.com. ■

Special Bulletin

20 under 30

THE DIAPASON is pleased to announce its upcoming "20 under 30" nominations. We will be recognizing 20 young men and women whose career accomplishments place them at the forefront of the organ, church music, harpsichord, carillon, and organ-building fields—before their 30th birthday.

Please consider whether any of your students, colleagues, or friends would be worthy of this honor. (Self-nominations will not be allowed.)

Nominees will be evaluated on how they have demonstrated such traits and accomplishments as leadership skills, creativity and innovation, career advancement, technical skills, and community outreach. Evaluation of nominees will consider

such things as awards and competition prizes, publications and compositions, offices held, and significant positions. Nominations will open January 1, 2015, and close February 15, 2015. Nominees cannot have reached their 30th birthday before January 31, 2015.

Evaluation of the nominations and selection of the members of the Class of 2015 will take place in March; the winners will be announced in the May 2015 issue of THE DIAPASON. ■



Here & There

Events



1921 Skinner, St. Luke's Episcopal Church

St. Luke's Episcopal Church, Evanston, Illinois, presents music events: November 1, St. Luke's Choir and Ars Antiqua; 11/23, Handel, *Messiah*; December 6 and 14, Coriolis; 12/7, Lessons & Carols; 12/21, Bella Voce. For information: www.stlukeevanston.org.

St. John's Cathedral, Denver, Colorado, announces its concert series: November 1, Fauré, *Requiem*; 11/14, Jeri Jorgensen, cello; 11/16, Thomas Heinrich, cello; December 9, Ivy Street Ensemble; 12/12, Kantorei; 12/13–14, Handel, *Messiah*; 12/19, St. Martin's Chamber Choir; January 13, Barbara Hamilton, viola; 1/18, Denise Lanning; 1/30, Raymond Nagem; February 6, Colorado Chamber Orchestra; 2/10,

Stephanie Ball, soprano; 2/15, Lyn Loewi, harpsichord, with violin; 2/27, Estonian Philharmonic Chamber Choir; March 10, Boulder Bassoon Quartet; 3/13, Voices of Light; 3/15, Duo Chagall; 3/20, Richard Robertson; April 14, Opera Colorado Young Artists; 4/19, Rocky Mountain Children's Choir; 4/24, Karen Black; May 8, Chanticleer; 5/12, Mary Creswell, mezzo soprano; 5/17, Brian du Fresno. For information: sjcathedral.org/music.

Peachtree Road United Methodist Church, Atlanta, Georgia, continues its music series: November 2, Catherine Elliott, followed by Feast of All Saints Evensong; December 7, Carols by Candlelight; 12/14, The Many Moods of Christmas; 12/19, 12/20, The Georgia Boy Choir; January 23, Nicole Marane, with narrator and percussion, Prokofiev, *Peter and the Wolf*; February 21, The Georgia Boy Choir; March 15, The South City Winds; 3/22, Musical Stations of the Cross; 3/24, GSU Singers, UGA Hodgson Singers, Emory University Concert Choir; 3/29, Coro Vocati; April 20, Piedmont College Singers; May 3, The Atlanta Singers; June 10, Marilyn Keiser. For information: prumc.org.

The Camp Hill Presbyterian Church, Camp Hill, Pennsylvania, continues its concerts: November 5, Shawn Gingrich; December 3, Robert Lau; 12/7, Advent Lessons & Carols; 12/24, Lessons & Carols; February 4, Daniel Darty; March 4, Brian Rotz; April 1, Helen Anthony. For information: www.thechpc.org.



M. L. Bigelow organ, Lutheran School of Theology

The Lutheran School of Theology at Chicago continues its Paul Manz Organ Series on first Tuesdays of the month at 12:15 p.m.: November 4, Mary Gifford; December 2, Phillip Kloeckner; January 6, Andrew Schaeffer; February 3, Keith Hampton; March 3, Elizabeth Walden; April 7, Daniel Segner; May 5, Don Mead. For information: www.lstc.edu/events/music/.

The first edition of the **Terra Sancta Organ Festival** (Holy Land Organ Festival) will take place in Israel and Palestine, November 5–28, and will feature organists Mark Paoce, Ulrich Pakusch and Axel Flierl (Germany).
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Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

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Here & There

► page 3

Eugenio Maria Fagiani (Italy), and Chris Paraskevopoulos (Greece).

Concerts will take place Wednesdays at the Basilica of the Annunciation in Nazareth (November 5, 12, 19, 26), Thursdays at the Church of St. Saviour in Jerusalem (11/6, 13, 20, 27), Fridays at the Church of St. Catherine at the Basilica of the Nativity in Bethlehem (11/7, 14, 21, 28), Tuesday, 11/18, at the Church of St. Peter in Jaffa, and Sunday, 11/23, in Emmaus El-Qubeibeh. For information: www.holylandorganfestival.org.

Brandywine Baroque announces the 2015 masterclasses at the Flint Collection, Wilmington, Delaware. This year's course, "Clavier-Übung: Exploring J. S. Bach's Six Partitas for keyboard," to be given by Trevor Pinnock, is designed for advanced-level students and will utilize antique 17th- and 18th-century instruments in the Flint Collection. Application deadline is November 7. For information: brandywinebaroque.org/master-class/.

Sts. Peter & Paul Catholic Church, Naperville, Illinois, presents its 2014–2015 music events: November 7, Cor Cantiamo; December 12, Handel, *Messiah*; February 6, Nathan Kyle Lively; April 29, Lyra, Russian vocal ensemble; May 15, Vivaldi, *Gloria*. For information: www.sspeterandpaul.net.

The Houston Chamber Choir continues its 19th season: November 8, Farewell to Arms; December 13 and 14, Christmas at the Chapel of the Villa de Matel; January 25, 16th Annual Invitational School Choral Festival; February 21, music of Estonia, Latvia, and Lithuania; March 28, Mozart's *Messiah* Magic; May 2, Sacred Visions. The choir will also appear with the Houston Ballet on May 28, 30, 31, and June 5 and 6. For information: www.houstonchamberchoir.org.

Campbellsville University continues its organ recitals, held at 12:20 p.m. on the Pomplitz organ in Our Lady of Perpetual Help, and on the 1894 Farrand & Votey organ in Ransdell Chapel: November 11, Kenneth Stein; February 10, James Sperry; March 3, Paul Detterman; April 7, Wesley Roberts, with Campbellsville University School of Music faculty. For information: www.campbellsville.edu.

The final concert of the 2014 **ORGANIX** series, a memorial to organist Massimo Nasetti, will be performed on November 12, the one-year anniversary of his death, at 7:30 p.m. at the Anglican Church of St. Paul's, 227 Bloor Street East, in Toronto, Canada. The evening will include performances

from Nasetti's friends, including Maxine Thévenot, Eugenio Fagiani, Omar Caputi, and Gordon Mansell directing the Toronto Ecumenical Chorale, the reading of a letter written by Nasetti's wife, and a reception. For information: www.organixconcerts.ca.

The Old West Organ Society announces its 2014–15 International Artist Series, Friday evenings at 8 p.m., on the 1971 C. B. Fisk organ, Opus 55, in Old West Church, Boston: November 14, Jonathan Moyer; February 13, Dexter Kennedy; April 10, William Porter. For information: www.oldwestorgansociety.org.

Crescent Avenue Presbyterian Church, Plainfield, New Jersey, continues its concert season: November 15, Crescent Choral Society and organist Brenda Day; December 14, Christmas Carol Sing; February 8, competition winners' recital; March 8, Domecq Smith, Gail Archer, William Entriken, and Ryan Kennedy; April 3, Good Friday Tenebrae; 4/11, Crescent Choral Society, Cherubini and Beethoven; May 17, spring choral concert. For information: crescentconcerts.org or www.crescentonline.org.

St. Timothy's Episcopal Church, Winston-Salem, North Carolina, will celebrate the inauguration of the 1898 39-rank Hook & Hastings organ (Opus 1801), restored by J. Allen Farmer: November 16, 4 p.m., inaugural recital by Scott Carpenter and Raymond Hawkins; February 8, dedication recital by Jack Mitchener. For information: sttimothysws.org/adoration/music/hook-hastings-organ/. Contact Christin Barnhardt: 336/406-0134.

Madonna della Strada Chapel at Loyola University Chicago continues its organ concerts, Sundays at 3 p.m.: November 16, Elizabeth K. Walden; December 21, Keith Hampton; January 18, Kevin McKelvie; February 15, Phillip Kloeckner; March 15, David Jonies; April 19, Anthony Jurich; May 17, Chicago Bronze Handbell Choir with Steven Betancourt, organ. For information: www.luc.edu/organ or call 773/508-2195.

Second Presbyterian Church, St. Louis, Missouri, continues its Coufs Music Series: November 16, Handel, *Dettingen Te Deum*; December 7, Advent Vespers. For information: www.secondchurch.net.

The 2014–15 Rie Bloomfield Organ Series on the Marcussen organ in Wiedemann Hall at **Wichita State University**



The Canterbury Singers USA at Liverpool Cathedral (photo credit: Chuck Lever)

The Canterbury Singers USA (Toledo, Ohio) sang for four choral services at Chester Cathedral (U.K.) and for three choral services at Liverpool Anglican Cathedral (U.K.) during the first week of August 2014. In addition to English choral music, they presented American choral music by Leonard Bernstein, Everett Titcomb, Morten Lauridsen, Howard Hanson, and McNeil Robinson's *Missa Brevis*. This choral trip was the 16th tour to England by the Canterbury Singers USA under the direction of its founder, James R. Metzler. The organist for the choir is Michael Gartz.

continues, with Tuesday recitals at 7:30 p.m.: November 18, Simon Thomas Jacobs; April 14, Tate Addis. Lynne Davis plays Wednesday recitals at 5:15 p.m. on November 5, December 3, February 4, March 4, April 1, and 4/29 (annual organ POPS concert). On January 24, "The French Organ" organ day will feature Bertrand Cattiaux and Stéphane Béchy. For information: wichita.edu/organ.

The Cathedral Church of the Advent, Birmingham, Alabama, continues concerts: November 21, Frederick Teardo, with Paul Mosteller, baritone; December 7, Advent Lessons & Carols; 12/14, Festival of Nine Lessons & Carols; 12/19, Cathedral Ringers Handbell Ensemble. Special worship services featuring the Cathedral Choir, under the direction of Frederick T. Teardo, include Choral Evensong November 16, January 18, February 15, March 8, and April 26. For information: www.adventbirmingham.org.

The vocal ensemble **TENET** continues its concerts, to be held at various New York City venues: November 22 and 23, St. Cecilia odes; January 9, Charpentier, Vespers; 1/10, Monteverdi, *Vespers of 1610*; March 12, Gesualdo, Tenebrae Responsories for Holy Saturday; April 18, Concerto Delle Donne. For information: www.TENETnyc.com.

Shadyside Presbyterian Church continues its music events: November 23, John Cummins and Michael Messina, duo-organists; December 6, Handel's *Messiah*; 12/14, Lessons & Carols; April 26, Trio Nova Mundi. For information: www.shadysidepres.org.

Christ Church, Bradenton, Florida, announces its upcoming music events: November 23, Mozart's *Mass in C*, K. 257; 11/30, Sarasota-Manatee Bach Festival I: "Blazing Woodwinds!"; December



Létourneau organ at Christ Church, Bradenton, Florida

7, Lessons & Carols for Advent; 12/14, Sarasota Young Voices.

Advent organ recitals take place Thursdays, 12:15 p.m.: December 4, Steven Strite; 12/11, Ann Stephenson-Moe; 12/18, Richard Benedum and William Holt. For information: www.christchurchswfla.org.

Christ Church Grosse Pointe, Grosse Pointe Farms, Michigan, continues its music events: November 23, Christ Church Chorale, soloists, and orchestra, works of Mozart; December 14, Handel, *Messiah*; 12/21, Lessons & Carols; March 29, Mozart, *Requiem*; May 17, Bach, *Mass in B Minor*. Choral Evensong is also presented Sundays at 4:30 p.m.: November 16, January 4, 11, 18, 25, February 8, 22, March 1, 8, 15, 22, April 19, 26, May 10, and June 7. For information: www.christchurch.gp.org.

The College of the Holy Cross, Worcester, Massachusetts, is offering a full-tuition undergraduate scholarship for an organ scholar, renewable on a yearly basis, beginning in fall 2015. The recipient will have at his/her disposal the 1985 four-manual, 50-stop mechanical-action Taylor & Boody organ located in St. Joseph Memorial Chapel. The awardee will assist the college organist, major in music and study organ for four years, and have a career goal in church music and/or organ

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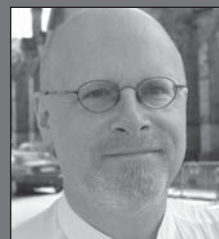
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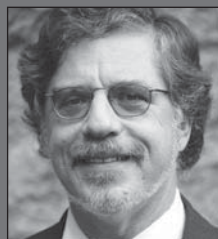
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Here & There

► page 4

performance; voice and conducting study is possible. Applicants should have church music experience, a strong keyboard background, and very good sight-reading skills.

Application materials (letter of intent, detailed résumé, organ repertoire list, recording, and letters of reference) should be sent to Prof. James David Christie, Department of Music, College of the Holy Cross, Worcester, MA 01610; a personal interview and audition at Holy Cross will follow. Applicants must write directly to the Admissions Department of the College of the Holy Cross for all necessary application forms and financial aid information, and inform the Admissions Department of their application for the Holy Cross Organ Scholar position for the class of 2019. Deadline for application submission is January 15, 2015. For information: jdchrist@holycross.edu.

People



Gavin Black

Gavin Black presents his 2014–15 series of recitals, Fridays at 8 p.m. at Christ Congregation Church in Princeton, New Jersey: November 14, *Well-Tempered Clavier* selections, played on a 1978 Keith Hill German/Flemish double; January 23, Frescobaldi, Storace, and others (anonymous 17th-century Italian harpsichord); February 27, Sweelinck, English virginalists, other northern European composers of the early Baroque (Hill & Tyre Flemish single after Ruckers); April 10, late Renaissance and Baroque clavichord music (anonymous mid-18th century clavichord, exhibited at the Chicago Exposition of 1893, formerly in the collection of Morris Steinert; and double-fretted small Philip Tyre clavichord, revised by Keith Hill); May 8, Bach, Froberger, Kuhnau, and others (on the above Hill double). For information: www.gavinblack-baroque.com.



Isabelle Demers

Isabelle Demers, head of the organ department at Baylor University in Waco, ► page 8

Appointments

Ken Cowan has been named organist and artist-in-residence of Palmer Memorial Episcopal Church in Houston, Texas. Cowan will share service playing responsibilities at Palmer Church with **Yuri McCoy**, who has been named associate organist. The organists will work closely with Dr. Brady Knapp, Palmer's director of music, assisting with and accompanying the parish choirs. Palmer Memorial Episcopal Church, directly across Main Street from Rice University, has a thriving choral music program for children and adults, and is affiliated with the RSCM. The church has a three manual, 62-rank Fisk organ, which has had tonal enhancements made by Manuel Rosales.

Ken Cowan is associate professor of organ at the Shepherd School of Music at Rice University, where he is head of the organ and church music program. Prior to his appointment to the Rice University faculty, he was associate professor of organ at Westminster Choir College of Rider University. Previous church positions have included associate organist and artist-in-residence at St. Bartholomew's Church in New York City. Cowan maintains an active concert schedule under the management of Karen McFarlane Artists, Inc. His solo recordings are available on the JAV, Raven, and Pro Organo labels.

Yuri McCoy is a DMA candidate in organ performance at the Shepherd School of Music at Rice, where he studies with Ken Cowan. He earned bachelor's and master's degrees in piano performance at Marshall University and University of Hawaii, respectively, and a master of music degree in organ performance from Rice this May. During his years in Honolulu, McCoy was organ scholar under Canon Precentor John Renke at St. Andrew's Cathedral, Honolulu. He previously served as director of music and organist at Church of the Holy Comforter in Angleton, Texas.

Stefan Engels has been appointed professor and chair of the organ department at Southern Methodist University Meadows School of the Arts and named to the Leah Young Fullinwider Endowed Centennial Chair in Music Performance. Engels, winner of the 1998 Calgary International Organ Competition, joins SMU from the University of Music and Performing Arts "Felix Mendelssohn Bartholdy" in Leipzig, Germany, where he shaped the organ program at the university's Church Music Institute to international acclaim. Engels will teach in the Meadows School of the Arts and in the Master of Sacred Music program in the Perkins School of Theology. Engels, who performs under the management of Karen McFarlane Artists, Inc., will present his first concert at SMU on November 22, with a program in partnership with the Dallas Bach Society that will feature a Baroque orchestra.

Orgues Létourneau Limitée of Saint-Hyacinthe, Québec, has appointed **Sarah Hawbecker** as a project consultant and representative for the east coast of the United States. An active recitalist, full-time church musician, and winner of numerous competitions, Hawbecker's performances have been broadcast numerous times on the radio program *Pipedreams*. A native of Illinois, Hawbecker studied organ and church music at St. Olaf College and later earned the master of music degree in organ performance from the Eastman School of Music. An active member of the American Guild of Organists, she has served three terms on the AGO's National Council and also serves on the board of the Association of Lutheran Church Musicians as a regional president. Since 1996, Hawbecker has served as organist and director of children's music at Lutheran Church of the Redeemer in Atlanta, Georgia.



Ken Cowan (photo credit Jim Cunningham)



Yuri McCoy



Stefan Engels



Sarah Hawbecker

Jan-Piet Knijff, DMA, has been appointed classics teacher at Louisville Classical Academy, where he teaches Latin, Greek, Homer in translation, classroom music, piano, and voice. Following a period teaching music and classics in university and privately in Australia, Knijff recently took the MA in classics in the University of Kentucky's cutting-edge spoken-Latin program. During his time there, he taught intermediate Latin at UK and continued to perform as an organist and pianist, including at UK's School of Music. From 2000 to 2011, Knijff taught organ, harpsichord, and fortepiano at Queens College/CUNY and acted as consultant for the major refurbishment of the organ by Flentrop Orgelbouw (2006). This last summer, he organized his fourth community music festival in Australia's New England.



Jan-Piet Knijff

Annie Laver has been named to a one-year appointment as assistant professor of organ and university organist at Syracuse University's Setnor School of Music. She will teach organ lessons and classes, coach the Baroque Chamber Ensemble with voice professor Janet Brown, serve as artistic director for the Malmgren Concert Series, accompany the Hendricks Chapel Choir, and play for the Methodist ecumenical chapel services and special university events. Laver served as instructor of healthy keyboard technique and organ repertoire, and coordinator of organ outreach programs at the Eastman School of Music for the last three years. She has led volunteer and professional choir programs in a variety of parishes in New York, Wisconsin, and the Netherlands.

Annie Laver performs frequently in the United States and Europe, and has been a featured recitalist and clinician at regional and national conventions of the American Guild of Organists, the Organ Historical Society, the Society for Seventeenth Century Music, and the Eastman Rochester Organ Initiative Festival. In 2010, she was awarded second prize in the American Guild of Organists' National Young Artist Competition in Organ Performance (NYACOP).

Laver studied organ with Mark Steinbach as an undergraduate student at Brown University, and spent a year in the Netherlands studying with Jacques van Oortmessen at the Conservatory of Amsterdam. While pursuing master's and doctoral degrees at the Eastman School of Music, she studied with Hans Davidsson, William Porter, and David Higgs.

Donald Meineke has been appointed artistic director of the Bach Vespers at Holy Trinity Evangelical Lutheran Church, New York City. Meineke is the fourth director in the 47-year history of the Vespers. He succeeds Rick Erickson, who held the post for 22 years. Meineke was founder and director of Vox Trinitati, a professional early music ensemble in Worcester, Massachusetts, co-founder of Ensemble VIII in Austin, Texas, and is co-director of Early Music Festival: NYC. He holds degrees from the Indiana University Jacobs School of Music and the Butler School of Music at the University of Texas at Austin. His inaugural season with Bach Vespers includes programming of 28 presentations of cantatas, including two North American premieres of works by lesser-known composers Johann Rosenmüller (c. 1617–1684) and Johann David Heinichen (1683–1729).



Donald Meineke

Jean O'Brien has been appointed vice president at Berghaus Pipe Organ Builders, Bellwood, Illinois. Prior to this appointment, she acted as the office manager for six years. After completing her degree at Knox College in Galesburg, Illinois, she held positions in multiple industries, including industrial/organizational psychology, IT, and manufacturing. O'Brien's new responsibilities include focusing on marketing and business development while keeping an eye on operations and personnel. ■



Jean O'Brien

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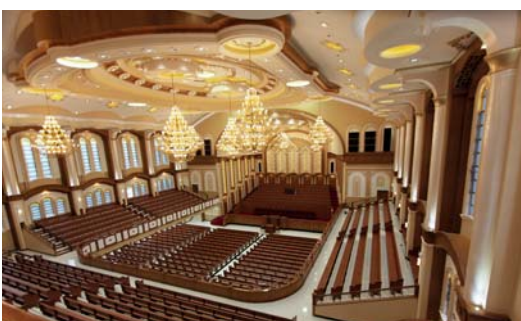
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JOHANNUS

Here & There

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Texas, was chosen by the provost as the year's "Outstanding Tenure-Track Professor Recognized for Scholarship and Creative Activity." She was nominated by her music school colleagues. A native of Québec, Demers began piano and organ study at the Montréal Conservatory of Music, went on to study for a year in Paris at the École Normale de Paris-Alfred Cortot, and received her doctoral degree from the Juilliard School in New York City, where she won the prize for best dissertation in her graduating class.

Demers has been featured at both AGO and RCCO national conventions, and maintains an active performance schedule across the United States under the representation of Phillip Truckenbrod Concert Artists.



Michael Hey

Michael Hey has been added to the roster of Phillip Truckenbrod Concert Artists. As the featured organ soloist in the New York City Ballet's newly commissioned work *Acheron*, which was set to the music of Francis Poulenc's *Organ Concerto*, Hey's performance at its premiere was praised by the *New York Times*.

Michael Hey made his New York City debut in Alice Tully Hall performing a Handel organ concerto with the Juilliard Orchestra under Nicholas McGegan. He has participated in a performance of Wagner's Ring Cycle, arranged for brass, organ, and percussion, with the New World Symphony, and performed at the National Association of Pastoral Musicians' national convention in Washington, D.C., and the American Guild of Organists' national convention in Nashville, Tennessee. He has been featured on Hawaii Public Radio and has been heard on American Public Media's *Pipedreams* playing his transcription of Smetana's *Overture to The Bartered Bride* in Alice Tully Hall.

Hey recently graduated from the Juilliard School, where he received both his bachelor of music and master of music degrees in organ performance under Paul Jacobs. His transcription of the *Passacaille* from Maurice Ravel's *Piano Trio* can be heard on the album *Divine Splendor* (Pro Organo) recorded by Ray Nagem on the organ of the Cathedral of St. John the Divine in New York City.

A native of Milwaukee, Wisconsin, Michael Hey serves as the assistant organist at Fifth Avenue Presbyterian Church in Manhattan. His website is www.michaelhey.com.



Simon Thomas Jacobs

This summer, **Simon Thomas Jacobs** returned to the United Kingdom and Ireland to perform a number of recitals as winner of the 2013 St. Albans International Organ Competition. Venues included King's College Chapel, Cambridge (for the Cambridge Summer Music Festival); St. Giles' Cathedral, Edinburgh (the annual Herrick Bunney Memorial Recital for the Edinburgh Society of Organists); St. Michael's, Dun Laoghaire, and Galway Cathedral. For further information and to listen to live recordings, visit: www.simonthomasjacobs.com.



Larry Palmer, post-recital

Larry Palmer played his 45th consecutive faculty organ and harpsichord recital in Caruth Auditorium of Southern

Organ Builders



Stinkens employees outside the workshop

Jacques Stinkens Orgelpijpenmakers B.V., Zeist, Holland, celebrated the 100th year of the founding of its workshop with an open house on October 4. An "official break" at 11:30 a.m. marked the event precisely. For information: www.stinkens.nl.



Jason Stephens, Ronald Ebrecht, Tyler Goodwin (photo credit: Bernhard Leonardy)

Ronald Ebrecht, artist-in-residence and university organist of Wesleyan University, Middletown, Connecticut, presented concerts in Germany, giving the European premiere of his edition of Duruflé's *Prélude, Adagio et Choral Varié sur le thème du Veni Creator*, opus 4, at Tholey Abbey on May 29. In France, he worked with editor Alain Cartayrade on articles for the just-issued *Bulletin 13* of the Association Maurice et Marie-Madeleine Duruflé, which contains articles by Ebrecht on the *Scherzo*, opus 2, and the *Prélude, Adagio et Choral Varié sur le thème du Veni Creator*, opus 4. Ebrecht's recent work on opus 4 includes a reconstruction from the earliest known versions, the 1929 manuscript and 1930 first edition. Ebrecht's recording of his new edition, made in Wesleyan Memorial Chapel, accompanies *Bulletin 13*. Subscribers to the Duruflé Association have access to the online link for the Ebrecht edition of opus 4. See www.france-orgue.fr/duruflé/index.php?zpg=drf.ass.bul#13.

Future projects include preparation of the score and parts for the unpublished orchestration of the *Sicilienne*, opus 5b, to be issued by Durand in 2016 to mark the 30th anniversary of Duruflé's death; an article on the *Prélude, récitatif et variations*, opus 3 for flute, viola, and piano (1928), and a translation into English of all his published articles from recent issues of the *Bulletin*, to complement his 2002 edited biography *Maurice Duruflé, 1902–1986: The Last Impressionist* (Scarecrow Press).

While in Germany, Ebrecht joined with Tyler Goodwin, amplified double bass, and Jason Stephens, percussion, in a concert of modern compositions for organ by Mikhailov and Neely Bruce at the Saarbrücken cathedral on May 3. Ebrecht will appear in Belarus on November 30 at the National Philharmonic Society, Minsk, and on December 2 in Vitebsk at the State Philharmonic Society (2007 Glatzer-Götz organ), performing Bach, Franck, Liszt, Bruce, and the *Tryptych* of Giovanni Mikhailov (a rock concerto for organ), along with his version of Duruflé opus 4.

Methodist University, Dallas, Texas, on September 8—his longstanding traditional "Monday after Labor Day" date. The well-attended program was the last of these annual offerings; Palmer, who is completing the final teaching semester of his 52-year career as a university professor, will be on research leave during the spring, and plans to retire at the end of the academic year. Additional campus concerts during the fall semester include two demonstration programs on the

1762 Iberian organ by Pasqual Caetano Oldovini in SMU's Meadows Museum and a performance of Francis Poulenc's *Suite Française* with the Meadows Wind Ensemble. Dr. Palmer's planned writing centers on the history of SMU's music department, further comments on the modern harpsichord revival, and a second volume of his own colorful memoirs. His five-decade-long association with THE DIAPASON will continue.

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Photo: Michael Timms



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Alice Walker and Becky Ramsey

On Sunday, September 28, identical twins **Alice Walker** and **Becky Ramsey** presented a duo organ and piano concert at First United Methodist Church, Covington, Georgia. The program included works by Bach, Mendelssohn, Gigout, Bernstein, Dinda, and Liszt. Mrs. Walker is organist of First Presbyterian Church, and Mrs. Ramsey is organist of First United Methodist Church, both in Covington. Both also direct choirs at their respective churches.

Publishers

Edition Walhall announces new publications, both edited by Jolando Scarpa, in its “Voce divina” series. *Gaudeat terra, jubilent montes* (EW768, €17.50) by Giacomo Carissimi (1605–1674) is for two sopranos and organ. This motet can be used for the Christmas season, Easter, and the feasts of the Annunciation and the Immaculate Conception.

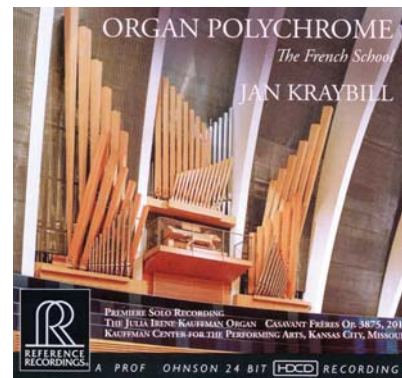
Dialogus: in Festo Annuntiationis Mariæ (EW788, €17.50) by Augustin Pflieger (~1635–1686) for Annunciation Day or Advent, is scored for soprano, alto, bass, two viols da bracci and organ. Pflieger set the text as if it were a scene from an oratorio or opera. At the end the vocal parts combine into a compelling concertato. For information: edition-walhall.de.

The catalogue of **Cathedral Music**, a publishing house specializing in cathedral music repertoire, has been acquired by the Royal School of Church Music (RSCM). Cathedral Music has become part of **RSCM Press**, and its

catalogue will be available through RSCM Music Direct at www.rscmshop.com (RSCM-affiliated churches and individual members will be entitled to substantial discounts on sales), as well as from www.cathedral-music.co.uk. Since Cathedral Music was founded in 1977, the company has become a regular supplier of advanced choral repertoire. Cathedral Music publishes service music and anthems, both ancient and modern, including works by contemporary composers such as Patrick Gowers, Francis Grier, Richard Lloyd, Philip Moore and Barry Rose.

Recordings

Navona Records has released *The Golden Galaxy*, works by the late French composer Yves Ramette (1921–2012), played by the composer at Église Saint Ferdinand des Termes in Paris, France. The two-disc set includes *Toccata et Fugue, Pour une nuit de Noël, Solum in modum*, and *Pastorale*. For information: www.navonarecords.com/thegoldengalaxy.



Jan Kraybill, *Organ Polychrome*

Reference Recordings has released *Organ Polychrome: The French School*, the premiere solo recording made on the 102-rank Julia Irene Kauffman Organ, Casavant Frères, Opus 3875, 2011, at the Kauffman Center for the Performing Arts in Kansas City, Missouri. The CD features Jan Kraybill, who plays works by Alain, Dupré, Duruflé, Franck, Gigout, Guilmant, Schmitt, Vierne, and Widor. For information: <https://soundcloud.com/reference-recordings/organ-polychrome>.

Nunc Dimittis

Christopher Hogwood—English conductor, musicologist, and harpsichordist—died September 24 at his home in Cambridge, England. He was 73. Born in Nottingham, England, on September 10, 1941, he received piano lessons as a child and enrolled at Cambridge University, where he switched from studying Greek and Latin to music, and went on to pursue keyboard studies with such talents as Rafael Puyana, Mary Potts, and Gustav Leonhardt.

Early in his career, he performed on the harpsichord with the Academy of Saint Martin-in-the-Fields and was a founder, with David Munrow, of the Early Music Consort of London. He founded the Academy of Ancient Music in 1973, with help from the Decca recording label, and created approximately 200 albums with its musicians.

Hogwood stepped down as the ensemble’s music director in 2006 and assumed the title of emeritus director. Even when he was leading the Academy of Ancient Music, he found time to appear with other ensembles, landing jobs as principal guest conductor with groups in Europe and the U.S., including a long association with the St. Paul Chamber Orchestra.

His conducting projects were closely connected to his research and editing work. He was in the process of a completing a new edition of Mendelssohn’s orchestral works for Bärenreiter and sat on the board of the Martinů Complete Edition and the C.P.E. Bach Complete Works Edition. In 2010, he launched his latest project as general editor of the new Geminiani Opera Omnia for Ut Orpheus Edizioni in Bologna. He wrote extensively on George Frideric Handel and gave lectures as well as master classes in Europe. As a conductor, Hogwood received the most acclaim for his renditions of well-known Baroque pieces, particularly Handel’s *Messiah* and Vivaldi’s *The Four Seasons*. He sometimes made forays into 19th and early 20th-century music, and led performances of music by Schubert, Stravinsky, and Britten.

Hogwood was on the music faculty at Cambridge for many years and recently served as a professor of music at Gresham College in London. He was named a Fellow of the Royal Society of Arts in 1982 and a Commander of the British Empire in 1989.

Christopher Hogwood is survived by his sisters, Frances, Kate, and Charlotte, and his brother, Jeremy.

Carl B. Staplin died July 12 in Des Moines, Iowa, at the age of 79. Professor emeritus of organ and church music and former chair for the keyboard music department at Drake University in Des Moines, Iowa, Staplin was also minister of music and organist emeritus at First Christian Church (Disciples of Christ), Des Moines. He served as a



Carl B. Staplin

member of the faculty at the University of Evansville, Evansville, Indiana, from 1963 to 1967.

Born December 5, 1934, Carl Staplin was a choirboy and acolyte at St. Paul’s Cathedral, Buffalo, New York. He received organ training with Roberta Bitgood, followed by four years of study under Arthur A. Poister at Syracuse University. His private composition study was with Ernst Bacon. Following military service with the United States Army as the chaplain’s assistant in Frankfurt, Germany, Staplin studied at the Yale University School of Music, under the guidance of Charles Krigbaum and Finn Viderø; he earned his master’s degree in 1963. Private composition study was pursued with Richard Donovan.

Appointed to the music faculty at the University of Evansville, he took a leave of absence to further his scholarly pursuits in 1965, and returned to graduate studies at Washington University, St. Louis, where he received an appointment as a graduate research fellow and received Phi Beta Kappa Honors while earning his Ph.D. in performance practice, following which were studies in organ performance and musicology with Anton Heiller, Howard Kelsey, and Paul A. Pisk. He received coaching in improvisation in Paris, France, during a 1984 sabbatical with Jean Guillou and premiered Guillou’s *La Chapelle des Abîmes*. His 1997 recording of Bach’s *Clavierübung III* was performed with the Chancel Choir of Faith Lutheran Church (Eric Knapp, conductor) on a Dobson mechanical-action organ (Opus 61) at Faith Church, Clive, Iowa, and was released by Calcante Recordings Ltd. An earlier recording of other Bach works (1975) was made on a Holtkamp tracker instrument (First United Methodist Church, Perry, Iowa), and selections from both recordings have been heard on *Pipedreams*.

On a 1972 sabbatical, Staplin resided in Paris, France, where he studied with Marie-Claire Alain and André Marchal, studying French organ literature. While working in the Washington University library as part of his 1991 sabbatical research, he located a previously unidentified manuscript composed by J.S. Bach. In 1999, he received coaching by Harold Vogel while surveying Baroque-era German instruments. While in Europe he traveled extensively and recorded more than 35 organs in seven countries. He studied the English choir tradition in a number of English cathedrals and completed a series of five recitals devoted to Bach’s organ masterpieces, a total of 44 works. These recitals were performed in Des Moines, Minneapolis, Philadelphia, Freeport, Illinois, and Perry, Iowa.

Staplin’s publications include his doctoral dissertation on the chorale preludes of J.S. Bach, and more than 20 organ, choral, and instrumental compositions released by eight national publishing firms. He presented over 200 concerts and workshops throughout the United States and Europe, appearing at conventions of the American Guild of Organists, and the Music Teachers National Association.

Staplin concertized under Phyllis Stringham Concert Management and was also a touring artist for the

Iowa Arts Council. He also performed in Germany, the Netherlands, Russia, Sweden, and Switzerland, consulted for organ installations in numerous churches and institutions, and served as organist for the Des Moines Symphony directed by Joseph Giunta and Yuri Krasnapolsky. A member of the Iowa Composers Forum, recent performances of his works were featured at Drake University, Iowa State University, Coe College, the University of Northern Iowa, and the Iowa Composers Forum Festival.

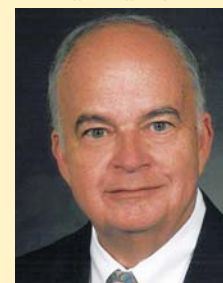
Staplin’s former organ students, more than 300 total, occupy leading positions in churches and universities; many have been winners and ranked finalists in organ competitions, and have received grants for postgraduate study abroad.

Carl B. Staplin is survived by his wife of 53 years, Phyllis M. Staplin; two children, Elizabeth Tausner (Eric) and William Staplin (Ruth); and his five grandchildren, Mena, Benjamin, and Samuel Tausner, and Mary and Esther Staplin.

David K. Witt, 72, died August 27. He had fallen and shattered his ankle August 23, and suffered a stroke during surgery from which he did not awake.

Witt graduated from Vanderbilt University cum laude with a bachelor of arts in mathematics, physics, and music. His career in software development, which began with GE and continued for more than 30 years at IBM, encompassed various programs, such as those related to retail store systems, antiballistic missile systems, and the NASA Gemini Space program.

Witt served as an organist in churches throughout the Southeast, Texas, and New Jersey for over 50 years and was integral in the design of new pipe organs in many of those churches. He served 39 years in the Raleigh area at Hillyer Memorial Disciples of Christ Church, Edenton Street United Methodist Church, and most recently at Hayes Barton United Methodist Church. He made recordings of his original hymn arrangements to raise money for the Methodist Home for Children, where he served on their board and as interim president and CEO. He was also a founding board member of the N. C. Child Advocacy Institute (now NC Child), and served as the Vice-Chair of Trustees with the Institute for Worship Studies, an institute dedicated to Christian worship renewal and education. Witt was active in the American Guild of Organists and served as dean of the Central North Carolina Chapter. He is survived by his wife of 46 years, Patricia Carroll Witt (Pat), his daughter, Susan Craige and husband, Mark, of Raleigh, two grandsons, John Dakota (Koty) and David Paxton, and his nephew, James David (Jim) Nickle, son of his only sister, as well as many other nephews and nieces. ■



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Isolde Ahlgrimm (Cover photograph from Philips LP, 1955; Palmer Collection)



Gentileschi's *St. Cecilia and an Angel* (National Gallery of Art, Kress Collection, Washington, D.C.)



St. Cecilia amid the Chiles by Theresa & Richard Montoya (photo credit: Clyde Putman)

St. Cecilia with Accordion by the Montoyas (photo credit: Clyde Putman)



November musings: Blessed Cecilia

In honor of Isolde Ahlgrimm (1914–1995)

Strange indeed are the stimuli that lead a mind to some of its more arcane connections! Since I am an avid art collector, many of these stimuli are triggered by visual sources. Such it was, long ago, when first I saw the cover photograph for Isolde Ahlgrimm's vinyl disc comprising four Bach *Concerti for Harpsichord and String Orchestra* and noticed how much she resembled a depiction of St. Cecilia by the Italian artist Orazio Gentileschi (c. 1565–1639). From her hand position to the serious mien, hairstyle, and even her beautiful pert nose: it almost appeared that Ahlgrimm might be a descendent of the artist's mythical saint.

However, even though thinking of the witty epigram by Oscar Wilde from his 1893 play *A Woman of No Importance*: "The only difference between the saint and the sinner is that every saint has a past, and every sinner has a future," I did

not dare to imagine that an early Christian virgin martyr might have had any progeny! Especially since, according to the ever-lighthearted *Saint-a-Day Guide* by Sean Kelly and Rosemary Rogers (Random House, New York, 2003) Cecilia "could play any musical instrument, sing any song, hear the Angelic harmonies—and it is said that Cecilia invented the organ, which instrument she played on her wedding night, filled with dread, asking God to help her in her hour of need." Ultimately the saint was to die, beheaded in her own bath, was buried in gold robes, and supposedly, twelve centuries later was disinterred uncorrupted, although her flesh did not survive for long in the open air. So definitely Ahlgrimm, born on July 31, 1914, could not be of Cecilian lineage. And the beloved Viennese harpsichordist's birthday was not even close to St. Cecilia's November 22 commemorative day in the Calendar of Saints.

But a surprising number of expert musical folk *have* been born on that very date, November 22. Earliest of these notables is the Flemish composer Jacob

Obrecht (born 1458). One of my favorites among the many treasures to be found in Fort Worth's Kimbell Art Museum is a vibrantly executed small anonymous portrait of this important church musician/composer. Obrecht's successors who celebrated the same birthday include J. S. Bach's eldest son Wilhelm Friedemann (born 1710); Hoagy Carmichael of *Stardust* fame (born 1899); Spanish composer Joaquin Rodrigo (born 1901); composer and Schoenberg scholar Dika Newlin (born 1923); composer, horn-player, and music administrator Gunther Schuller (born 1925); my Oberlin compatriot Roy Kehl, who was, at least during our college years, the youngest person to pass the Fellowship exam of the American Guild of Organists (born 1935); and most outstanding in this constellation, the preeminent English composer Benjamin Britten, whose 1913 birth guaranteed that November 22 would be remembered by many music lovers! Three major composers who foolishly delayed their arrivals until November 23, thus missing Cecilia's imprimatur, were the English organist and harpsichordist Thomas Attwood, Spanish master Manuel de Falla, and Polish composer Krzysztof Penderecki.

Several non-musicians who *did* join the festivities of the 22nd certainly add a bit of interest and variety to our essay: French author André Gide; Picasso's lover Dora Maar; and—most fascinating to find in such a list—author Edgar Rice Burroughs' immortal fictional creation, Tarzan of the Apes, who was assigned the birthdate of November 22, 1888, by the best-selling author.

Returning to Britten, he gave special prominence to his natal day when he composed the exceptional a cappella setting of three poems by W. H. Auden in his tender and moving *Hymn to Saint Cecilia* (completed at sea during his return voyage from America to the United Kingdom in 1942), subsequently published as the composer's opus 27. Most memorable is his treatment as a recurring refrain Auden's text that begins with the words "Blessed Cecilia, appear in visions To all musicians, appear and inspire . . ." In the course of the ten-minute work, various instruments are mentioned in the poems: violin, flute, drum, and trumpet; but Britten, having scored the work for voices only, did not try to imitate instrumental sounds, but gave the mention of each an individual prominence in sequential cadenzas.

Speaking of instruments, even though Cecilia is most often mentioned as patron saint of the organ, she has been pictured with nearly every musical instrument imaginable (and several that probably should have remained imaginary), but thus far I have failed to find any depiction of her playing a harpsichord, although I would certainly enjoy seeing such an artistic rendering, should someone know of one.

During annual summer visits to New Mexico, I have come to know several fine

artists who have become friends. Among these is Theresa Montoya of Santa Cruz, whose home art gallery is to be found east of Española on the high road to Taos. Partnering with her husband Richard (not only an expert painter himself, but also a prolific and generous gardener), the Montoyas create outstanding works in the folk art tradition of the state, including a comprehensive collection of saints. The first Cecilia that I saw in Theresa's gallery portrayed the saint holding a clarinet! I was so charmed that I immediately purchased the *retablo*. It now holds a position of honor among the several depictions of saints displayed in our Dallas kitchen.

Several years later I invited SMU colleague Michael Hawn to appear as countertenor soloist on one of our house concerts and asked him to bring along his accordion—an instrument that he plays with panache and delight. The summer before that concert I had commissioned Theresa and Richard to paint a St. Cecilia with an accordion. When I presented this to Michael following the program, it surprised him so much that he was speechless. That success led to a second commission the following year: at last a New Mexican St. Cecilia with a portable organ. This required some pictures of such instruments to be sent, but the resulting painting, framed by artistic chili peppers, resulted in another unique addition to our collection. The success of *St. Cecilia amid the Chiles* also led the Montoyas to maintain organ representations in their gallery offerings, as seen in multiple recent visits.


Finally, wonderful as Britten's Cecilian hymn undoubtedly is, the supreme musical expression of choral writing for Cecilia remains, to my ears, the shorter SATB work *A Hymn for St. Cecilia* (published by Novello in 1961) written by the venerable Herbert Howells "for the Livery Club of The Worshipful Company of Musicians to mark the Composer's Mastership of the Company, 1959–1960." A setting of evocative words by Ursula Vaughan Williams, Howells' ardent music effortlessly reflects the poet's elegant lines "Sing for the morning's joy, Cecilia, sing . . ."; or, beginning the third stanza, "Cecilia's music dances in the skies . . ." as the anthem soars to its ecstatic conclusion, complete with Howells' own descant.

For a Cecilian coda, I would note that H.H. appended a directive in his score indicating that the second syllable of Cecilia should rhyme with "ill." How appropriate, then, that Frau Ahlgrimm, whose resemblance to the Saint provided the impetus for these musings, was addressed by her close friends, not as "Isolde," but with the diminutive endearment "Ille."

Comments and news items are always welcome. Address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Texas 75275, or lpalmer@smu.edu.

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Christmas Eve, Christmastide

Where is this stupendous stranger?
Prophets, shepherds, kings, advise.
Lead me to my Master's manger,
Show me where my Savior lies.

Nature's decorations glisten
Far above their usual trim;
Birds on box and laurel listen
As so near the cherubs hymn.

—Christopher Smart
(1722–1771)

Christopher Smart, considered “mad” by his contemporaries, observed that “nature’s decorations glisten far above their usual trim”—still a wonderful comment on December in the 21st century. Smart probably is more famous to musicians for having written the text to Benjamin Britten’s *Rejoice in the Lamb*, yet his intriguing poem *The Nativity of Our Lord and Savior Jesus Christ*, cited above, has become standard Christmas fare for many.

The music of this season, one of the most popular of the Christian year, climaxes on Christmas Eve. Calm, sensitive settings usually dominate church services, which are full of emotional, happy worshippers. Christmas Day services are sometimes not well attended; this will be especially true in 2014, with a midweek Christmas. Another problem will be the loss of weekly rehearsals on Wednesday or Thursday, so something will be needed for Christmastide Sunday and the one following. Soloists can sometimes solve this problem. So, the year’s most popular music is at a time when singers expect a holiday vacation after an exhausting, busy December. Ah, the irony!

Nevertheless, the music choices for Christmas Eve *must* be a priority. New selections should be used, and perhaps, last year’s Christmas Eve music could be used for Christmastide Sunday; this may solve the rehearsal situation since the choir should still remember it, and with limited rehearsal it will spring back into life.

So, dear readers, permit me to be among the first to wish you a Merry Christmas and a Happy New Year. With the numerous problems now occurring throughout the world, that wish may be even more important this year.

Christmas Eve

Carol of the Stable, Malcolm Archer. SATB and organ, GIA Publications, Inc., G-8344, \$2.15 (M).

This carol is originally from the Royal School of Church Music; it is a very sweet, gentle setting that is perfect for Christmas Eve. With limited organ accompaniment, it keeps the emphasis on the choir. The first verse features the soprano section over a somewhat passive organ part; they then sing the same melody as verse two above an unaccompanied choir singing on neutral syllables (“ah”). The final verse is for four-part choir and organ. The mood is sublime and this sweet music is certain to be a hit with singers and congregation. Very highly recommended!

I Sing the Birth, Stephen Chatman. SATB and soprano solo unaccompanied, ECS Publishing, 7.0631, \$1.55 (M).

Using a Ben Jonson (1572–1637) text, this three-minute carol maintains the melody in different settings and keys. The soprano sings above the choir on the third verse. With mild dissonances, quietly flowing style, and constantly changing dynamics and tempo, this sensitive setting will be a delightful addition to the repertoire.

Welcome, Precious Infant Lord, Carl Schalk. SATB and organ, MorningStar Music Publishers, MSM-50-118, \$1.85 (M-).

The organ music is on two staves but does not play on the third of the four verses. After the first unison verse by the women, men in unison join for the second, followed by the unaccompanied four-part third verse. The last verse is primarily in two parts with organ. This setting has a new text and is newly composed.

In a Lowly Manger Born, arr. Nancy Raabe. Two-part mixed, piano, and optional claves, finger cymbals, or triangle, Augsburg Fortress, 978-1-4514-8584-4, \$1.95 (E).

This happy, light arrangement has a folk-like spirit, with the chorus always singing together rhythmically in two parts. The percussion part, notated on the choral score, is very easy. The piano music adds to the joyful character with its staccato style that is imitated by chorus.

This Silent Night, Joanne Sherman, choral arrangement by Mark Patterson. SAB, piano, with optional horn in F or C instrument, Hope Publishing Co., C 5885, \$2.05 (M-).

Designed for small church choirs, this takes its text from *Silent Night*. After the first unison verse, the harmony then expands into two- and three-parts. The piano has a lush style but is not difficult. The horn or C instrument part is printed separately on the back cover. Very useful for choirs with few men.

Christmastide

The Wexford Carol, arr. Howard Helvey. SATB and piano, Beckenhorst Press, BP 2022, \$1.90 (M+).

This has an elaborate piano part that is filled with arpeggios and flowing lines, which make the performer an equal partner with the choir. The traditional Irish carol’s familiar melody is always recognizable. The music is very expressive with some independence of the choral writing. Certain to be a favorite with the choir.

Jesus, Oh, What a Wonderful Child, arr. Lloyd Larson. Two-part mixed and piano, Hope Publishing Co., C 5898, \$2.15 (M-).

Rhythmic with bursting energy, this setting in a joyous gospel style will be a fun addition following all the quiet serious music of Christmas Eve. With short outbursts of single words in a 12/8 meter, the music is strongly driven by the exciting keyboard part. The music is also available in SAB or SATB versions, although this version is easier for the period of Sundays after Christmas. Great fun for the choir.

Creator of the Stars of Night, Hal Hopson. SATB and piano, GIA Publications, G-8200, \$1.90 (M-).

There are four verses for the gently flowing setting, but that is interrupted in the third verse with a two-part canon above pulsating chords in the piano before the flowing arpeggiated style returns for the last verse. The text is a translation of a 9th-century Latin hymn.

Child of Mary, Allen Pote. SATB, piano, and optional handbells, MorningStar Music Publishers, MSM-50-1360, \$1.70 (M-).

There are 19 handbells used and their smaller notes are on the choral score in brackets; they do not play with the choir. The first verse is for women in unison, and the second has the same music now in four parts. The third is

a modified and developed verse that discusses the “risen Lord and Savior” and closes with a short Gloria. With an easy piano part that usually is rolling chords in the left hand, this setting will be simple for most choirs.

Seven Carols for Christmas, James Chepponis. SATB unaccompanied, GIA Publications, G-8501, \$1.90 (E).

The carols are each one page in length with original music, and some have brief refrains. Strophic in design, each has two or three verses. Most are joyful and will be useful for Christmastide. The last one, *Peace on Earth*, is especially poignant for this year as the text is “Peace on earth to those of good will.”

Book Reviews

Handel’s Messiah: A Performance Practice Handbook, by Dennis Shrock. GIA Publications, Inc.; Chicago, 2013, G-8610, \$16.95; 111 pp.

This is a very useful handbook for anyone planning to conduct, sing or accompany all or part of Handel’s *Messiah*. Under the headings “Meter and Tempo,” “Articulation and Phrasing,” “Ornamentation,” and “Rhythmic Alteration,” author Dennis Shrock examines each number of the oratorio and shows how Baroque performance practices can be applied. Generous musical examples help make the suggestions as clear as possible. As this is a performer’s guide, Shrock doesn’t encumber the text with historical documentation, but the sources for his ideas are readily available elsewhere, including in his own previous book, *Performance Practices in the Baroque Era* (GIA, 2013), which assembles quotations by many different authors by subject (tempo, articulation,

etc.). The present handbook applies those performance practices to *Messiah*, and the result could only be a more nuanced, graceful, intelligible, and dramatic performance.

A central concern of Baroque performance practice is the differentiation of accents within the bar, often referred to (but not by Shrock) as beat hierarchy; that is, heavier, longer downbeats alternate with shorter, lighter weak beats. However, in actual practice this basic principle is modified by the accents produced by the words of the text and by musical considerations such as syncopations and dance rhythms. Shrock does a fine job of balancing these divergent elements in his performance suggestions. He considers when to use such historical practices as over-dotting (lengthening the dotted note and delaying and shortening the short note); applying *mesa di voce* (a crescendo and diminuendo on long notes); playing pickups faster than notated; altering note values to conform to the prevailing pattern in the other parts; using flexible tempo to illuminate changes in the text and the musical texture; slurring pairs of notes; and adding trills and appoggiaturas. All of these performance techniques reflect the understanding that notation and performance diverge, and that the score doesn’t indicate much of what is vital in performance; it also presupposes that the ideas of the period, when applied with taste and imagination, will produce a livelier, more expressive, and more convincing result. I agree, and think that all performers today should have these techniques of “re-notating” an 18th-century score in their blood.

Of course, even the most fervent partisan of historical performance practice

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would have to admit, I hope, that we're not so much reviving a historical style of performance as constructing a new one, one that we discover in that intersection between our selective reading of the historical evidence and our own taste and imagination. The question of taste is slippery. Some musicians may find that there are differences between Shrock's taste and theirs in two areas: ornamentation and tempo. Shrock advocates a lot of ornaments, more than any historically informed performance I've heard. Perhaps this reflects the practice of the time, but musicians today tend to be somewhat reticent about ornamentation (except for singers of Baroque *opera seria*). It's possible that over time a new crop of imaginative performers will change our current ideas about ornamentation. On the other hand, it may be that we will never be as interested in the contribution of the performer as the 18th century was. There are more than purely musical reasons that ornamentation thrived; there was a social dimension as well. With the house lights up, for example, and with some members of the audience chatting, would a performer be more inclined to add showy ornaments? With performers, especially singers, having much more idiosyncratic strengths and techniques, would they be more inclined to show off what they could do? Critics of the time often railed against bad taste, which means it must have been fairly common. Bad taste is something few performers today would be willing to indulge in.

Another fraught issue—one that authors of the time disagreed on—is tempo. Furthermore, it is hard to know precisely what many of the early sources really mean. It is also hard to imagine that we do not have substantially different ideas about tempo (and the necessity of keeping a regular tempo) than the 18th century, and that we may never go back to the historical one. I found some of Shrock's tempo suggestions on the slow side, but given that the tempos of early music groups have been getting faster for years I welcomed his hitting the brakes. But generalizations about tempo, and any degree of dogmatism on this subject, seem perilous to me.

For example, Shrock's contention that a marking of Adagio means that the eighth-note gets the beat is not corroborated by enough historical evidence to be treated as dogma, despite the fact that this seems to be dogma for many organ teachers. He says that it is not physically possible to play "Why Do the Nations" faster than quarter-note = 144 on period instruments, but the Gabrieli Consort plays it close to 160, as do some other period instrument groups. (Of course, this may very well be too fast.) But here as well, complex issues lie beneath the surface: recent evidence suggests that players kept different instruments for different sorts of playing, such as solo or orchestral work, as well as separate instruments that were kept tuned high to play with the organ in *Chorton*. (See Mary Cyr: *Style and Performance for Bowed String Instruments in French Baroque Music*, 2012; p. 66.) So it would seem that even the term "baroque instruments" is a slippery one.

There are numerous instances where Shrock departs from his musically sensitive suggestions for performance and makes some debatable assertions. Here are three examples: he says that the Baroque trumpet was louder than the modern trumpet; that the "ideal sound was soft"; and that *Fortspinnung* means "walking bass" (rather than development through sequential phrases in a ritornello movement). Curiously, he cites Alexander Ellis's work of the 1880s to support the idea of a more-or-less standard low Baroque pitch, but Bruce Haynes's recent and much more extensively researched *A History of Performing Pitch: The Story of "A"* (Scarecrow Press, 2002) undermines that notion.

But these are minor distractions and not central to the purpose of this handbook, which is to guide players to more musical and historically aware performances of *Messiah*. It will do this very well. I would recommend using this handbook in conjunction with recordings on period instruments, of which there are many excellent ones. Recordings by groups like Tafelmusik and Apollo's Fire, to name just two, will make the ideas described in this book vivid and concrete. As a performer's guide, and used in

conjunction with good recordings, this is a valuable contribution to the literature.

Notes

1. *Chorton* was a general concept referring to church organ pitch. It is generally understood today to be higher than chamber pitch, although not all organs in *Chorton* were higher (Bruce Haynes, *A History of Performing Pitch: The Story of "A"*, London, Scarecrow Press, p. 200).

2. What about the praise given to violin-family instruments for being louder than violas, and to pipe organs and *castrati* for their volume? In 1742, the same year *Messiah* was written, the violinist Pietro Locatelli was praised for playing "with so much Fury upon his fiddle that he must wear out some dozens of them in a year" (Thomas Dampier, cited in Willem Kroesbergen and Jed Wentz: "Sonority in the 18th Century, *un poco più forte?*" in *Early Music*, August 1994). In fact many early sources use "soft" and "piercing" together, so these terms need to be examined in their historical context.

—Martin Goldray
Bronx, New York

New Recordings

Bach Family: Organ Music. Sergio Militello, organ; Brilliant Classics 94483, available at www.amazon.com.

On this CD Sergio Militello plays pieces written by members of the Bach family, from Heinrich Bach (1615–92) through to Wilhelm Friedrich Ernst Bach (1759–1845); the 17 tracks cover 11 different pieces composed in the most common genres of the mid to late baroque.

The organ chosen is the two-manual instrument built by the Dutch firm Reil in 1986 for Melk Abbey and installed in the existing Baroque Summer Sacristy cabinets. One manual is based on flute tone with stops of 8', 4' and 2' as well as a 2-rank Cornet and a Krummhorn; the other manual is based on principal tone with an 8' (treble), 4', 2²/₃', 2', Mixture of 2–3 ranks and a Dulcian divided into bass and treble, as well as an 8' Gedackt, also divided. The pedal division contains a 16' Subbass and a 2' Trumpet; there are the usual manual and pedal couplers.

The opening piece, by Heinrich Bach, is a polyphonic setting of the chorale *Erbarm dich mein*, which features some intense chromatic and reflective writing. This is followed by the *Prelude and Fugue in E-flat*, once thought to be by Johann Sebastian but now accepted as being by Johann Christoph Bach. The improvisatory nature of the prelude is well captured, and the chromatic fugue is presented on a sparkling gapped registration until the powerful coda. There follows a short chorale prelude on *Wenn mein Stündlein vorhanden ist* by Johann Michael Bach, here played in a somewhat curious and inconsistent way as far as the registration is concerned; the statements of the melody in the treble are played on the solo reed to start with, as are the bass entries on the pedal, but the treble soloing is not maintained throughout.

The next five tracks are devoted to Johann Bernhard Bach's *Partita on Du Friedefürst, Herr Jesu Christ*, in which two variations are played between statements of the chorale itself—which the booklet notes claim to be typical of the sung liturgy of the time.

The next piece is a *Fugue in D* by the little-known Johann Lorenz Bach, its tightly controlled counterpoint being given a somewhat sharply articulated performance here. This is followed by a *Fugue in C Minor* by Wilhelm Friedemann Bach, a solemn and majestic piece of well-wrought contrapuntal writing; interestingly this work has not been included in Falck's catalogue of genuine compositions by the Halle Bach. After this Sergio Militello plays the *Rondo in G* by Carl Philipp Emmanuel Bach,

the highly improvisational elements of which are quite well captured by varied registration; however, this piece was composed specifically for performance on a stringed keyboard instrument and it was published in a book of Bach's collection of Sonatas, Rondos, and Fantasias.

Johann Ernst Bach's *Fantasy and Fugue in F* exudes Rococo flourishes and frequent changes of tempo before settling into a stricter fugue, here given a stirring performance. The short *Prelude in E Minor* by Johann Christoph Friedrich Bach sounds bubbly on gapped registration—this piece is also not included in the catalogue of the composer's known surviving works.

The next piece is a substantial *Fuge über die Buchstaben seines Namens BACH*, which Militello has attributed to Johann Christian Bach of Leipzig (1753–1782). However, this must surely be inaccurate, as the piece was first published in 1756 and has been attributed to the London Bach as well as to Carl Philipp Emmanuel. A later version published c. 1810 in Leipzig omits the central arioso section, as does Militello. The first section played here is taken at a very rapid tempo which leads to a loss of clarity in the articulation, the second section is slower, but opens with high-pitched stops for both hands, and the final coda contains stops and starts as registers are added in what to me is an uncharacteristic performance. The final piece on this CD is the exuberant *Tocatta in C* by Wilhelm Friedrich Ernst Bach, which combines the fantasy element with fugal writing and also includes hints of the operatic—a well-played performance here.

The booklet gives a brief biography of each of the composers and a short description of each piece played. The playing is of a reasonable standard throughout, with occasional ornaments added; the registration at times borders on the highly idiosyncratic. The articulation is varied, although the detached style is at times somewhat overdone. Sergio Militello has also overseen the recording, mixing, and mastering, which may possibly be the reason for some overlong gaps between movements, or sections of the same piece. The disc does contain some interesting pieces, although despite Militello's comments in the booklet that he "sought out scores of proven authorship," not all have been authenticated by scholars; the error regarding the "Fugue on the letters of his name" casts doubt on some of the other attributions made here. However, at 47 minutes this CD leaves the listener most definitely short-changed. It would probably have been far better to have chosen some sonatas or fugues by C.P.E. Bach that were certainly intended for the organ, and perhaps some more chorale preludes by Johann Michael and a Chaconne by Johann Bernhard and Heinrich Bach.

—John Collins
Sussex, England

New Organ Music

The Creative Hymnodist: Sacramental Hymns, Kenneth T. Kosche. Northwestern Publishing House, OL-270054, \$20.00.

Subtitled "20 easy hymn settings for keyboard and optional instruments," this is the final volume of such arrangements, the present collection containing settings of seven common baptismal hymns and twelve communion hymns. The twentieth hymn is simply a transposition of one of the settings from A-flat to G major. This selection of hymns is drawn from the Lutheran tradition. Of the nineteen

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tunes in this collection, sixteen are found in the *Lutheran Book of Worship* (1978), twelve in the *Hymnal 1982*, seven in the *United Methodist Hymnal* (1989), and only four in *Worship IV* (ca. 2012). Of course, many of the tunes also serve texts other than those for communion and baptism, increasing the possible usefulness of this volume.

Even if one does not coordinate these settings with congregational hymns, they can be used as modest preludes or postludes or as offertory selections, especially when a solo instrument is added. Indeed, this flexibility is a chief virtue of Kosche's work. Each hymn is provided with a brief keyboard introduction, an alternate accompaniment for one verse, and a second accompaniment that includes a descant part for a melody instrument, such as a trumpet, flute, or violin. The instrumental parts are provided in C and in B-flat transpositions, treble clef. Both the keyboard and the solo parts are easy to moderate in difficulty to encourage performance by inexperienced players.

Although the reharmonizations and descants are certainly not technically or stylistically adventurous, they will heighten interest in these hymns and will be quite charming as modest and musical enhancements to a worship service.

Reflections on "Arirang" for Organ Solo, A Young Kim. ECS Publishing, No. 7884, \$10.50.

Presently the organist at Seongnam Presbyterian Church in Korea, A Young Kim studied music composition at Southern Methodist University, where she also studied organ and harpsichord with Larry Palmer, to whom the present composition is dedicated. The reflections are presented in four movements: *Arirang: Rolling Hills, Autumn Leaves, Eternal Spring (alla Steve Reich)*, and *Summer Rain*. *Arirang* is the most popular folksong of Korea, expressing, as the composer notes, "both joy and sorrow."

The first of Ms. Kim's four varied treatments of the melody presents the tune softly in chromatic harmony. The following movement fragments the tune between the two hands in pairs of chromatically inflected eighth notes that aptly depict the gentle scuttling of leaves in the breeze. *Eternal Spring* presents an interlocking, gradually shifting accompaniment on two manuals of eighth notes in twos and threes, certainly resembling contemporary minimalist procedure but also akin to French organ toccata style, with the pedal playing the melody. All four movements are to be played *attacca* but with progressively faster tempi called for in the last two. The final setting, *Summer Rain*, is based on motivic fragments derived from melody while presenting an abstracted outline of the entire melody in a bravura and exciting (not to say aggressive) technical finale.

While the rhythmic patterns of these *Reflections* are not novel—though the minimalist third movement may pose some coordination challenges—the harmonies, once one is past the impressionistic tone of the opening *Rolling Hills*, become more insistent, moving towards clusters of seconds, chords built on tritones, and frequent seventh and ninth chords, cadencing in each movement on a G-major triad, but with an added sixth in the final two bars.

This music, written in 2006, is certainly contemporary in spirit, and Ms. Kim's setting is well crafted and rhetorically convincing. It requires an organ of three manuals and pedal and an executive with firm technique and resolve. Two short passages require two or three parts played on the pedals.

As Ms. Kim's program notes state, her treatment of *Arirang* here "illustrates new feelings evoked from this traditional tune." To this reviewer's ears, ears that spent a year in Korea and that came to respect what Ms. Kim describes as the sense of "yearning and lost love" most often associated with this folksong, this Westernized virtuosic tour de force seems a bit impatient with its gentle cantus firmus.

Carson Cooman: Organ Music, Volume VIII, Piccoli fiori musicali, by Carson Cooman. Wayne Leupold Editions, WL600282, \$18.00.

This varied and very approachable—technically and musically—collection of nine short pieces, some in two or three movements, is written for one or two manuals and minimal, occasional parts for the pedal. Cooman's "fiori" pay homage to Frescobaldi's work and to other early music, designed, in the composer's words, "to be effective on either historical or modern instruments." Music of this sort begs allusion to its many models, indeed Cooman himself provides several explicit identifications. The harmonic and rhythmic idioms range from a *Monody* that recalls the free and contemplative spirit of an elevation toccata but with Middle Eastern inflections, a sedate Handelian *Sarabande*, a pair of Spanish pieces on reeds (Clarin, Trompa Magna, and Bombarda preferred), and a rhythmically ingratiating *Rondeau* with the spirit of a Copland ballet score—very fun to play!

Perhaps the most substantial offering is the final *Hornpipe for Organ*. Within its two-minute duration Cooman delivers a characteristically immediately apprehensible dance but with more sophisticated harmonic inflections, mostly as sequences, and a variety of textures in a "vigorous" tempo. This will require more skill from the performer than many of the other pieces, several of which are playable by performers of very modest experience.

Because the composer had limited his demands on the organ to "historical" instruments, I tried playing these pieces on an early-style pipe organ of two manuals and pull-down pedal, short octaves, 1/4-comma meantone tuning, and keyboard compasses to c3 only. Players on modern instruments will have no problems in accessing this music, but the ranges of several of the pieces extend to d3, so a pull-down pedal doesn't allow the tenor C in the first piece to sound independently of the pedal point, and chords such as the C# major triad in the *Pavane* take on a quality in meantone that Cooman likely did not anticipate. The composer's encouraging flexibility in registrations generally requires no more than a modest two-manual and pedal organ to accommodate all this music, but the *Canción antifonal* calls for a split keyboard with a 2' sounding reed in the left hand and a 16' one in the right hand. As the composer notes, "the music does not 'look like it sounds.'" This will occasion some creative adjustment from the performer who does not have at his or her disposal a 1762 Bosch organ from Mallorca.

Except for a 27-measure repeat in the quick *Rondeau*, which requires a subito flipping of the page back to the previous side (perhaps encouraging photocopying or electronic score presentation), the Leupold edition is laid out with this firm's characteristic great clarity and thoughtfulness. All of these pieces are immediately rewarding, well written, confident in tone, and happily evocative of their historical models. Buy this book!

—Lee T. Lovullo
Antelope, California

New Handbell Music

God Rest Ye Merry, Gentlemen, original setting by Joel Raney, arranged for 3–6 octaves of handbells with optional 3 octaves of handchimes by Arnold B. Sherman. Agape (a division of Hope Publishing Company), Code No. 2699, \$4.95, Level 3+ (D).

This dynamic arrangement includes malleted handbells combined with a dash of handchimes, which bring this traditional favorite to life. Adapted from a piano work by Joel Raney, this is a powerful setting for handbells, ideal for worship or concerts. Sherman's piece is full of rhythmic energy and will be a big hit with both ringers and audience.

Ring and Sing Christmas, arranged by Martha Lynn Thompson, for 2 and 3 octaves of handbells or handchimes. Agape (a division of Hope Publishing Company), \$39.95, Level 1 (E, E+).

All music in this collection may be reproduced for use by your choir. Included are 12 Christmas carols and seven secular Christmas songs, presented here as texts and paired with simple, chordal accompaniments. Each title is presented in both two-octave and three-octave settings. There are no eighth notes or subdivided beats in these arrangements. This set of holiday gems can be a great resource for the Christmas season, especially for a beginning choir.

Go, Tell It!, arranged for 3, 4, or 5 octaves of handbells with optional 2 octaves of handchimes by Karen Thompson. Choristers Guild, CGB811, \$4.95, Level 3 (M+).

Beginning with a rhythmic, jazzy accompaniment, the melody appears above with the handchimes taking the "verse" section

in bold chords. This piece may take a bit of study, but the end result should be well worth it. Highly recommended.

I Heard the Bells, reproducible collection for 2 or 3 octaves of handbells (CGB861), or 3, 4, or 5 octaves of handbells (CGB861), arranged by Anna Laura Page. Choristers Guild, \$49.95 each, Level 2–2+ (E+–M).

Here is a collection of Thanksgiving, Advent, and Christmas music under one cover with seven titles in all. Titles include *I Heard the Bells on Christmas Day, We Gather Together, Prepare the Royal Highway, On This Day Earth Shall Ring, Silent Night, We Three Kings, and Joy to the World*. Each arrangement is a gem by itself, and this reproducible set is a bargain.

Ding, Dong, Merrily on High, arranged by Fred Gramann for 3, 4, or 5 octaves of handbells. Choristers Guild, CGB508, \$4.50, Level 3 (M+).

This traditional English carol makes an appropriate piece for handbells and is filled with a great deal of harmonic and rhythmic material giving this arrangement drive and energy!

I Wonder As I Wander, arranged for 3–5 octaves of handbells by Peggy Bettcher. Agape (a division of Hope Publishing Company), Code No. 2697, \$5.25, Level 2+ (M–).

This reflective piece by John Jacob Niles also incorporates *Coventry Carol*, and the two are woven together in a beautiful and ethereal composition, making this a moving addition to any Christmas service or program.

—Leon Nelson
Vernon Hills, Illinois

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Many organists dream of having a pipe organ at home. It's a great alternative to schlepping off to church to practice, especially if the church is far away, if it's a busy building in which it's hard to find quiet and privacy, or if the church is not heated during midweek and it's simply too cold to sit in there for any length of time. Having worked with many clients as they purchase pipe organs for their homes, I've picked up some insight into what you might consider as you plan a purchase.

Pretty much every day I speak with someone about the cost of pipe organ projects, and I've found that the prices of new pianos can be a helpful comparison. I've downloaded an "Investment Brochure" from the website of Steinway & Sons that publishes the 2012 price of a new "Model B" (that's the seven-footer) as \$87,500, and the 2012 price of a new "Model D" (the nine-foot "concert grand") as \$137,400. If we round up a little to account for a couple additional years, we might say they're at \$90K and \$140K. Not all of us can shell out that kind of money for a piano, but I think this is a good point of reference.

There are two basic and common types of residence pipe organs, two-manual tracker action "practice machines" with at least one voice for each keyboard, and two or three-manual electric or electro-pneumatic "unit" organs with a small number of ranks spread through switching to create a larger number of stops. The latter is typically less expensive, as engineering, construction, and materials are simpler and less expensive. But for the price of that Steinway "B" you can order a brand-new tracker-action practice organ with at least four independent stops. That's enough organ for serious practice, and for "real" performances of organ music to add to your dinner parties.

I'm well aware of colleagues who have scored real bargains—hearing through the grapevine about an available instrument, and racing off in a rented truck to get it themselves. If you have basic mechanical skills, and if the organ is a good playable condition, you can be successful moving an organ yourself. There are even simple and inexpensive apps available that will help you tune your organ by watching a needle on the screen of your smart phone.

When planning to purchase a used car, many people arrange to take the car to their mechanic and ask him to assess it. You pay the usual hourly rate and receive a professional opinion as to whether it's a good deal or not. Just because that gorgeous eighteen-year-old Jaguar looks like the car you've always dreamed of, you'll



Robert Delsman's Möller house organ



Another view of Delsman's Möller

be sorry if you find out the hard way that it has a fatal rust condition, or is running on only eleven cylinders.

In the same way, you can engage a professional organbuilder to give you advice about a purchase, to make suggestions about how to move it, to help you with the assembly at your home, and, I would add, ideally doing the tonal finishing and tuning for you. After all, those are specialized tasks and if you've never tuned an organ yourself, you'll probably not achieve a really musical result.

What does it take?

Just this afternoon I received what I would call the most common type of inquiry regarding a residence organ: "I've always wanted to have an organ at home. Do you have anything that doesn't need much work and doesn't cost very much?"

I understand that personal budgets might be more limited than those of churches or other larger institutions. But if the price is your principal consideration, I doubt you have much chance for success. A fine pipe organ is a work of art, not a utilitarian machine. You should ask yourself what you hope to achieve. If you simply want two keyboards and pedal with sound coming from each key, you'll be fine buying the cheapest thing out there. But consider these criteria:

1. If you're serious about practicing, you should care about the "touch" of the keyboards. Some keyboards have simple spring actions that return the note just fine when you release, but have a dull, insensitive, mushy feel. That would hinder the development of the fine control of your technique. Your keyboards should have a precise clean feel, and if you're going to develop your control, they must be regulated accurately, both in weight and contact point.

2. The response of windchest actions is just as important as that of the keyboards. Some electro-pneumatic and all-electric actions are sluggish, and while you might perceive that to be slow attack, it's more common that it's caused by slow release. A sluggish release hinders the repetition rate and produces a "gummy" feel. Also, some all-electric actions have a characteristic "bounce" on release that leads to actual repetition of a note on release. That will surely mess up your trills!

3. The stability of the wind supply is important to even playing. You may prefer winding that has some motion in it, but in tiny organs, this can be a real nuisance. If the original builder has squeezed a miniature wedge-bellows into the case, there might not be enough air to support the larger pipes. Also, in compact tracker organs, the scale of the windchest might be too small. If key channels and pallets are not adequate, the larger pipes in a stop will not get adequate wind, and you'll be stuck waiting for them to speak.

§

My colleague Amory Atkins and I are just back from a trip to Oregon and Idaho during which we finished the installation of two residence organs. The trip was quite an adventure for a couple of lifelong easterners, and while both locations were remote to the extreme, the two projects were very different. One of the organs is a two-manual tracker-action instrument built by Casavant in 1979, the other was built in 1964 by M. P. Möller—the nearly ubiquitous "Double Artiste." Both organs came from churches for which they were too small, and both are now nicely ensconced in their new homes. And both clients are accomplished attorneys who elected to leave the big cities of California to live quietly in remote locations.

Chillin' in Coolin

Robert Delsman recently completed building a beautifully appointed Craftsman-style house in Coolin, Idaho, located in the north-pointing "pan-handle" of the state, close to the border with Canada. We shipped the organ from New England in a rented truck. Roughly, the directions are to drive 2,800 miles west on Interstate 90 to Coeur d'Alene (Koor-dah-lane), Idaho, take a right, and drive north 150 miles. Once the organ was delivered, we flew back and forth from Spokane, Washington, which is less than two hours from Coolin by car. The town of Newport, Idaho, is between Spokane and Coolin, so it's less than an hour's drive to a real grocery store and the amenities of a mid-size town, but for real shopping, medical care, and other conveniences, Spokane is the nearest place.

Wikipedia says that Coolin has about 210 residents. When I mentioned that to the proprietor of the Coolin Motel, he said, "Oh no, there aren't that many people here." Once you're in the village, you drive twenty miles further north to get to Robert's house. The twisting and pitching road is a nice drive in the summer time with plenty of sunlight and fragrant forest and mountain air, but when we were there last winter for the physical setup of the organ, there were two or three inches of hard ice on the road, giving us a difficult white-knuckle drive back and forth to town. Add to that excitement the large population of deer and elk, and you have a lot of chances



Stephen Adams's Casavant organ

to get in trouble. The local guys in the Moose Knuckle Bar and Grill told us that the spooky place with treacherous curves high above the surface of Priest Lake is actually the deepest place in the lake.

Robert's house is on the shore of Priest Lake, with stunning views of forested mountains. It's beautifully appointed inside with black walnut doors and alder paneling that would be the pride of any organbuilder, all held up by an internal timber frame complete with mortise-and-tenon joints, graceful curves, dovetails, and bow-tie shaped "keys" holding joints together. The organ is in the Great Room, with the console on a balcony facing the two-and-a-half story window overlooking the lake, and the two organ cabinets on nice perches on either side of the console. The blower, static reservoir, and power supply are located about twenty feet away in a lovely hardwood cabinet in the closet of Robert's bedroom, with windlines laid down and cast into the cement slab that forms the second floor. It's a beautiful installation, made classy by the skill of the architect and contractor.

The scheme of the Double Artiste is just what the name implies—two independent Möller Artistes, one for each keyboard, played from a two-manual console. Unlike most two-manual unit organs, the two divisions are discrete from each other, with the exception in this case that the Gemshorn of the Swell is also playable on the Great. The Great comprises a Diapason, Rohrflute, and a two-rank Mixture. The Gedeckt is extended to sixteen-foot pitch playable on both Great and Pedal, and each rank is playable at several pitches. The Swell comprises Gedeckt, Viola, Spitzflute, Gemshorn, and Trumpet. The Trumpet extends to 16-foot pitch playable on both Swell and Pedal and again, each rank is playable at several pitches.

Those organists toiling in the vineyards of symphonic music will benefit greatly from having two independent expression enclosures in their home practice organ.

Entering Enterprise

Stephen Adams lives in Enterprise, Oregon, the seat of Wallowa County. With over 1,900 residents, Enterprise is a much larger community than Coolin, but it's more remote. It's about a four-hour drive across prairie and ranch land from Spokane, and just as far from Boise, Idaho. Lewiston, Idaho, and Clarkston, Washington (get it, Lewis and Clark?) are on the Snake River just about halfway from Spokane to Enterprise, but that's it. Leaving Lewiston on our way

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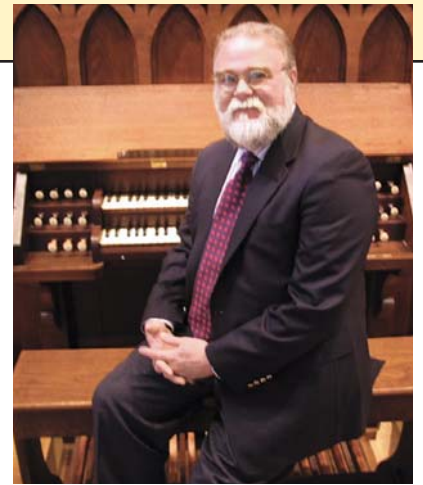


Detail of Stephen Adams's Casavant



Stephen Adams's Music House

By John Bishop



naval officer. As my relationship with Captain Hornblower has developed, I've singled out two contradictory quotations that define the responsibilities of authority, and by extension resonate deeply with me as a self-employed worker.

In one installment, Hornblower is in a French prison after his ship, *The Sutherland*, was defeated in a battle in which it had been outnumbered four-to-one by ships of the French navy. He imagined that he would be executed by Napoleon, and in the agony of this confinement he relives an earlier period of imprisonment that had occurred before he reached the rank of Captain:

"In those days, too, he had never known the freedom of his own quarterdeck, and never tasted the unbounded liberty—the widest freedom on earth—of being a captain of a ship."

At another moment in his career, he is thinking about his coxswain Brown (we never learn Brown's first name). Hornblower admires and envies Brown for his powerful physique, his natural cheerfulness, and his unbridled courage—all attributes that Hornblower

lacks. He reflects on the relative ease of the life of an ordinary sailor (tar, swab), who is subject to the absolute authority of his superiors, and "never knows the indignity of indecision."

I'm amused and perhaps informed by the idea that serving as a naval captain, or being the owner of a business, is either an incredible freedom, or the road to ignominy. Truth is, it's a mixture of the two, see-sawing from day to day and from project to project. What a ride. ■

to Stephen's house, we followed a nearly empty school bus on a forty-five minute route across that rugged terrain.

Stephen's home is less than ten minutes outside town, but since the town is so remote, the place is in the middle of nowhere. It's an old established farm/ranch with a Music House right by the gravel road, and the main house isolated by trees and landscape, up on a hillside remote from the road. The Casavant organ, with eleven stops and fourteen ranks, came from a closed Roman Catholic Church in Wyoming, Pennsylvania (near Scranton and Wilkes-Barre). It endured its own long ride on Route 90, and the ride from Lewiston to Enterprise includes a particularly challenging road from high elevations to river valleys including dramatic switchback curves and steep grades. Organ Clearing House drivers had a special challenge to "keep the shiny side up" that time.

The Music House was already home to two Steinway pianos. The Casavant organ replaces a unit organ by Balcom & Vaughan, completing the fleet for Stephen, who is, later in life, a very serious student of keyboard playing. He travels to the east coast for "binge" sessions of organ lessons, and practices many hours a day, working to satisfy a lifelong goal. He has a strong interest in the music of the Baroque era and earlier, and this fine tracker-action organ with precise, sensitive key action and sprightly voicing is just the ticket.

Be your own boss.

In 1987, I was working for Angerstein & Associates in Stoughton, Massachusetts. It was a nice place to work—a large, airy space with wood floors in an old mill building with lots of equipment. While I was there, we had a deep pit dug through the concrete floor of the large lower room, which increased the available height for erecting organs by about eight feet. It was an unusual setup in that you had to climb down to work on keydesk and ground-level action, but it was fun to "walk the plank" across from the main floor to the impost level of the organ. Loading pipes into an organ was a breeze.

We completed several fun projects in my three years there, and I have lasting friendships with co-workers, but the fun ended in 1987 when Daniel Angerstein accepted the appointment as tonal director for M. P. Möller, Inc., and decided to close the workshop. As I had been doing much of the organ maintenance work for the company, Daniel and I made a deal allowing me to continue that work as an independent organ builder. The service work continued without interruption for the clients, and I was off on my own.

§

Loyal readers of THE DIAPASON will remember that I'm a fan of the genre of historical fiction involving the exploits of the British Navy during the Napoleonic Wars. My favorites are the epic tales by Patrick O'Brien known as the Aubrey/Maturin series comprising nineteen novels, and the eleven book series by C. S. Forrester known as the Hornblower novels. I love the accurate description of the techniques of handling and equipping those ships, and am fascinated by the

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Keeping It Going II

This month I continue my musings about how to approach the important goal of always keeping your playing going through wrong notes or other distractions. Most of this month's column consists of suggestions that I would offer to students about concrete ways of practicing the art of keeping it going. These practice approaches are, in a sense, a bit odd or unusual, since they are predicated on making wrong notes. Normally we practice not making wrong notes in the first place. A student who doesn't ever naturally generate the wrong notes necessary to do the things described below is, first of all, both very accomplished and very lucky. He or she is also almost certainly someone who has already mastered the art of keeping the playing going through wrong notes—as well as through other distractions—because unless you have learned to do that, you are unlikely to reach a state of playing with accuracy and security.

Keep it slow

The overriding technique or method for practicing keeping a passage going through wrong notes is, not surprisingly, the same thing that makes all sorts of practicing work best: keeping it slow enough. And there is, of course, an element of trial and error about this. If a student practicing a passage is making a lot of wrong notes, then the practice tempo is too fast: that is always the most essential fact about practice procedure. However, if the student is making some—a few—wrong notes while practicing and having trouble keeping the passage going through the wrong notes—that is, having trouble recovering from them while moving forward, rather than being derailed by them and going back—then that is a further and even stronger case for slowing the practicing down. For most students with most pieces, there will probably be a tempo at which a wrong note will occur now and then, and at which there is time to remember to keep playing through that wrong note. If a student is practicing a passage and making no wrong notes, that is commendable and suggests that the practice tempo is fine or even ripe for being shifted up a notch.

Other techniques for working to assuage a student's feeling that it is impossible or too difficult to keep a passage going through a wrong note or a series of wrong notes should only kick in after the passage has been slowed down. If things are too fast, it is unnecessarily difficult to do this: maybe even impossible (but it's only ever impossible if it is too fast). This slowing down in itself will make the process sufficiently easier that nothing else may be needed—nothing except the student's commitment to keeping the concentration and the hands and feet moving along in the music. However, there is still a lot to be gained by analyzing in some detail the thought process involved in keeping a passage going—or really the several different possible thought processes, which work separately and together. Different students will get more out of some of these than others.

Aural analysis

The most rigorous and challenging way of figuring out what to do with your hands or feet once you perceive that you have made a wrong note is to analyze by ear what the physical nature of the wrong note was and to compensate for it physically. (This is oddly analogous to what a GPS system will do if you take a wrong turn, only without the synthesized voice calling out the word "recalculating.") A wrong note at a keyboard instrument can only be one of two things: too high or too low. Or, to be even more physically matter-of-fact about it, too far to the left or too far to the right. Correcting for this is conceptually simple, and is simple as a practical matter as well when the music is straightforward.

If you are supposed to play what is shown in Example 1, but instead start with what is shown in Example 2, then as soon as you hear the *d*" you should think: "OK, I played one note too high. In order to reach the next note correctly, I have to move one note farther down than I would otherwise have had to." And you end up having played what is shown in Example 3.

The physical reality of this will depend on the planned fingering. If you were going to play the second and third notes of this example (Example 3) with 5-4 (fairly likely) then you will have to open



Example 1



Example 2



Example 3



Example 4

the space between 5 and 4 up a little bit more than you would have had to after playing the *c*" with 5; if by any chance you were planning to play both notes with 5, then you will have to move 5, or in a sense your whole hand, over a bit farther than you had planned to.

If you are supposed to play Example 1 and instead start with what is shown in Example 4, then you should be able to notice that the note you have just played is the same as the note that you should be playing next, and just repeat it.

This is all 1) basic and probably sort of obvious; 2) very easy to forget about, or just not focus on, in the flurry of trying to respond to having heard a wrong note—especially for less experienced players; and 3) easier to do in a clear simple situation like that in this exercise than it would be in a more complex texture.

It is not a bad idea to use simple passages like this to purposely practice keeping going when you play a wrong note. (Though, as I mentioned, this can seem like an odd sort of practice, since it is actually based on making wrong notes.) Start by choosing something straightforward—that is, one line per hand, at least for the most part, not too intricate, and in a harmonic idiom that you are familiar with. (Or a passage that fits this description for one of the hands but not the other: this can be used to practice this technique with that one hand.) It can be something that you know or something that you are more-or-less sight-reading. It can also be a simple exercise such as the above, that you write yourself. The extent to which you already know the passage will determine the right tempo at which to play it. The choice of that tempo is tricky, or at least it is done on an

unusual basis. You have to try to choose a tempo at which you are reasonably likely to make some wrong notes—at least if you purposely relax your attention a little bit—but at which you can expect to be able to think (in plenty of time) about how to respond to the wrong notes.

Play this passage analyzing every note that you hear for its relationship to the correct notes, and make the necessary adjustments. Do this one hand at a time at first, if you are working with a manual passage, then hands together; then, if the passage is for manuals and pedals, the pedal part, and finally everything together. If you are using a passage that you already know, either from having played it or from having heard it, then you will intuitively and promptly know whether a note is wrong. If you are using a less familiar passage, then pay attention to your sense of what the notes on the page tell you that the sound should be. This adds an element of an ear-training exercise to this protocol. Most students—especially people who are or who think that they are "beginners"—have a lot of doubt as to whether they can do this. But in fact, by paying attention, most people can.

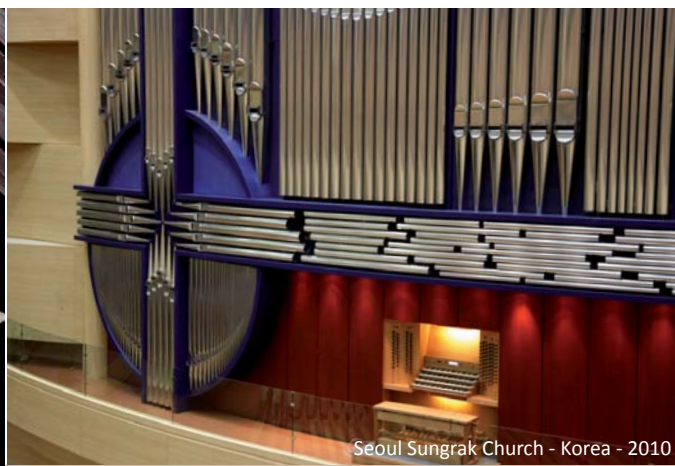
Doing just some of this can attune the student to the importance of listening systematically for where the wrong notes are, and remembering that the keyboard is still where it was, and is laid out logically. This is not just a technique for actually finding the next note, but also an antidote to any tendency simply to freak out in the face of wrong notes.

Visual reminders

For the purposes of the above exercise, it is very important not to look down at the hands at all, ever, since its express purpose is to work on adjusting back to the correct note by ear and through your awareness of the physical layout of the keyboard. However, as I wrote last month, the situation in which you have just heard yourself play a wrong note—or a cluster of wrong notes—and you feel very committed to not hesitating or stopping, but you feel flummoxed about where the next note or notes can be found is one situation in which looking down at the hands can be the best solution. If you feel the need to do this, then you must make sure to do it in a focused and efficient way. First of all, by the time you think that you hear a wrong note you are no longer concerned with



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Example 5



Example 6

getting that note right (or shouldn't be.) So, when you look at your hands or feet, you should not be looking to check or confirm anything about the note that you have just heard. You should be specifically and only looking for the next note. That of course means that your eyes have to have told you, before they leave the page, what that next note is supposed to be. In general, as I have written before, not knowing what the next note is supposed to be is a much greater source of wrong notes than not knowing where on the keyboard the next note is to be found. In this situation, by definition, the player is at least uncertain about where the next note is to be found, but the focus on what the next notes are supposed to be shouldn't be lost.

Also, if you are going to look down for the next note, this must be a quick glance, prior to which you make sure to be absolutely grounded in your awareness of your place on the page, and after which you return to that place on the page immediately. For me there is a feeling of not shifting weight. The eyes, head, and shoulders remain anchored where they should be to continue reading the music, and the glance down feels light.

Continuing through

The final technique for becoming increasingly sure about keeping a passage going is nearly entirely mental, but can be subjected to planned practice. It is to be willing, whether in a practice situation or in performance, to hear a lot of wrong notes in a row rather than to hear yourself stop. A student should be encouraged to believe that keeping the fingers—quite possibly the right fingers, according to the planned fingering—moving over random notes in the correct rhythm is a good and productive thing to do. This will lead to the development of more accurate and reliable playing.

So a student can take an extended passage or create an extended exercise, like that shown in Example 5, say, and move the hand at random at some point, to get something that starts like Example 6, and purposely take a while to get back on track. This can seem silly, but it is useful practice for real-life situations. (A teacher can also use it to demonstrate that an extended passage of wrong notes, in rhythm, with an eventual return to the correct notes, sounds a lot better than even a little bit of hesitation or stopping.)

Other distractions

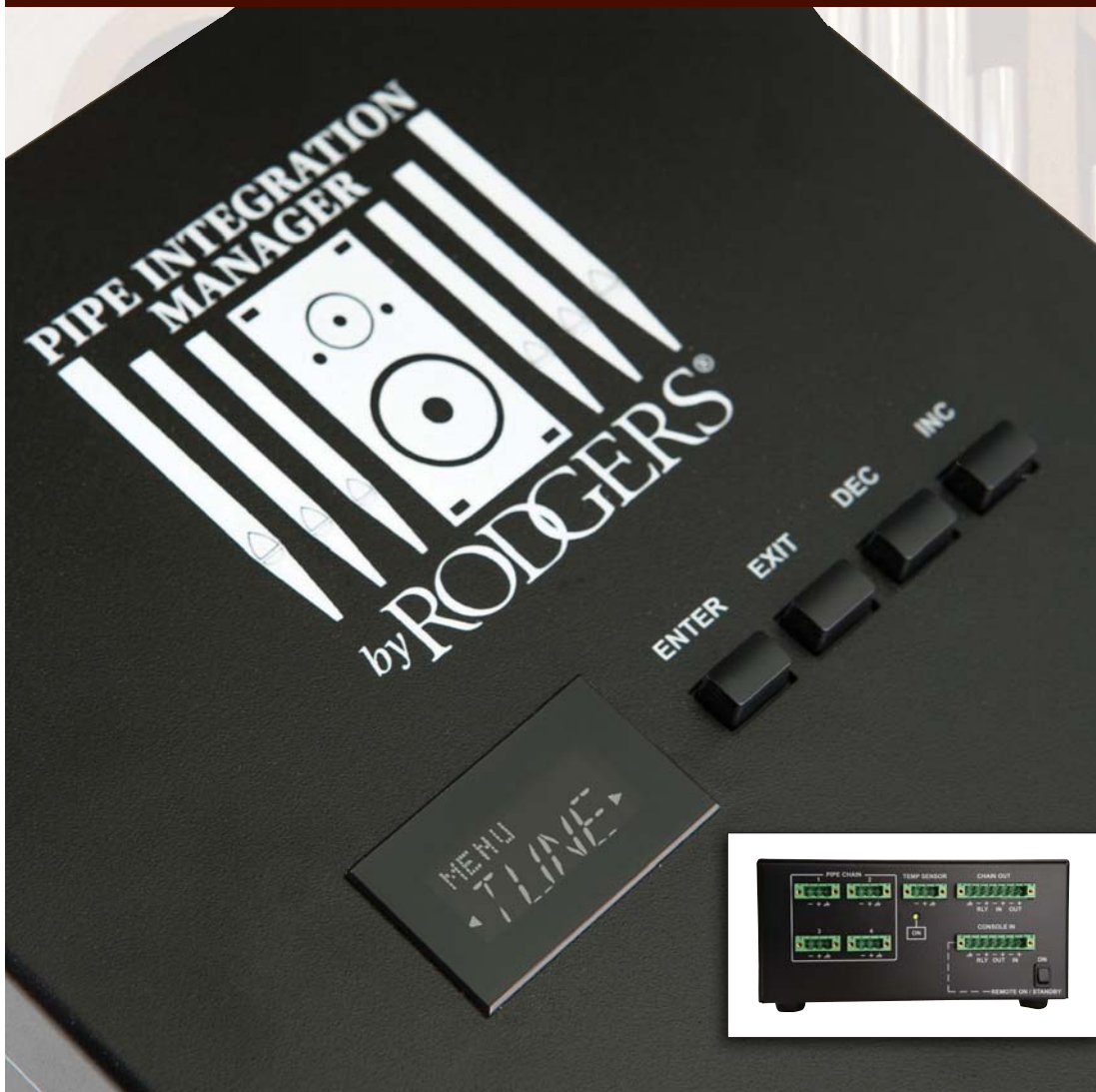
We certainly live in an era when distraction is celebrated. The computer term “multitasking”—which seems to date from only the late 1990s—serves as propaganda in favor of being primed for perpetual distraction. It is possible that it is actually harder for people who wish to concentrate well on their practicing to do so now, when there is a certain amount of pressure always to answer the phone, and so on, than it used to be. Or perhaps this is a red herring, since real focus and concentration has always been difficult. To be honest, I am easily distracted, and I have learned to close the curtains on any windows that are nearby when I am practicing (or writing). I also like to have the phone off or not even present in the practice studio. This is tricky, since sometimes worrying about whether there might be a phone call waiting can be more distracting than just checking the phone once in a while, or even letting it ring and answering if necessary. These things work a bit differently from one person to another. However, it is a good idea to invite students to think honestly about how best to set things up for focused practice. During lessons I have always tried to sit or stand where the student can't see me too easily (while playing), and I certainly try to keep as quiet as possible when a student is playing.

However, since we are primarily talking about distraction that arises during and from the act of playing, I will mention

an exercise that I sometimes perform with a student. I will have the student play something that he or she knows quite well. The task is to keep it going and play as well and accurately as if there were nothing unusual going on. Then, however, I will do things like arbitrarily change stops, get up and leave, turn lights on and off, perhaps sharpen a pencil, and so on. The changing of stops—including the most dramatic and disturbing, like adding something much too loud, or taking off all of the stops (briefly) or making something noisy happen with pistons—is a very apt and useful sort of distraction to ask a student to try to ignore. ■

Gavin Black is director of the Princeton Early Keyboard Center in Princeton, New Jersey. During the 2014–2015 concert season he will present a series of five recitals at the center, offering a survey of keyboard repertoire from the sixteenth through eighteenth centuries. Details about this and other activities can be found at www.gavinblack-baroque.com. Gavin can be reached by email at gavinblack@mail.com.

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A conversation with *Frederick Swann* Crown Prince of the King of Instruments*

By Steven Egler

*Moniker assigned to Fred Swann in the printed program for the AGO 2008 Distinguished Performer Award.

Frederick Swann is one of the most well-known organists of the 20th and early 21st centuries. In this conversation, which is really a mini-biography, he reveals much behind-the-scenes information about his numerous high-profile positions, his relationship with the Murtagh/McFarlane Artist Management, and his early musical experiences, along with observations about the organ and church music today. He is an extremely humble man who has met his many challenges and professional opportunities with modesty and dignity.

Swann's honors and achievements in recent years include: 2002, International Performer of the Year by the New York City Chapter of the American Guild of Organists; 2004, inaugural recital on the organ in the Walt Disney Concert Hall, Los Angeles; 2008, AGO Endowment Fund Distinguished Performer Award; 2009, Paul Creston Award by St. Malachy's Chapel, New York City. In November 2014, he will be honored by the East Texas Pipe Organ Festival.

He has performed inaugural recitals on symphony-hall organs at Orchestra Hall (Chicago), Davies Hall (San Francisco), and Renée and Henry Segerstrom Concert Hall (Costa Mesa).

Frederick Swann is currently the consultant for the Ruffatti organ restoration project at the renamed Christ Cathedral, formerly the Crystal Cathedral, where he was director of music and organist (1982–1998). Christ Cathedral is scheduled to reopen in 2016. (See *THE DIAPASON*, June 2014, pp. 26–28.)

This interview was conducted on May 8, 2014, in Saginaw, Michigan, as Swann was preparing for his May 9 inaugural recital on Scott Smith and Company Opus 3, a project renovating Skinner Organ Company Opus 751. Thanks go to Kenneth Wuepper of Saginaw, Michigan, the recording technician for the interview; the First Congregational

Church, Saginaw, Michigan; and to Fred Swann himself for allowing us to interview him, for his assistance with editing, and for providing the photos that accompany this piece.

Steven Egler: Please tell us about your early years and your family.

Frederick Swann: I am the son of a minister, and there were six children—three boys and three girls. I was number five, and there was a big space between me and the four older ones.

From the very beginning, I was fascinated by the piano, and I would frequently bang on it at age 3 or 4. My parents were not particularly happy about that, so they locked the piano. Of course, any three-year-old can figure out how to get into a piano if he really wants to, and I did!

When I was five, they decided that I could have piano lessons from May Carper, the organist of a church near my father's church in Winchester, Virginia. One day I arrived early for a lesson and couldn't find her. But I heard the organ going, and finally I found her at the organ console. I was hypnotized watching things popping in and out, lights were flashing, her hands and feet were flying, and I thought, "Oh my! That looks like fun. I've got to do that!"

I asked her if I could play, but my legs were so short they wouldn't reach the pedals. I kept after her, so she bribed me: if I had a good piano lesson, she would let me "bang" on the organ for five minutes before I went home. Then when my legs got longer—when I was about eight—she started showing me things about the organ and that you had to play it differently—not like a piano. They were really not organ lessons, because I just was continuing on the piano, but she still told me a lot about the organ. It was very good that she did because the organist in my father's church, Braddock Street Methodist Church, suddenly died, and I became the organist of the church—there was no one else to play. It must have been simply awful, but that's



Frederick Swann at First Congregational Church, Los Angeles

how I got started at age ten, and I've just kept on. I was a lucky kid since I didn't have to decide what I was going to do when I grew up: I just started playing and kept doing it.

Can you recall what those early church services were like and being thrust onto the bench?

Mostly I just played the hymns. The choir director, Madeline Riley, was somewhat of an organist herself, but the console was not located where she could play and direct. I would play the hymns, and she would show me how to play simple accompaniments.

I would practice during the week, and then my Saturday routine was that I always went to the horse opera theater—cowboy Western—for ten cents. On my way home, I'd go by the church and make sure that I had everything ready for the next morning.

I don't remember too much about the services, except that it was an old Möller organ and setting the pistons made a lot of noise. I would love to "play with" setting the pistons, and the choir director would always come around to slap my hands because they could hear the noise out in the church.

My biggest excitement came one Easter morning. There were certain stops that I was not allowed to use, and one was a great big Open Diapason in the Great. The church, however, was full and they were really singing, so she came by and pulled out the Open Diapason. I was just thrilled to death! I thought, "This is heaven," since I had not been allowed to make that much noise before.

That went on for a couple years, and then we moved down valley to Staunton in 1943. There I started studying with the organist of Trinity Episcopal Church, Dr. Carl Broman, singing in the choir, and getting a lot of very good musical education at the same time. He was a very fine musician.

You mentioned moving as a PK (preacher's kid). Was that frequent as a child?

Not so much. I left home to go to school when I wasn't quite 16, and we had only lived in three places. I was born in Lewisburg, West Virginia, but only lived there six weeks. We then moved to Clifton Forge, Virginia, where my father, Theodore M. Swann, pastored the Methodist church. Six years later, we moved to Winchester and the Braddock Street Methodist Church for six years (1937–1943). Then we moved down the Shenandoah Valley to Staunton, where my father became

a district superintendent and later a bishop. We didn't have a home church as such because he was always traveling to other churches. This is the main reason I was allowed to attend Trinity Episcopal Church in Staunton where I was confirmed at age 13. I just loved it—the liturgy and the great music.

What attracted you to Northwestern University?

To tell you the truth, my childhood was not the happiest, and at that point in my life, the farthest place away that I had heard of was Chicago. With my Methodist background and it being a Methodist school, I won a scholarship and went there.

You studied with Thomas Matthews (1915–1999) who is known particularly for his choral anthems. How was he as a teacher?

He was a fine teacher, and a very quiet but very fun man. He was inspiring as a teacher and was willing to let me try anything. He gave me very good ideas.

Most of my lessons were at St. Luke's Episcopal Church, Evanston, on the fantastic E.M. Skinner organ. By my senior year, I'd started to do a lot of accompanying. Matthews was also the director of the Chicago Bach Choir that, for some reason, met in Evanston at St. Luke's Church.

In 1952, we did the second United States performance of the Duruflé *Requiem*. The first had been performed slightly earlier at Calvary Church in New York City. At last count, I've played that marvelous work 91 times during my career. I played it many years later at Riverside Church with Duruflé himself conducting.

Tom [Matthews] was a great improviser, so I learned a lot about improvisation and colorful use of the organ, both in organ literature and in adapting piano/orchestral scores to the organ.

I also studied with John Christensen, who was the organist at the First Methodist Church in Evanston, and was his assistant organist during my four years in college. During my senior year, I also became organist and choir director at First Baptist Church upon the retirement of William Harrison Barnes (1892–1980). Dr. Barnes was the author of *The Contemporary American Organ* (1930) and well known as an organ consultant.

You said that the Barnes family "adopted" you?

When I arrived on the scene at Northwestern University, they heard me play and thought that I was advanced for my age. They also had recently lost a son,





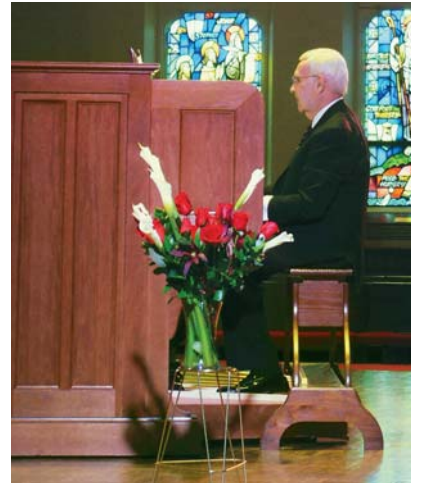
Morgan Simmons, Fred Swann, and Donald Sutherland at the 2008 AGO gala



Receiving the Paul Creston award from Mark Pacoe at St. Malachy's, 2009



Frederick Swann during interview with Steven Egler



Frederick Swann at rededication recital, First Congregational, Saginaw, Michigan (photo credit: Kenneth Wuepper)

and for some reason, I reminded them of him and they decided to take me into the family. They were also responsible for my introduction to Virgil Fox (1912–1980) and took me on my first trip to New York City. On Sunday, they took me to the choir loft of St. Patrick's Cathedral to meet the organist, their close friend Charles Courboin (1884–1973). During the sermon at the Mass, Dr. Courboin said to me, "Why don't you play the postlude?" Of course, I had never played in a room like that or on an organ of that size, but I knew the Langlais *Te Deum* from memory, so I managed to get through it with the crescendo pedal and a general piston or two. Later, I became very good friends with Dr. Courboin, and, in fact, I studied the complete organ works of Franck with him. This was a great privilege, for he was widely regarded as an expert on the works of Franck. He was a very fun-loving and wonderful man. He and his wife were both so good to me, and he never charged me a penny for all of those lessons!

You attended Union Theological Seminary. With whom did you study?

My primary teacher was Hugh Porter (1897–1960), who was the director of the School of Sacred Music at the seminary. The best thing, however, particularly at that time, was just being in New York. Those days were often referred to as the "glory days" because of the great names in church music who were at the other churches in town. On Sunday afternoons, you could hear Evensong at St. Thomas or St. Bartholomew's. Plus, there were many choral programs and other concerts all of the time, so you learned as much being exposed to music itself in New York as you did with actual classroom or lesson study.

What advice do you have for young people these days who see themselves being organists as their primary calling, attend university, and expect to be prepared for the big, wide world?

I usually remind my students that they really have to love playing the organ and really have to love what they are doing.

As far as becoming a concert organist, one has to realize that the field is very full. There are dozens and dozens of organists under management, many of whom play very few recitals because there are so many organists available.

If you think that you want to be a church organist, if this is something you feel you just have to do, go ahead and do it. But realize that there are not that many full-time church jobs where you are going to be able to make a living. So, learn the organ, play it as well as you can, find a church to play in, but be aware that you may also need other sources of income, maybe teaching or perhaps even something in the business world.

One of my current university students at Redlands is also studying to become a dentist, and he is one of the most talented students I've ever had. I believe that he could have a career in the concert field and in church work, but he's preparing to have some other source of income.

It's not that there aren't jobs available: they're just not jobs at which you can make a living.

I'd like to discuss the sizes of the various organs you have played. One source cites First Congregational Church, Christ Cathedral (formerly Crystal Cathedral), and Riverside Church respectively as the third, fifth, and fifteenth largest organs in the world. You have presided over each one of these instruments.

Theoretically, the First Congregational Church in Los Angeles, where I was for three years after I retired from the Crystal Cathedral, contains the world's largest church organ. There's very little difference in the size of First Congregational and the organ at the Cathedral of St. Stephen in Passau, Germany, but interestingly, in a book that I picked up the last time I played there, it lists the largest organs in the world; they even put First Congregational's organ before theirs!

Actually, the Wanamaker organ (now Macy's) in Philadelphia is the world's largest operating organ. (The Atlantic City, New Jersey, Boardwalk Hall—formerly the Atlantic City Convention Center—organ is bigger, but most of it doesn't play at this point.)

Many people are obsessed with size, yet size is not everything. I have played many small and modest-sized instruments that were extremely beautiful and satisfying.

Please tell us about New York and the various pre-Riverside positions that you held.

When I was in school at Union, I had a fieldwork position, the West Center Church in Bronxville, New York, but at that time I had already agreed to substitute for Virgil Fox whenever he was away, which was quite a bit.

My job in Bronxville was with the understanding that I had to be at Riverside when necessary. I was the official substitute organist (at Riverside) for a couple of years. When I graduated, Clarence Dickinson (1873–1969), whom I knew very well, had a heart attack—he was the organist and choirmaster at the Brick Church—and they asked me if I would fill in for him for nearly two years. At the same time, I became Harold Friedell's (1905–1958) assistant at St. Bartholomew's Church. I'd play in the morning at the Brick Church at 92nd Street and run down Park Avenue to play 4 o'clock Evensong at St. Bartholomew's. There was a church in between called

Park Avenue Christian Church, and they performed their oratorios at 2 o'clock on Sunday afternoon. Sometimes I would stop there and accompany an oratorio between playing services at Brick Church and St. Bart's.

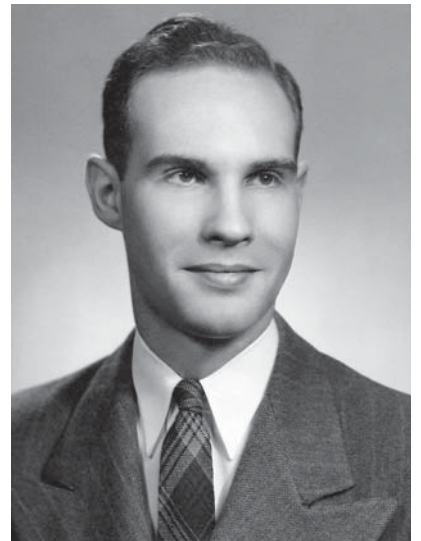
Some Sundays, I also played Riverside! I would finish at St. Bart's, jump off the bench (Harold [Friedell] would finish the service), run downstairs and out the door where there was a car waiting to whisk me to Riverside. Somebody else would have played the opening hymn, and I'd jump on the bench and play the oratorio. It was crazy and I don't how I did it, except that when you're young, you do all kinds of foolish things and don't think anything about it.

Of course, I assume that you knew the organs and had rehearsed with the choirs.

Yes, plus the enormous amount of preparation for all the other music involved.

And those were with just organ accompaniments and no orchestra?

Yes. Fortunately, the organs were all big, beautiful instruments with every color in the world, and it was a wonderful experience. After a while, I played almost every oratorio in the standard repertory. At Riverside we even did the United States premieres of a couple of works—*Stabat Mater* (1925–1926)



Swann's Northwestern University senior photo

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Interview

of Szymanowsky (1882–1937) and the *Hodie* (1954) of Vaughan Williams (1872–1958). It was a wonderful experience, both to learn the music and also to learn how to adapt the scores quickly to the organ.

Were you ever overwhelmed playing those large instruments?

No, but there were many challenges and satisfaction in being able to find solutions.

I can remember Maurice and Marie-Madeleine Chevalier-Durufflé, who were very good friends, when they played their first recital in America at the Riverside Church. They had come for the 1964 AGO national convention in Philadelphia the week before, but Maurice had hurt his back and couldn't perform, so Marie-Madeleine played the recital.

I'm telling you this because I'm thinking about big organs and how they affect people. When the Durufflés entered the Riverside chancel and saw the console, Maurice put his hand on his head and said, "Oh, mon Dieu!" Marie-Madeleine said, "Oooooo," rubbing her hands. She just couldn't wait to get at it. I don't think that I ever said "Ooooo" and rubbed my hands, but I was always so thrilled by the color possibilities of an organ such as the Riverside organ.

When I first played at Riverside in 1952, the organ was not the Aeolian-Skinner. It was the original 1931 Hook & Hastings controlled by the Aeolian-Skinner console that had been recently installed. When they began putting in the new organ in 1953, they had to keep the organ going every Sunday for services, oratorios, and everything else. I can remember one time when there were two Greats—the old Great was on one side of the chancel, and the new Great was on the other. I had to flip a switch depending on which Great I was using. It was a real headache and I didn't get that much time at the organ, but here again when you're young, you think, "Oh well. I'll work it out." It was a challenge.

You mention color and large instruments. I've heard you play many times, both in person and on recordings, and I can say that you are an organ symphonist in how you approach your music-making. Obviously, all of these instruments that you have experienced have been an incredible influence upon you.

Absolutely. On any instrument, I explore every stop in the organ, and of course, with a large organ, it is important to find orchestral colors for the oratorio accompaniments. I always feel that if there's a stop there, it's supposed to be used and you can usually find a way to do it.

Please tell us about your time at Riverside Church in New York City.

In the fall of 1952, I started substituting for Virgil Fox, and in 1957 the staff at



With the Durufflés and Lilian Murtagh

the church changed quite a bit. Virgil's career began to blossom, and thus, he was there very rarely, so they decided they would hire an organist. I was hired as organist, not as assistant organist, at the church. From then until his association with the church dissolved completely in 1965, he very rarely played—probably a handful of times a year, but his name was kept because he was famous.

I was actually in the Army when I was appointed organist. I was not going to be released for another six months, so Richard Peek, who was studying in New York at the time, filled in for me as organist for the next several months. Then in January 1958, I started playing full-time.

Did you ever work directly with Virgil Fox?

Maybe a few times, but very rarely. He was a real character in addition, of course, to being an incredible musician and technician. Amazing!

So William H. Barnes introduced you to Virgil Fox. Was he responsible for getting you in the door at Riverside?

Absolutely. Virgil was born in Illinois and got his career start in Illinois—that's where he met the Barneses. As a result, I knew Virgil before that first trip to New York.

Please tell us about the choir program at Riverside, which was well known and directed by Richard Weagley (1909–1989).

He was a great musician and wonderful to work with. He retired in 1967, when the program had been reduced from an oratorio every Sunday to just eight or nine a season. There was less work, so they asked me if I would be director of music and organist, which meant that I was the primary organist but was responsible mainly for the choir. Then I was given an assistant organist, and I had some great ones: Marilyn Keiser, John Walker, and Robert MacDonald, to name a few. They were wonderful people, and we've remained lifelong friends. I had the whole show, basically, until I left January 1, 1983, to move to California.

One of the first recordings I heard of you was with the marvelous soprano Louise Natale (1918–1992).



Swann at Crystal Cathedral main console

Louise was a fabulous soprano. She had sung with Robert Shaw and was one of his main soloists for many years, and we were so fortunate to have her at Riverside. I encouraged her to sing [Jaromir] Weinberger's (1896–1967) cantata, *The Way to Emmaus* (1940), and she did it magnificently with that organ to accompany her.

We started doing it on Easter afternoon, and we did it for 25 consecutive Easters! After all of the loud music and the "Alleluias" all morning and then to come at 5 o'clock with the sun streaming across the Hudson through the beautiful windows and to end the Easter Day quietly was a very moving experience for a lot of people, and eventually the church was filled.

Did you position the console so that you were able to conduct the choir from the console?

The console was not movable and worked just fine as far as services were concerned, but for the oratorios I would have to go out front and conduct while one of my assistants played. I think the only time I played and had somebody else conduct was when we performed Elgar's *The Dream of Gerontius*. The accompaniment was so complicated and so wonderful that I wanted to hear it using all of that organ. So we engaged as conductor Dr. Harvey Smith from Arizona (now deceased). Of course, I had trained the choir before he arrived.

Could you explain why there was overlapping time before you left Riverside and when you began your position at the Crystal Cathedral?

When the Crystal Cathedral had just been built and the organ installed, there were many festivities to open the organ. Pierre Cochereau came to play with orchestra, and a week later I played the first solo recital on the organ. Additionally, they asked me, as long I was there, to play the Sunday morning service. I played the morning service, and afterwards, Dr. and Mrs. Schuller wanted to meet with me. They asked me if I would become the organist of the church. I told them that they had a very fine organist, Richard Unfried, who was a friend of mine, and that the job did not exist. I said that I knew they were without a director of music and asked them if they'd like to discuss that. They said, "No," that they only wanted me to play the organ. I indicated that I was not interested, since they already had a fine organist.

So I went home to New York, and four days later, there at my office door at Riverside Church stood Robert Schuller. He said, "I just want you to know that Arvella and I have come light years since our discussion last Sunday, and we'd like to offer you the position of director of

music and organist. Would you please fly out to meet with us next Monday to make arrangements." He then turned around and left!

I flew out to California with no intention whatsoever of moving, but I had already fallen under the magic spell of that fantastic cathedral and the organ, and as is sometimes said, "They made me an offer that I couldn't refuse."

The arrangement that we finally made was that I would spend one week a month in California—working with the choir, etc.—and the other three weeks a month in New York. That's what I did the first six months and then moved full-time to California in January 1983.

I played the last service at Riverside at midnight, December 31, 1982, and then January 2, 1983, I flew to Toronto to play a recital in Roy Thomson Hall, and then flew immediately to California to meet the moving van, set up housekeeping, and get started with the new position.

People would always ask me if I missed New York, and I'd tell them that I didn't have time to miss New York! The music program was very large (at the Crystal Cathedral) with several hundred people in the program. I had to learn the organ and get the choir going, so I didn't have time to think—to miss New York.

What was it like working with Robert Schuller (b. 1926)?

It was wonderful. What you see on television with him is what you get. Both he and Mrs. Schuller, Arvella de Haan (1929–2014), treated me beautifully all the years that I was there, and we became very good friends.

Dr. Schuller wasn't around that much since he was always out speaking and raising money. Mrs. Schuller was in charge of worship and the music.

It took us a while to learn which buttons to push with each other, but we eventually became very good friends. She was an organist herself and told me I could do Palestrina and Hubert Parry's *I was glad* anytime that I wanted, but I would have to do "the other things that we do," too. But they wanted me specifically to bring that type of music—the "big Eastern church music." They wanted me to provide music they felt would be commensurate with the new cathedral building, a great organ, and a fine choir. Thus, I was able to stretch them in doing a lot of that music, but they also stretched me into various other forms of music.

There was an enormous variety of music. We could have a country-Western singer, a Metropolitan Opera star, an English cathedral anthem, and a Bach prelude and fugue, all of these and more in one service, but the best thing was that whatever we did was done with the best taste, and to the best of everyone's ability.

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With Robert Schuller in the choir room at Crystal Cathedral

Johnnie Carl, a fantastic musician, was in charge of the instrumental program and contemporary music. It was a learning experience for all of us, and I thoroughly enjoyed my 16-plus years there. The people made it: the choir especially.

And you just happened to be on television every week, too!

Yes, eventually I got over being nervous about cameras peering over my shoulder, and occasionally I'd look up and see a cameraman standing on top of the organ console getting ready to shoot something! It was all very enjoyable, and many stories can be told about that!

That's almost a book.

Oh, easily! One of those stories is about Alicia the tiger that was born at the cathedral. Her mother was one of the 60 animals used in the "Glory of Easter" production. I knew her mother, and her mother's trainer. After Alicia was about a week old I went to the animal compound and played with her mother a bit, and the trainer gradually moved Alicia closer. Her mother didn't object, so I picked up Alicia (she weighed only 35 pounds) and scratched her stomach and played with her every day for two weeks after that. Tigers (tame ones, anyway) are somewhat like elephants—they can bond with you, remember you, and when you see them after being away for months they'll come right over and nuzzle you like a kitten—with the trainer nearby, of course.

It used to scare my staff to death when she'd come to my office and come right over and want to play. She was from an animal training facility that provided animals for movies, and had a reputation for being the most-tame "cat" in the business. She's retired now. Organists all over the world were fascinated, and wherever I traveled—Jean Guillou's apartment in Paris, or one in Berlin—there was one of the photos framed.

After the Crystal Cathedral, you went to the First Congregational Church, Los Angeles, for three years (1998–2001).

Right. When the Crystal Cathedral organ went in, their nose went out of joint at First Congregational Church because, up to that point, they had the largest organ in the area, so they set about to make it bigger and better than the Crystal Cathedral organ. About the time that the organ was finished, their organist Lloyd Holtzgraf retired, and they said, "Okay, we've got the bigger organ. Now we want the big organist from the other place."

As Rev. Schuller had done earlier, the Congregationalists made me an offer I couldn't refuse. At the heart of it was simply the fact that I was really worn out

from all that I'd had to do at the Crystal Cathedral. I was playing the organ less and less and doing administrative work and conducting more. So I thought it would be rewarding to play the organ for awhile. I went to First Congregational Church with the understanding that I would only stay three years and retire on my 70th birthday, which I did right to the day in 2001.

That was a wonderful time there, too. Thomas Somerville, a great Bach scholar, was the director of music, and we did wonderful music. The congregation just loved that organ and would remain motionless and utterly quiet during preludes and postludes. It was a great place to make music—a smart move, and I'm so glad that I did it.

And since 2001, you have been organ artist in residence at St. Margaret's Episcopal Church in Palm Desert, California.

When it came time to retire, I decided not to move back east—I'd already shoveled enough snow! I had many friends in Palm Springs and had visited there a lot and decided to retire there. I'd even purchased a home three years earlier and was able to rent it out until I needed it.

When I moved to Palm Springs, John Wright had come from Memphis to St. Margaret's Church as organist and choir-master. I had opened a new organ in his church in San Antonio, Texas, years before. He invited me to practice at St. Margaret's whenever I wanted, as long as I played a recital during the year. I said, "Okay." I was still out on the road finishing up several recitals that I had on the books. This went on for a couple years, and he said, "Why don't you play for church once in a while." I said, "Oh no. I've done that and I'm tired." But he kept after me and I finally agreed. In recent years, I have been playing at least two Sundays a month and sometimes more often than that, plus all of the festival services. John is then able to concentrate on conducting the choir—a very good choir—and the organ is a large four-manual Quimby. Friends who visit are always amazed to find, out in the middle of the desert, a big choir, big church, big organ. I think they thought that we beat on bamboo! But, it's been very enjoyable, and it is a wonderful congregation. I can walk in and play and walk out, and I don't have to attend staff meetings. After a lifetime of doing that, I'm happy just to be able to play the organ.

That takes us to another leg of your journey: your performing career and association with the Murtagh and now Karen McFarlane artist management. As far back as I can remember, I can see your smiling face on the back page of magazines (THE DIAPASON and The American Organist). When did you start with the management?

Soon after I went to Riverside—I can't remember the exact date. I was with the management for over 40 years.

Lilian Murtagh was the assistant to Bernard LaBerge, the famous manager of organists and other musicians in this country. After LaBerge's death in 1952, she continued as head of the organ division (under what had become Colbert-LaBerge). She then purchased the organ division in 1962 and continued until her death in 1976 when Karen McFarlane became president. Murtagh was a dear, dear lady and so very good as a manager.

It was great to get to know all of the famous organists who were with the management: it was a wonderful relationship.

Lilian had gotten to know my secretary at Riverside, Karen McFarlane,

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and after Lilian became ill and realized that she didn't have long to live, she asked Karen to consider taking over the management. Thus Karen McFarlane became the manager from 1976–2000.

So you and Karen McFarlane go way back.

We go way, way back! She had done some playing for me and was my secretary at Riverside. Then she became my concert manager. She's like a sister and is a very dear friend.

When I retired I intended to finish recitals that I already had on the books, but I really didn't intend to play anymore, so I asked them to please take my picture off the back page. I've curtailed my performing to maybe two or three concerts a year, mainly because the travel is becoming more difficult.

Do you have any more recordings in the works?

No, I did my last one in 2010 (Gothic Records) on the magnificent Casavant organ, Opus 1230, in the Memorial Chapel at the University of Redlands. Recording is very nerve-wracking at my age. I can still play adequately as long as a microphone has not been turned on. When that happens, I become the Florence Foster Jenkins of the organ!

Going back to the LP days, I think that there's a total of about 30 recordings. A lot are from Mirrosonic, Vista, Decca, and, of course, Gothic. It's not an enormous number—many people record a lot more—and some of those are organ and some are with choir.

Some things I've recorded more than once, and I don't really apologize for that. Marie-Claire Alain was once asked why she recorded three sets of the complete Bach works; she answered, "Because my ideas change or I learn." It's the same with all of us, and I would hate to think that we were not constantly changing.

Please tell us about your varied teaching experiences, the positions you've held, and your students.

I've had a whole bunch. The first formal teaching that I did was at the Guilman Organ School (1899–ca. 1970) in New York. It was established in the early 20th century by William Carl, who was the organist at First Presbyterian Church, New York City. He had been a student of Guilman. I came to it late, actually just the last three years of its life, and I had about eight to ten students. Then I began teaching organ and accompanying the choir at Teachers College, Columbia University. I also did some private teaching at Union Seminary where I was also the fieldwork supervisor; I would go out

to students' churches, take notes, and make suggestions.

In 1973, I became head of the organ department at the Manhattan School of Music. At that time, it was housed in the old Juilliard School buildings across the street from the Riverside Church, which was very convenient. I held that position for eight years during the 1970s until I left New York for California.

When I first went to California, there was absolutely no time for teaching. But after I finally "retired," playing almost no recitals and just playing at St. Margaret's, in 2007 I became the university organist and artist teacher of organ for the University of Redlands, just an hour west toward Los Angeles.

The Casavant organ there, originally installed in 1927, was completely restored in 2002 at the same time that the building was being retrofitted for earthquakes. It's a marvelous organ, totally enclosed—even the three 32-foot stops. It's a thrilling sound, even with the orchestra and choir and soloists. Just a short while ago, we were able to fill up all of the blank knobs on the console and add another 20 ranks.

I have very good students there.

What about the composer in you?

Oh, I'm not a composer!

You wrote a wonderful Trumpet Tune.

I don't know how wonderful it is, but people seem to enjoy it. One man has even made a handbell arrangement of it that is published. There are a few other organ pieces, too.

The other compositions are mainly anthems, and they were all written when I was at the Crystal Cathedral, because I couldn't find what I wanted to fit with the service of the day or they were not the right length. They all had to be written in major keys, had to be loud, and had to end with the sopranos on high C, so there isn't a great deal of variety. But the publishers wanted them: because I was the organist at the Crystal Cathedral, and they thought they would sell! I don't know if they ever did or not—a few of them did, I guess—but I make no claims to being a composer, whatsoever.

There are several hymn arrangements and preludes that are also published. In particular, *Toccata on "O God, Our Help, In Ages Past"* is fun to watch—it made good television. It has lots of work jumping manuals, which idea I got from Petr Eben's *Moto Ostinato*. I played it for him once and he burst out laughing. I said, "Well, it was your idea!"

Please reflect upon your time as President of the American Guild of Organists (2002–2008), which is when I first got to know you.



Alicia the tiger, checking registrations

I was amazed that I got elected, and I'm sure the only reason was because of television and concerts. A lot of people don't know most of the people who are ever nominated for office, so they usually vote for the ones who are best known. I enjoyed it very much. We had a wonderful group of people on the National Council—you were there—everybody worked well together and with the administration of the Guild. It was a very happy time and I feel that we accomplished a lot of things. In addition to the POEs (Pipe Organ Encounters), there were many highlights of my years there. I will be forever grateful for the opportunity to serve the Guild in that way.

What do you see as the function, the purpose, and even the future of the AGO?

I think that the Guild is very much alive. It is still very influential—it's the largest and oldest organization (founded in 1896) of its kind for musicians and for instruments in this country.

The only other musical organization that is older is the Royal College of Organists in London, which in 2014 is celebrating its 150th anniversary. They used to wield an enormous amount of power, and even had a big office building. The organ and organist had been well thought of in halls and cathedrals, but a recent article in the *New York Times* said that they have fallen on bad times and there are not as many jobs. They are now focusing on reinventing themselves by reaching out more to the general public. I don't know how they will do it, but they are determined.

Generally speaking, I believe that the Guild is on firmer ground now than it's ever been. I'm very optimistic about the future of the AGO and about the organ in general. There are many naysayers who think that the organ is dying and that there are too few people interested in becoming organists. This is simply not true.

Some of the major organ builders no longer exist, but there still are organs being built—some of them very large and expensive—as well as smaller organs. Along with all of the recordings that exist, I feel very optimistic about future of the organ, and I don't believe it's going to die anytime soon.

What do you like to do in your free time?

I don't have a lot of free time, although I try to walk one to two miles daily—I am not in shape to do any great physical activity, but I do enjoy walking. I live in a two-story condominium, just so I can have the exercise of going up and down steps many times a day. I like reading, going out to eat, and I love being with friends.

There are many retired organists where I live in Palm Springs, many of whom I have known for years. It's fun having a very nice social life, too.

Very little grass grows under your feet.

No. I learned several years ago—and I practice it religiously—that when you get into your ninth decade, you do not want to sit and stare at the wall. The day



Actor David Hyde Pierce, also an organist, with Swann at 2004 AGO Convention

may come when I have to do that, but until it does, I'll keep as physically and mentally active as I possibly can. I do crossword puzzles and everything I can to stay active.

Do you practice everyday?

I'm embarrassed to say that I do not. I should, but I practiced a lot in recent weeks to prepare for the recital here.

Here is where humility must be brushed aside for the sake of honesty. You have everything on your résumé; you are without a doubt the most well-known and most visible organist of our day . . .

. . . fading fast, as there are some real barn-burners coming along nowadays who are really going to go right to the top and who are creating a lot of stir in the organ world. I'm thankful for them because we need to keep the organ world alive . . .

What do you see being your important contribution(s) to our profession?

Regardless of what some people might think, I'm really modest and somewhat shy. I have been given wonderful opportunities in my career, such as having been blessed to serve in church positions most organists can only dream about. I've played close to 3,000 recitals in various places around the world, including a lot of daily recitals in churches, as well as being on television for over 16 years.

With the combination of things like that and teaching, I feel that I've helped to contribute to keeping the organ alive. I don't believe that I've done any one thing in particular that I could cite as being outstanding. Rather, I'm grateful to have been given so many opportunities. I've tried to make the most of those opportunities for the advancement of the organ and its music. I'm more embarrassed than pleased when people compliment me.

At this point in your life and career what occurs to you as the most pleasurable reward resulting from your more than 70-year career?

That's easy! In addition to being grateful for all the music making I've been fortunate to do, it's the satisfaction of knowing that I've been able to bring joy and encouragement to others. One thing that has surprised me in recent years, and keeps happening more and more, is hearing from colleagues in the profession that my service playing or a recital or teaching, often on a very specific occasion, was a life-changing event for them in their career path. I am so very grateful for these expressions! More important, it makes me aware that all of us should take time to consider the influence we may unconsciously be having on others.

Good advice for all. Thank you, Fred. You are the gem of our ocean!

Steven Egler is professor of music at Central Michigan University and artist in residence at First Congregational Church, Saginaw, Michigan.

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American Guild of Organists National Convention 2014

Boston, June 23–27

By Jonathan B. Hall and Joyce Johnson Robinson

The American Guild of Organists 2014 National Convention met in Boston, Massachusetts, June 23–27. The weather gods smiled favorably for the most part and the city was a delight. This was a walking convention, so it was possible to get sufficient exercise from transport on foot (and climbing stairs to use the metropolitan trains). The convention daily details (and program notes, written by the artists) were nicely packaged, with each day's itinerary in a single booklet (all the booklets came packaged in a cardboard slipcase). Information on venues, organ specifications, and photos were presented alphabetically in a separate booklet (which one would have to remember to bring). Though we hoped to review all performances, we did not completely succeed—given the vast array of choices at our disposal, this ambition was unreasonable, but entirely understandable.

Monday, June 23 James David Christie, Symphony Hall

Monday evening's opening concert presented James David Christie along with the Boston Landmarks Orchestra, conducted by Christopher Wilkins, in a program of five works for organ and orchestra, at Symphony Hall in Boston. The 1949 Aeolian-Skinner organ, Opus 1134, was rebuilt by Foley-Baker in 2004, during which 32' Diapason and Bourdon registers were added and the Bombarde division strengthened. The organ asserted itself wonderfully along with the orchestra; it added marvelous color and presence, and Christie used it to full advantage, presenting its range from whisper to roar, as both solo instrument and orchestral collaborator.

The program opened with Guilment's *Première Symphonie*, known to many of us as an organ-only sonata. It was enjoyable to begin the evening with a familiar work in a less-familiar guise, allowing us to hear well-known themes from the colors of different instruments. Christie's deft use of the Swell pedal was noteworthy in the softer passages, and he withheld use of the Vox Humana until the end of the Pastoral. In the fiery finale, the organ's upperwork was on display, along with great brass and percussion fanfares—quite a treat.

Marie-Louise Langlais was then introduced from the audience; her husband Jean Langlais' *Thème, variations et finale*, op. 28 from 1937, was next on the program. It began in the low strings, with chordal punctuation from the upper strings, and a chantlike theme from the organ. The variation techniques included descending, sliding scales (which, admittedly, stringed instruments accomplish better than the organ does), fugal passages, and presentation of the theme by the pedal and brass. The work grew ever more fevered and exploited the powerful sound that an organ with an orchestra can produce.

After intermission, a medallion was presented to AGO President Eileen



Byron Blackmore, first organ teacher of James David Christie, with Christie (photo credit: Joyce Johnson Robinson)

Guenther, by Vance Wolverton, marking the official induction of the AGO into the American Classical Music Hall of Fame. (Besides the AGO, other recent inductees include composer Aaron Jay Kernis, educator and choral conductor Weston Noble, pianist André Watts, and the Guarneri Quartet.) How positive for the AGO to receive such recognition from the wider musical world!

Boston-area native Daniel Pinkham's 1995 *Concerto No. 2 for Organ and Orchestra* opened with an *Overture Concertante*, which featured much percussion and a good dose of spiky and angular themes that are a feature of Pinkham's work. The lovely *Adagietto* was both lyrical and insistent, and the final *Rondo alla burla* included a crescendo with full organ and full orchestra, brass and percussion a-blasting. Next was Walter Piston's 1943 *Prelude and Allegro*; the *Prelude* was hauntingly beautiful, melancholy yet sweet, in which Christie sensitively blended the organ with the string section of the orchestra, while the *Allegro* featured lively counterpoint. The concluding work was Samuel Barber's *Toccata Festiva* from 1960; from the opening thunderclap of percussion to the lyrical and lovely themes to the pedal cadenza, Christie delivered the goods in this magical work. His playing was skillful and responsive and was enhanced by his elegant console demeanor.

Programs with multiple works for organ and orchestra (rather than merely a bit of Saint-Saëns) are rare; this was indeed a feast.

Tuesday, June 24 Opening worship, Cathedral of the Holy Cross

The convention's opening interfaith worship service took place at the Cathedral of the Holy Cross. I arrived late (having stopped with some others to assist a conventioner who had fallen), and so missed the prelude (Carol Barnett's *March to Glory: 'Draw me nearer,'* a convention commission, in its premiere performance), the opening hymn (with Richard Webster's descant), and AGO Chaplain Don E. Saliers's invocation. Colin Lynch, organist for the prelude and the service, played solidly throughout, in both hymns and the imaginatively registered anthems.



Scott Dettra, post-recital (photo credit: Joyce Johnson Robinson)

Libby Larsen's new hymn tune (another commission and premiere), for the text "Eternal Ruler of the ceaseless round," was solid, simple to sing—all within an octave range—and yet still contained enough harmonic surprise to be fresh. Matthew Martin's anthem, *Jubilate Deo* (also a commission and premiere) was a stirring setting of Psalm 100, and exhibited fine text painting. It was followed by the chant hymn *The Great Forerunner of the Race* (UT QUEANT LAXIS).

Rev. Barbara Cawthorn Crafton spoke of how artists working in faith communities must deal with being competitive, and how to work to be the best you can be while still containing your ego. She also addressed the challenge of striving for higher quality—if a congregation will "allow access to their foundation, we can raise their ceiling." Crafton also touched on an issue that resonates with many of us: "Tell me that what I gave my life for was not a mistake."

Paul Halley's anthem, *Jesu, the very thought of thee*, was simply stunning; based on the hymn tune ST. BOTOLPH, it offered both a bubbling-brook accompaniment (for flute stops) and a *capella* writing. The majestic concluding hymn, COE FEN ("How shall I sing that majesty?"), with alternate harmonization and setting by Richard Webster, stirred the soul. The postlude, Daniel Roth's *Fantasie sur l'hymne à Saint Jean*



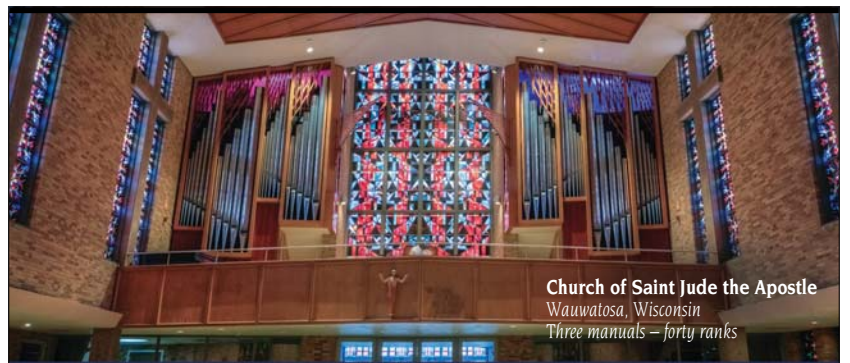
Aeolian-Skinner Opus 1134, Symphony Hall, Boston (photo credit: Len Levasseur)

Baptiste (a commissioned work for this service, based on UT QUEANT LAXIS), played by Leo Abbott, covered a range of emotions, textures, and sound; it ended quietly on a small tone cluster, and we departed to begin a big day.

Tuesday morning Scott Dettra, Trinity Church

Scott Dettra's recital at Trinity Church was a filling meal of meaty compositions, ably presented on the Skinner and Aeolian-Skinner organs. Healey Willan's *Prelude and Fugue in C Minor*, op. 146, was a seamless release of energy throughout. *Évocation II*, a 1996 work by Thierry Escaich, was a delightful, colorful composition. The piece opened with a pedal ostinato (of a single note in octaves); chords of many colors then spoke from various locations in the room, like birds in dialog amongst the trees. The work ended with a surprise chord at the end. Dettra's use of the organ, in all its locations (and stamina in playing those ostinato pedal octaves), was masterful.

Herbert Howells's *Psalm-Prelude*, Set 1, op. 32, no. 2 (inspired by Psalm 37:11, "But the meek-spirited shall possess the earth"), was a quiet contemplation, sweet and comforting, that displayed the organ's strings. In Seth Bingham's *Pas-sacaglia in E Minor*, op. 40, Dettra once again exploited the spatial elements of



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Convention report



Christian Lane at Memorial Church, Harvard (photo credit: Sherwood Photo)



Fisk Opus 139, Memorial Church at Harvard University (photo credit: Len Levasseur)



Hook & Hastings Opus 801, Cathedral of the Holy Cross (photo credit: Len Levasseur)

the organ's divisions, as well as its colors, and offered the quietest of endings, with the audience holding its collective breath. The expressive *Prière* from Joseph Jongen's *Quatre pièces pour orgue*, op. 37, was a contemplative whisper on the strings; the concluding work, Maurice Duruflé's *Prélude et Fugue sur le nom d'Alain* (played faster than I have ever heard it, but with absolute control) was an exercise in rhythmic propulsion and a spirited conclusion to an excellent recital.

Tuesday evening Christian Lane, Memorial Church, Harvard

Christian Lane presented his recital at Harvard University's Memorial Church twice in a row (with but a 25-minute break) on this warm Tuesday evening. He began on the 1930 Skinner organ, Opus 793, now comprising 45 ranks. Lane offered a swashbuckling opening with Leo Sowerby's *Comes Autumn Time*, in which the themes were made wonderfully clear through the full texture. Ned Rorem's *Magnificat* from *Organbook II* and "There is a Spirit That Delights to Do No Evil" from *A Quaker Reader* were sensitively played; the latter work's final chord was topped with a single note on the chimes.

The mid-section of the recital included trumpeter Chris Gekker, professor of trumpet at the University of Maryland School of Music, and soloist on more than 30 recordings. Gekker played from the back balcony, first on Alan Hovhaness's *Prayer of St. Gregory*, op. 62b, a lovely dialogue between organ and trumpet, and then the solo work *Solstice Prelude* by Carson Cooman (here in its first performance), a graceful work whose melodic structure featured thirds (mostly), on the heels of Christian Lane's muscular reading of Max Reger's *Introduktion und Passacaglia d-moll*.

The C. B. Fisk Opus 139 (2012) in the gallery was used for the remainder of the recital. Another convention-commissioned premiere by Carson

Cooman, *Solstice Sonata*, now combined trumpet and organ. *Take Flight* featured rapid passagework by the organ topped by the trumpet, then each instrument echoed the other. *The Dream of Peace* offered a smooth trumpet line over thick and complex chords, while *Glittering, Aglow* ended the work with a frenetic and splashy 3+3+2 rhythm.

Lane then presented Jehan Alain's *Variations sur un thème de Clément Jannequin*, its modal melodies sounding well on the Fisk; it was for me a highlight of the recital. Lane concluded with Bach's *Passacaglia and Fugue in C Minor*, BWV 582, in a seamless performance that changed colors throughout but never let its energy lapse—a fresh approach to a familiar piece and a wonderful ending to a rewarding recital.

Wednesday, June 25 Rosalind Mohnsen, St. Joseph Parish

St. Joseph Parish, Boston, is home to an 1883 Hook & Hastings organ, Opus 1168 of two manuals, which includes a 16' Open Diapason on the Great and corpulent, mellow reeds. The room, with its beautiful stained-glass windows and generous acoustic, provided as much pleasure as did the organ and player.

Rosalind Mohnsen displayed the organ's many colors in a creatively registered program of mostly shorter works, many of them unfamiliar to me and many by composers with a Massachusetts connection. Fanny Mendelssohn Hensel's *Prelude in F Major* offered sweeping, singing lines; Mohnsen displayed the rich flutes in Tournemire's *S. Joseph Sponsi B.V.M. Prélude à l'Introït*, from the Easter cycle of *L'orgue mystique*, op. 56. I especially enjoyed hearing the beefy Pedal division get its due in Everett Titcomb's *Toccata on "Salve Regina."*

Mohnsen did a fine job with two smaller works of Max Reger: *Benedictus* from *Zwölf Stücke für die Orgel*, op. 59, with a marvelous fugal section and harmonic detours, and *Scherzo*, from *Zwölf*

Stücke für die Orgel, op. 65, in which the Cromorne took a turn.

The works of four Massachusetts composers came next—all either born in or otherwise identified with the Bay State, and all from the late-nineteenth and early-twentieth centuries: George Elbridge Whiting's *Melody (Homage to Grieg)* from *Twenty-Four Progressive Studies for the Pipe-Organ*, which displayed the flutes and Oboe; George Whitefield Chadwick's *Postlude* from *Ten Progressive Pedal Studies*; Frederick N. Shackley's delightful *Gavotte Pastorale*, with its gapped registration; and Horatio Parker's *Fugue in C Minor* from *Four Compositions*, which featured the massive pedal reed stop. (Parker, the Yale professor and Ives' teacher, was born in Auburndale, Massachusetts.)

Next followed German works: Johann Kimberger's *Herzlich thut mich verlangen*, a lovely chorale setting featuring the oboe with tremolo; Sigfrid Karg-Elert's *Abstraction (alla Schönberg)* from *Dreißig Portraits*, jumpy and dissonant, over a higher-pitched drone by the flutes; Johann Krebs's *Trio in F*, recalling a trio sonata of his teacher Bach.

Mohnsen ended with W. Eugene Thayer's *Sonata No. 3 in D Minor*, featuring a sweet *Andante*, and a closing set of variations based on AUSTRIAN HYMN, the final variation containing a formidable pedal cadenza to introduce the tune's last phrase. This was a full-bodied close to Mohnsen's ably played and satisfying recital.

Wednesday evening Lutheran Vespers, Joan Lippincott & Boston Early Music Festival Chamber Ensemble

The service, held in the lively acoustic of the modern, brick-walled First Lutheran Church of Boston, was entitled "A Praetorius Organvespers for Pentecost." It was led by Rev. Ingo Dutzmann, with organist Bálint Karosi, and the vocal ensemble Canto Armonico, conducted by Ulf Wellner and Cheryl Ryder; brass players were placed in the side gallery. The service was designed by Cheryl Ryder, Canto Armonico's executive director. The opening pieces were all based on *Come, Holy Ghost*: the chant version of VENI CREATOR SPIRITUS in the Hieronymus Praetorius organ prelude, an antiphon by Franz Eler [from *Cantica Sacrae*, 1588], motet *Komm, heiliger Geist* by Michael Praetorius, and the lustily sung hymn *Come, Holy Ghost (Enchiridion)*, 1524. Then followed choral psalmody (Psalms 113 and 104, the latter set by Schütz), readings and a responsory, the *Magnificat (alternatim)* between chant and organ, with hymn interpolations by Michael Praetorius), and a Hieronymus Praetorius setting of *Te Deum Laudamus*. In the concluding

organ postlude, Michael Praetorius's *Nun lob, meine seele*, Bálint Karosi inspired awe with the work's marvelous scalar passages and fiery finish, topped with a *Zimbelstern*.

All this made me wish that those who clamor for simplistic worship music had been present, to experience how soul-stirring traditional worship can be (even traditional from a century or two before the American Revolution!). It was so well performed and so satisfying to experience. Bravi (or *wunderbar*) and thanks to all.

Joan Lippincott then presented a program of three 18th-century concertos, accompanied by the Boston Early Music Chamber Ensemble, an eight-member string group led by concertmaster Robert Mealy, who stood near the keydesk for ease of interaction with the organist. The Richards, Fowkes & Co. organ spoke exuberantly into the room and put the nuances of Lippincott's articulations and phrasing clearly on display. In Handel's four-movement *Concerto in B-flat Major*, most enjoyable were the ornamented repeats (which included sweeping scales). The first movement of C. P. E. Bach's *Concerto in E-flat Major* ended with a marvelous cadenza, and the second movement demonstrated the *empfindsamer Stil* with the melody played by flute and tremolo. Lippincott ended with a familiar friend, J. S. Bach's *Concerto in D Minor*, wrapping up a satisfying evening of stylishly played works in a splendid acoustic.

—Joyce Johnson Robinson

Tuesday, June 24 Craig Cramer, Old South Church

I hurried back from the opening service to find a spot in Old South Church, to hear Craig Cramer's recital. The organ, at its core Skinner's Opus 308 from 1921 (originally installed in St. Paul, Minnesota), was reworked by Casavant and Hokans-Knapp, and later by Nelson Barden. The church previously housed Skinner's Opus 231, installed in a still-earlier Hutchings case. (For the entire complicated story of the organs in this church, see the convention booklet. Better yet, visit www.oldsouth.org for an exhaustive account.) The organ's most notable features include its rich String division, and its 32' Bombarde (the organ's thirty-twos are "dotted around the landscape," as the convention book has it—notably lining the side balconies).

To this rich, intertextual organ landscape, Craig Cramer brought excellent technique and musicianship, as well as a highly original and well-chosen program. He began with a symphonic work by August Fauchard (1881–1957), titled *Le mystère de Noël*. This work is in the

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Aeolian-Skinner Opus 940, The Church of the Advent, Boston (photo credit: Len Levasseur)



Schoenstein Opus 149, Christ Church, Cambridge (photo credit: Len Levasseur)

form of variations on the plainsong hymn “Jesu Redemptor Omnium.” Each variation is also a tone-poem on a verse of the hymn, or a sentence of scripture, or a scene from the Nativity. At times brilliant and at times simply competent and assured, the work was always executed with great perspicacity by Cramer, whose registrations were always exactly right, and whose sense of phrase, tempo, and rhythm were quintessentially French.

An interesting unpublished work followed, a tribute by Toni Zahnbrecher to his wife Beate. Titled *Introduction, Scherzo under Fuge über B-E-A-T-E*, its *soggetto cavato* is B-flat, E, A, D, and E. The closing material recalled the opening. Zahnbrecher is an organist and music director at St. Willibald’s Church in Munich. The next piece on the program, a *Prelude and Fugue on ‘O Traurigkeit, O Herzeleid,’* by English composer Ethel Smyth (1841–1924), was perhaps the most conventional work on the program. Hard either to object to or wax enthusiastic over, it was nonetheless executed extremely well by the performer. I may not have been converted to the cause of Ethel Smyth, but I was certainly impressed with the quality of the performance.

The final piece on the program, Reger’s *Second Sonata in D Minor*, op. 60, was an exhilarating conclusion to an excellent recital. Cramer made the entire work accessible, communicating the music rather than simply presenting it. The recital ended on a most satisfying high note, as it were.

Overall, the only nit I found I could pick with this recital was a minor registration one: I felt the 32’ Bombarde, “dotted around the landscape,” to be exciting once or twice, but eventually a little tiresome. The stop is enormous, Brobdignagian, on pressures varying from 13” to 20”; and of course *de rigueur* at an AGO convention! At least once, though, it detracted a little, with an effect like unto jackhammering. Cramer is an empathetic, gifted registrant, and an admirably conservative and well-grounded artist; surely he chose to use the stop because, well, it was there! And honestly, who wouldn’t? It’s an understandable decision; many an enthusiast in the audience was visibly excited by the high-pressure cannonade. I include this observation only in the interest of balance, and to make clear that my admiration for Cramer, while profound, is not facile. Kudos to Craig Cramer for presenting one of the highlights of the convention.

**Wednesday evening
Evensong and John Scott recital,
Church of the Advent**

The preludes began at about 7:12 for a 7:30 service. Organist and Choirmaster

Mark Dwyer played the prelude, and all hymns and service music; Associate Organist-Choirmaster Ross Wood played the psalms, Mag and Nunc, and postlude. We first heard the C. Hubert H. Parry *Fantasy and Fugue in G*, op. 188. It was played extremely well: note-perfect, with excellent registrations and pacing. It was just the right piece to open a high Anglican evensong in honor of St. Botolph, patron saint of Boston. The David Lasky “Prelude on PICARDY” was a meditative work that hewed fairly closely to the hymn tune; a nice contrast to the Parry. It was a commission for the convention, and this was its first performance. The choir sang beautifully; the Introit (by Byrd), the Preces (by Bernard Rose), and the psalms (67, by Bairstow, and 96, by Thalben-Ball) were executed with balance, blend, clarity of diction, and a tone at once straight and warmly vibrant. The hymns, needless to say, were “belted out” by a motivated congregation. The “Mag and Nunc” were from Howells’ *Gloucester Service*—composed, as the program book reminded us, for the Cathedral Church of the Most Holy and Undivided Trinity, Gloucester.

After Evensong—which surely thrilled every heart in the building, Anglican or not—John Scott gave an equally thrilling organ recital. He opened with *Wild Bells*, a piece composed in 1986 by Michael Berkeley. This piece, especially as it settled into its thrilling Viernie-ish body and conclusion, was a great opener. It was followed by the Stanford *Fantasia and Toccata in D Minor*, op. 57. Scott made this formidable work sound easy; right from its soft opening, the piece was infused with a certain lyricism, even amidst its moments of tumult. It was an even-keeled, gracious reading, and even at its most passionate, it was presented devoid of ego or excess showmanship. This was followed by the Frank Bridge *Adagio*, in a confident and convincing reading.

Next we had a premiere by a young American composer, Nico Muhly. His suite, *Patterns*, was another AGO commission, and this was also a premiere performance. I was delighted to discover this young composer, who is (like your reviewer) an English major turned musician. His own comments on *Patterns* are a joy to read, laced with vivid expressions. We have “clumsy cousins” in the pedal; a “perpetual motion machine on its highest setting”; “hiccoughs” and other colorful turns of phrase. Mr. Muhly should write an opera! His work, which offered fascinating rhythmic whirligigs, impressions of crickets (for this reviewer), and a somewhat more orthodox toccata to finish, was well received. In a word, nifty.

The final three pieces were the *Fantasia-Chorale No.1 in D-flat* from 1931, by

Percy Whitlock; the Peter Fricker *Pastorale* (1959) and the Mathias *Recessional*, op. 96, no. 4 (1986). The Whitlock featured beautifully-managed registrations; I heard new sounds from the organ, always a thing I listen for in a recital. The use of expression was faultless; the piece grew elegantly, inexorably. The Fricker began on a spooky (for me) note, yielding to a quieter ending. And the Mathias was a perfect light finisher. Similar in style and spirit to his well-known *Processional*, the piece alternates a very lively solo line with a darker middle section with new material.

Overall, John Scott played a thoroughly professional and thoroughly enjoyable recital. It was an ideal blend of old and new, centered on English organ culture and yet reaching outward. This evening’s worship/concert pairing was as perfect as one could hope for.

**Thursday, June 26
Jonathan Ryan,
Christ Church Cambridge**

On Thursday morning, I gave a paper at the convention hotel. I hope that future conventions will continue to offer the option of participating this way; it offered a new, enriching, and very inclusive way to experience the AGO. Afterwards, I left immediately for Cambridge and Jonathan Ryan’s recital.

Christ Church is a small, wooden, eighteenth-century structure, with a low ceiling, many pillars, tall clear windows, and virtually no room for a pipe organ. In this somewhat cramped, though richly historic, venue (George Washington worshiped here on New Year’s Eve, 1775), Jonathan Ryan presented one of the convention’s finest recitals. The program was all the more remarkable for being delivered from memory, a remarkable feat in and of itself.

During the program, I found myself struggling, not with Ryan’s excellent playing, but with the relationship of the organ and acoustic. Part of the problem was that the room was packed, and that people kept arriving—a nice problem to have! But later, I learned more: there is almost no room for an organ, and no possibility of radical restructuring of the space. The Schoenstein organ succeeds in part through very high wind pressures (Ryan spoke to me afterwards, citing pressures of about twenty inches in some cases) and even the adoption of tone chutes. None of these expedients can fully conquer an acoustic that tends toward the dead side. As a result, some of the sonorities had to be accepted as the “best possible under the circumstances” variety. This is the fault of no one.

The recital began with the Dupré *Symphonie-Passion*. Tempo was excellent; playing was clean, accurate, and confident. The crescendo to full organ was seamless and seemed effortless. Toward the end of the first movement, the sense of a singing line was most palpably evident. I wished for more acoustic—even a more humid day!—to give more resonance to the well-timed pauses at the end; these deserved, in Longfellow’s words, “wild reverberations, as of thunder in the mountains.”

In the other movements, Ryan used the colors of the organ to good effect, and with unceasingly varied creativity. This was especially clear in the third movement, where the dynamic and timbral range was as wide as one could hope for. Throughout, there was a sense of clear, thorough mastery of the music, and a clear vision for its interpretation.

Following the Dupré, we heard a *Meditation* (2005) composed by Ken Yukl, who is married to Pamela Decker. The piece centered on a sweet lyrical tune; my impression was of early American hymnody. There was a nice buildup in classic English manner, which yielded back to a quieter and dreamier mood. We then heard two of the Schumann opus 56, numbers 5 and 4. As the first began, I was struck, again, with a sense of fresh registration. Both of these were played with great skill; one never missed the canonical writing.

Ryan ended with the Sowerby *Pageant*. Several of Sowerby’s students in Chicago have told me that he loved the Franck *Finale*, op. 21, and played it often at St. James Cathedral, sometimes for private recitals. I was struck, at this performance of *Pageant*, by its spiritual kinship with the *Finale*. Ryan has spent time in Chicago and has internalized the best of what it offers. He made the ferocious difficulties of *Pageant* seem like minor issues. Jonathan Ryan is one

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Convention report

of the brightest younger artists in the field today; his Cambridge recital augurs a long and distinguished career.

Thursday afternoon Heinrich Christiansen, King's Chapel

After Jonathan Ryan's recital in Cambridge, I got back into Boston for the program at King's Chapel. This church, marked by Daniel Pinkham's long tenure, lies a few blocks north of Boston Common and close by Paul Revere's resting place. The organ is Fisk Opus 44 from 1964. The program was for organ and string quartet.

This church, once the symbol of royal Anglicanism in colonial Boston, today occupies about the same position in its city as St. Paul's Chapel does in Manhattan. Though smaller than its New York cousin, King's Chapel boasts some wonderful archaic features, like box pews throughout the space. I thoroughly enjoyed occupying one of these and facing backwards, so I could watch the performance.

Heinrich Christiansen, who has been at King's since 2000, presented a varied and intriguing program of music old and new. For me, the pieces that opened and closed the concert were the most enjoyable. Christiansen began with the Pinkham *Sonata No. 1 for Organ and Strings*, from 1943. A short work, it impressed me almost as more of a chorale, in the French Romantic sense, than a sonata per se. The organ interfaced elegantly with the strings, and the sense of ensemble was generally quite fine throughout.

This was followed by a work by Robert Sirota, titled *Apparitions*; it was a commission for this convention, and we heard its first performance. Sirota used four hymn tunes, and throughout the work fanned out a range of string and organ techniques. There were glassy harmonics, pizzicati, and various aliquot-rich organ registrations interacting with varied textures and ranges in the quartet. The diversity of textures was intriguing, but didn't gel into a coherent musical statement. Sirota's work was followed by Naji Hakim's *Capriccio*, originally a commission for the 2006 Chicago convention. This piece might have done with being edited for length, but was extremely well performed by both violin and organ. It was quite amusing and easy to follow throughout—a good palate cleanser in Hakim's whimsical style. (This is a delightful facet of Hakim's musical personality, and I enjoyed it a lot.)

Christiansen ended with a Soler piece, the *Quintet No. 3 in G Major*. Its five movements projected a gracious, Mozartean spirit and seemed perfectly suited



Fisk Opus 44, King's Chapel (photo credit: Len Levasseur)



Aeolian-Skinner Opus 1203, The Mother Church, The First Church of Christ, Scientist (photo credit: Len Levasseur)

to an eighteenth-century church on a rainy New England afternoon. It made the rush-hour subway trip back to the hotel—the only awkward bit of traveling in my entire week—very bearable indeed.

Thursday evening Unitarian Worship and Peter Sykes, First Church in Boston

First Church was exactly that, founded by the first arrivals in Massachusetts Bay during the Great Migration, led by Governor Winthrop. From its humble beginnings in 1630, it grew in stature, eventually reclaiming the various congregations that split off from it. Cotton Mather was one of its pastors, as was the father of poet e. e. cummings. During the Unitarian controversy, it embraced the new doctrine.

Today, this nearly 400-year-old church boasts a building in modernist style from 1972 (there was a fire in 1968); its members are very active in the community and welcomed me with warmth. The event was not packed to standing room, as Jonathan Ryan's recital had been. I regretted this, as the service and concert were certainly convention highlights, models of liturgical music and concert programming.

The prelude, or "gathering music," was another convention premiere: *Ember-tides* by Hilary Tann. These were evocative and effective pieces, playing off the four times in the traditional liturgical calendar when Ember Days are observed. The etymology of "ember" is unclear; one theory is that the word is "ymbren," which is Old English for "to remember." Be that as it may, Tann's pieces were very interesting, and worth investigating. The organ was a large Casavant, in a modern case, in the *Werkprinzip* fashion.

The choral music at this service was beautifully done, much of it a *cappella* by a small and obviously very professional choir. The "chalice lighting" motet was by Karl Henning, *Love Is the Spirit of This Church*, and nothing in the text would preclude its use in other traditions as far as I could see. An anthem by Leo Collins set the original church covenant of First Church; historically interesting but too particular for wider use. The major choral offering was called *Prayer of Hildegard*, by Edward Thompson, and again was a commission for this convention. For this, the choir came down to the chancel, and was accompanied by marimba for its three movements. The choral writing, as well as the marimba writing, were really effective; the piece was very enjoyable to hear.

Perhaps most thrilling of all, though, was the postlude, from the *Liturgical Suite for Organ*, op. 69, by Larry Thomas Bell. This piece was commissioned about a decade ago by Carson Cooman and Richard Bunbury; it was quite exciting, a very worthy addition to our repertoire of toccatas!

The entire service was planned and executed with intelligence and care. This extended to the sermon, which was beautifully affirmative of the value of sacred music and musicians. Delivered by the Rev. Stephen Kendrick, it should be read and prized by all organists.

This service was followed by a concert on harpsichord and virginals by Peter Sykes. One of his harpsichords, unfortunately, had been sent back to his studio in error; we were left with the Winkler harpsichord, in German style, and two virginals, an Italian and a Flemish. On this last instrument, called a *muselaar*, Sykes began.

His first piece, the *Preludium Toccata* of Sweelinck (SwWV 297) was a beautiful choice. It was captivating, thanks to the performer's sense of form and motivic saturation. Next, on the Italian virginal (with a brighter and lighter tone) was the *Toccata Prima* from the *Libro Primo* (1608) of Frescobaldi. Here, the performer offset the brightness of the instrument with an introspective performance.

The remaining works—the *Toccata Seconda* (FbWV 102) of Froberger, the *Praeludium in G Minor* (BuxWV 163) of Buxtehude, and the *Toccata in D Major*, BWV 912, of Bach—were played on the two-manual Winkler harpsichord, a fine all-purpose instrument. Of these, I was most deeply struck by the Bach. What a Janus figure he is! Looking back to the multipartite works of his forebears, he also looks ahead, in a curious and prophetic way, to late Beethoven. Throughout, Sykes played with a keen

sense of structure and motive, and communicated this to the audience. His performance was a revelation and a joy.

Friday, June 27 Morning Prayer, Basilica of Our Lady of Perpetual Help

On Friday, the convention began with Morning Prayer in honor of the patroness of this historic basilica in the Mission Hill district. It was a short ride on the T, but quite a change of scenery, moving from the polish of the convention hotel to a much grittier urban district. The church is beautiful, with a distinctive white cupola. A peaceful park adjoins, and I was able to rest there a while, having arrived early as usual.

The service was part of the Divine Office of the Catholic Church: Morning Prayer or Lauds. The music was greatly enhanced by the choir of men and boys of St. Paul's Harvard Square. This choir is truly remarkable, as it is the only Roman Catholic choir school in the United States. The men of the choir are, according to St. Paul's website, drawn largely from area music schools. John Robinson was the conductor, Jonathan Wessler the organist.

The Introit was the *Kyrie Eleison* of Ivan Božičević, the winner of the 2014 AGO/ECS Publishing Award in Choral Composition. It wasn't entirely clear why a *Kyrie* would be chosen as an introit (more precisely, as an opening motet, as the Office has no introits per se), but the beauty of the setting soon banished that question. Throughout, there was excellent balance of organ and voices, due equally to the quality of the writing and the choir's training. The choir sang serenely, with integrity and strength, as the piece moved from a hauntingly quiet opening to an energetic *Christe*, featuring solo work in the organ, and then back to a quiet mood. The opening hymn, "Hail, Queen of Heaven, the Ocean Star," came from a time before my own religious formation; I had never sung it before, and cannot understand why it isn't a standard Catholic hymn.

The psalms were largely Anglican; we heard Psalm 63 (always the first psalm on solemnities) by Henry Purcell, and then a *Benedicite* by Francis Jackson. The Purcell brought many smiles when it broke into its coda of alleluias to the tune we now call WESTMINSTER ABBEY. The Jackson was sung to the highest standards, with the choir only pushed to its limit on the very highest notes. The organ and choir were again fully integrated, and the organ sang with a full, authoritative tone, rich in reeds. The congregation joined in the third psalm, sung

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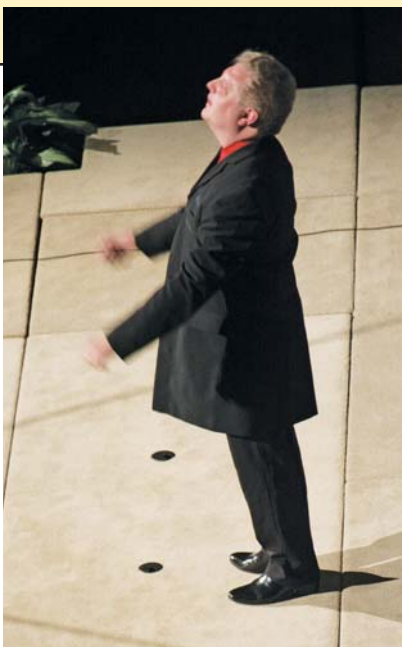
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Stephan Tharp following his performance (photo credit: Sherwood Photo)

in Tone V; it was prefaced by a glorious incipit en taille. The morning canticle, the *Benedictus* (or Canticle of Zachary), was set energetically by Scott Perkins, and was another first performance, commissioned by the convention. After the final hymn (all seven verses of "Hail, Holy Queen") the postlude—*Toccata, fugue et hymne sur 'Ave maris stella,'* op. 28 of Flor Peeters—made perfect musical and liturgical sense. Peeters's true skill and vision as a sacred musician were fully on display and in context during this stirring performance. All the musicians acquitted themselves expertly.

The recital following, by Thierry Escaich, was at its most arresting when the performer was playing his own works. These he presented with subtlety, flexibility, and fire. The opening work, Brahms's early *Prelude and Fugue in G Minor* (WoO 10), was also dashing and exciting. It was, however, risky to program the familiar Bach *In dir ist Freude* from *Orgelbüchlein*, as there were some sketchy moments in the performance which, I assume, were unmissable by much of the audience. I was perfectly pleased with all of Escaich's own work; in particular, his own work on *Christ ist erstanden*, which he played with suppleness and noble joy. Some of Escaich's registrations were unusual, at one point reaching an apex of high brilliance, which lingered long after he released the keys; he did not carry this to excess, so it worked well. The last chords of this massive work were stunning and took a long time to die away—as did the enthusiastic applause.

The *Romanze* and *Finale* from Vierne's *Fourth Symphony* were both executed clearly and well; the *Finale* at a very fast tempo, though with great accuracy. The program concluded with an exciting improvisation on two hymns, Protestant and Catholic: "O Zion, Haste" and the Irish tune SLANE. This worked up to a quintessential French toccata. The audience wanted more, so Escaich obliged with a joyful encore, presto.

**Friday evening
Stephan Tharp,
The Mother Church (First
Church of Christ, Scientist)**

The convention's closing recital was head, shoulders, and torso above every other event of the week. I heard much excellent, even world-class organ playing throughout, but Stephan Tharp's program was transcendently superior. Stephan Tharp is the best organist in America; further debate is pointless.

I might have even said this at intermission, before Tharp closed the deal with the second half, the performance of a



The Mother Church (First Church of Christ, Scientist) (photo credit: Jonathan B. Hall)

memorized transcription that will live in the history books.

As a cool evening came on, the vast space slowly filled, including several tiers above the main floor. In front of the awe-inspiring gilded façade was a large screen, in order to project a view of the performer. The camera was situated by the left stop jamb, affording a good view of Mr. Tharp, including his feet.

The program (a Saint Cecilia recital, endowed by the late Marianne Webb) began with the *Final* of Naji Hakim's *Hommage à Stravinsky*. This was a clever choice, bookending the program and foreshadowing the second half. I have heard this devilishly difficult piece played before, but never with such passion and authority. It was followed by an ideal lighter work, the *Prelude in F Minor* by Nadia Boulanger. The contrast was delightful, and the Boulanger piece, though modest, was not easy, and was not treated in anything other than a serious, professional manner. Great care was lavished on the singing lines in the piece, and they stood out from the accompaniment in three dimensions.

Then came the Persichetti *Sonata for Organ* (1960). Here, I felt there was a certain invitation to lyricism in the first movement, which the performer declined in favor of an energetic approach. However, the lyricism of the slow movement was brought out just right. The final movement was as fiery and virtuosic as one could hope for; Tharp burned the house down with that one. The cyclical elements of the sonata—such as the identical gesture that opened all three movements—cohered and made musical sense.

Next came the Sowerby *Fantasy for Flute Stops*, from the *Suite*. Here, again, I felt that a slightly more relaxed sense of whimsy at the opening would have been nice. However, the middle section was interpreted with a really wonderful, well-shaped singing line, and the rapid tempo of the first theme came to grow on me. Tharp knows how to make the organ sing; that was never in doubt.

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The first half closed with the Max Reger *Choralfantasie: Straf mich nicht in deinem Zorn*, op. 40, no. 2. There was much anxiety and churning energy in this piece, as well as a spirit of genuine religiosity. The performer balanced these exactly right. The quiet, hymnic moments were absolutely sincere and paced to perfection, and the dramatic finale was extremely exciting. Lightning-fast piston changes gave seamless crescendos. My notes for the conclusion read *thunderously thrilling. Much, topped with more, topped with most.* It was first-rate and then some; the best Reger you're ever likely to hear.

I spent the intermission in a state of exhilaration (not typical for me!), while eagerly anticipating the great second half which still lay before us. For this, Tharp played his own transcription of the *Rite of Spring*. Just a century ago, this ballet was a *succès de scandale* at its premiere. Tonight, while a few might have been scandalized, discerning audience members recognized the presence of musical greatness. There was no score; Tharp had worked out and memorized his arrangement from the two-piano

version that Stravinsky prepared for rehearsals. He sat at the console, spent a long moment in thought, then snapped into action.

The performance combined detailed fidelity to the score with idiomatic adaptations, and extended techniques as appropriate—ferocious slappings of the bottom octave, with high-pressure reeds drawn, for example. The lyricism—the frenetic busyness—the earth-bound rage—it was all there. If anything, there was a bias towards the passionate and intense side. Throughout the performance, Tharp maintained an intent, low-key composure, entirely focused on the music. There was no ego on display. He was clearly drained by the performance, and had clearly held nothing of himself back from it.

Never previously have I found myself standing before my hands could come together in applause.

Stephen Tharp's recital was a triumphant conclusion to a great convention. Kudos to him, and to the Boston Chapter for excellent and innovative planning, and to all the performers and presenters.

—Jonathan B. Hall

Jonathan B. Hall writes frequently for *The American Organist*, *THE DIAPASON*, and *The Tracker*. He teaches music theory and music criticism at New York University, and is music director of Central Presbyterian Church in Montclair, New Jersey. He serves on the American Guild of Organists' Committee on Professional Certification. Hall is the author of *Calvin Hampton, A Musician Without Borders* (Wayne Leupold Editions).

Joyce Johnson Robinson is editorial director of *THE DIAPASON*.

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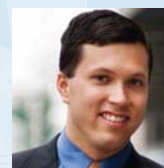
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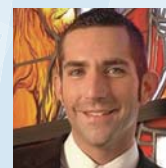
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Cover feature

**Berghaus Pipe Organ Builders,
Bellwood, Illinois
St. Benedict's Catholic Church,
Chesapeake, Virginia**

From the builder

As most organ projects go, Berghaus Pipe Organ Builders' instrument for St. Benedict's Catholic Church proceeded at a rapid pace. The organ was completed just two years and one week after organist, conductor, author, and consultant to the parish Peggy Kelley Reinburg made initial contact with us in June 2012. From our very first meeting in which creative ideas were freely shared, our firm was enthusiastic about collaborating with Ms. Reinburg. Her insight into pipe organs, and in particular her thoughts on tonal design, proved to be invaluable resources. After long conversations with her and consulting her book, *Arp Schnitger, Organ Builder: Catalyst for the Centuries* (1982, Indiana University Press), we were confident that we could present an instrument with a heart of simplicity and clarity, rooted in North German tradition, that also possessed a distinctive voice, as our company has provided to clients for many years.

Following the signing of the contract in the fall of 2013, construction was executed over a six-month period, and the organ components were delivered to Chesapeake the day after Easter, 2014. Installation of the organ commenced over a five-week period, and tonal finishing took place over one month.

Our initial site visit revealed an existing south organ chamber that would eventually contain the Hauptwerk. For engineering and site preparation, the church contracted with Spiegel Zamecnik & Shah Inc. of Washington, D.C., to engineer the design and with Sussex Development Corp. of Virginia Beach, Virginia, to penetrate a tone opening for the existing chamber and create a second chamber on the other side of the rose window for the Schwellwerk and Pedal. Berghaus designer Michal Leutsch planned façade pipes and screens to complement the church architecture while hiding the dual enclosures. Initially, we intended to create a cloth screen barrier above the three pipe towers on each side. However, the logistics of creating such a screen prior to the arrival of the organ became impractical, and so its construction became part of the organ installation. Rather than use



Jordan Smoots at work on the pipe shades (photo credit: Berghaus Pipe Organ Builders)

the ubiquitous grille cloth, we chose stamped metal screening, which would allow for better tonal egress.

Wind pressures are moderately low throughout, measuring 75 mm for the Hauptwerk, and 90 mm for the Schwellwerk and Pedal. This allows for a voicing style on classical lines, and yields pipes that work together with natural, unforced tone. Each chamber is equipped with a single horsepower Ventus blower, which provides ample and steady wind to all chests while keeping a simple yet effective winding plan for the entire instrument. Manual stops are primarily located on Berghaus slider and pallet windchests, which are controlled by Heuss electric pulldown magnets. Within each main chest is a large schwimmer, which provides stable wind. Pedal and unit ranks are located on electro-pneumatic windchests, also constructed by the Berghaus firm. Expression boxes are constructed from 1-3/4" thick tongue and groove poplar, which allows for a wide range of dynamic possibility.

Both chambers are adorned by rift-cut red oak casework with accented trim, stained to match the church furnishings. The organ is played from a custom-built console of red oak and burled walnut. Keyboards are constructed of maple and walnut, and manuals utilize tracker touch. The combination action is controlled by the ICS-4000 system by Peterson Electro-Musical Products, and contains many features, including a piston sequencer and record/playback.



Console details, showing Peterson ICS-4000 memory control unit

In the Hauptwerk, the principal chorus is moderately scaled and voiced without gimmicks to improve presence or warmth. Façade pipes are made of 75% tin and continue as such throughout the compass of the stop. The elevated position of the slider chest allowed us to treat pipes without fear that the choir would be offended by full registration, and at the same time, individual voices seem to bloom from within the chambers. The 8' Hohlflöte is designed to act as a chameleon in registration, and is made from three distinct types of pipe construction: the bass octave is constructed as a stopped flute, the tenor octave is constructed as a Koppelflöte, and the upper octaves are constructed as a Hohlflöte. Deliberate voicing with attention to blending construction types was necessary to the successful finishing of this stop. The result is a flute that morphs well with many registrations. The Hauptwerk mutations are scaled to match the Mixtur IV-V and provide the light clarity of a Sesquialtera, thus providing a Germanic *cornet décomposée* for the division. In our shop, Berghaus constructed a Bourdon of poplar as our manual 16' tone, and provided an 8' Trumpet, which is voiced as a blending reed. Shallots are tapered German and provide warmth and fullness.

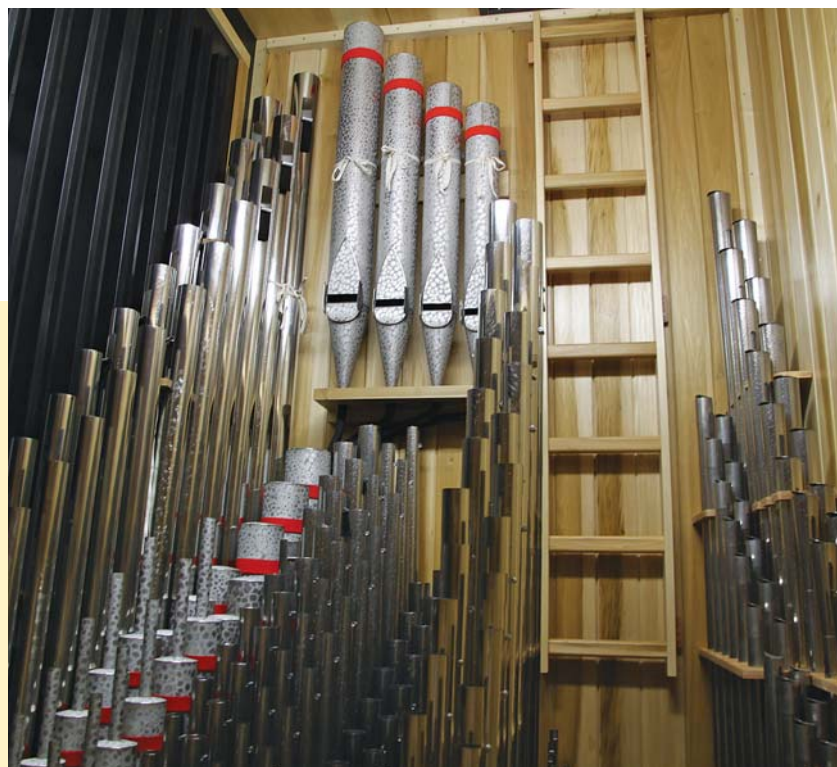
Schwellwerk flues are voiced full to support the generosity of the large scale mutations. Strings are made from 75% tin, and are generously scaled to provide adequate foundation tone, while also giving a satisfying sizzle that clarifies homophonic passages found in many pieces of Romantic and 20th-century repertoire. The 8' Rohrflöte is scaled with large diameter chimneys, which are fully 1/3 of the diameter of the pipe. Together, these foundation stops provide remarkably solid grounding to the division. Once again, the substantial scaling of the mutations provides a powerful and nasal French-sounding

Cornet. The Krummhorn is scaled generously to provide fullness to the mutations and is also available in the Pedal at 4' pitch. The Oboe is designed with a French parallel shallot and is voiced moderately to blend well with the mutations. The Cromorne is scaled and voiced to provide fullness throughout the register.

As is often the case, available space made the luxury of a full and independent Pedal out of the question, and we therefore chose to unify the major principal and flute of the division. The pipes of the 16'-8'-4' Principal wander back and forth between the Schwellwerk chamber and façade, which contains notes of the 8' Octave. The bottom twelve notes are made from zinc and use interior Haskell tuners. The façade portion and above are made from 75% tin, as is the Pedal Mixtur. The 16' Subbass is generously scaled, and was constructed of poplar by Berghaus craftsmen. The 16' Fagott is made with pine resonators and used an historic Schnitger shallot with very wide reed tongues. The sound of this stop seems to have equal parts fundamental and harmonic development, and so it lends itself well to a broad spectrum of repertoire.

Overall, the organ's resources create a myriad of tonal combinations, each at home announcing or complementing chant during High Mass, or in performing repertoire from Bach to Distler, from Couperin to Alain. Having both chambers enclosed further enhances the tonal palette and increases its flexibility as an accompanying instrument.

The organ was blessed on August 22 by Msgr. Walter Barrett, followed by Holy Mass in the Extraordinary Form in honor of the Immaculate Heart of Mary with Rev. Neal A. Nichols, FSSP, presiding. Peggy Kelley Reinburg served as organist and Jeanne Dart, director of music, led the choir. A dedicatory recital will be performed on November 22 at



Berghaus Pipe Organ Builders

HAUPTWERK (I – enclosed)

16'	Bordun (wood)	61 pipes
8'	Prinzpal (façade)	61 pipes
8'	Hohlflöte (wood)	61 pipes
4'	Oktav	61 pipes
4'	Spireflöte	61 pipes
2 1/2'	Quinte (narrow scale)	61 pipes
2'	Oktav	61 pipes
1 1/2'	Terz (narrow scale)	61 pipes
1 1/2'	Mixture IV-V	293 pipes
8'	Trompete	61 pipes
	Tremulant	

10 stops, 14 ranks, 842 pipes

SCHWELLWERK (II – enclosed)

8'	Rohrflöte	61 pipes
8'	Gamba	61 pipes
8'	Gamba Celeste GG	56 pipes
4'	Prinzpal	61 pipes
4'	Blockflöte	61 pipes
2 1/2'	Nasat (wide scale)	61 pipes
2'	Siffelöte	61 pipes
1 1/2'	Terz (wide scale)	61 pipes
3/4'	Zimbel III	183 pipes
8'	Krummhorn	61 pipes
8'	Hautbois	61 pipes
	Tremulant	

11 stops, 13 ranks, 788 pipes

◀ Pipework of Schwellwerk division



Left façade



Right façade



Case detail

3:00 p.m. by Crista Miller, director of music and organist at the Co-Cathedral of the Sacred Heart in Houston, Texas.

The entire team at Berghaus Pipe Organ Builders is extremely grateful for the collaborative efforts of everyone involved in the organ project. In particular, we appreciate the support we received from Fr. Nichols, Jeanne Dart, members of the choir, and parishioners who assisted in the unloading and various stages of installation. Berghaus Pipe Organ Builders' sincerest gratitude goes out to all who helped make this a truly exciting and rewarding project. Soli Deo Gloria!

—Jonathan Oblander, Tonal Designer
 & Kelly Monette, Head Tonal Finisher,
 on behalf of the entire Berghaus Pipe
 Organ Builders team

From the consultant

After accepting the challenges of serving as organ consultant for a project with the all-too-common and severe limitations of the potential funding base, of being engaged after a new church structure was beyond any major architectural changes, and of having the responsibility of educating the clergy, the musicians, and the congregation regarding the advantages of committing to a pipe organ, I began to become aware of the positive realities of the project at St. Benedict's Catholic Church in Chesapeake, Virginia.

First, it was revealed that the pastor, the Rev. Neal A. Nichols, FSSP, and the director of music, Jeanne Dart are both from Richmond, Virginia, my own hometown; and then we discovered we all had been educated, though for different lengths of time, at St. Benedict's Elementary School! As we began to

converse and to follow the natural order of organ consulting, I began to learn of the freedom I was being offered to guide my ninth organ project through its total evolution with no artistic constraints. Financial constraints can cause you apoplexy, but creative hamstringing can damage your soul!

The goals of this project were:

1) An organ built by a distinctive builder without financially drowning the parish

2) An organ that could support the numerous schools of organ and choral literature while underpinning the rich liturgical heritage of the Latin Mass

3) The creation of an instrument with its own identity, possessing the silvery sheen of a Baroque North German instrument yet supported by an enveloping warmth capable of bringing the worshippers and listeners to the depths of faith and to the heights of emotion

4) A Hauptwerk Prinzipal chorus that would make the congregation want to sing

5) Provision of four primary reed stops: Krummhorn 8', Hautbois 8', Trompete 8', and Fagott 16', and of two Cornets décomposé, one scaled and voiced in the French manner and one in the German

6) Consistent nomenclature for the instrument

7) A beautiful encasement and console, which also would be visual works of art

8) Key and stop actions that would enable a marriage of the instrument and musician and also provide a comfortable playing and conducting situation. Mechanical action was desired, but eventually that preference had to be abandoned due to existing gallery design and spatial limitations.

After preliminary visits onsite with five major American mechanical-action builders and two builders known primarily for their other actions, the fact of a too-shallow gallery for an independent encasement and inadequate space for any future choir growth, coupled with cost comparisons, eventually were the deciding factors. The selection of a builder was also made difficult because of my personal acquaintances and friendships with all but one of the builders represented! Ironically, Berghaus Pipe Organ Builders was the only firm with which I had not had a previous connection; and after performing a recital on their instrument for St. John's Episcopal Church, Norwood Parish, in Chevy Chase, Maryland, for the Northern Virginia and Potomac AGO chapters, I was convinced that the firm should be considered.

Every memo I wrote based on involvement with organs and organ building throughout my career and every wish included on my organ "bucket list" has been a consideration in consulting on this particular instrument. The lack of funding for three manual divisions resulted in enclosing both manual divisions and allowing console space for a

third, a Rückpositiv, which it is hoped may be added someday. If it is not, the disposition of the organ as it stands has already created the illusion of the presence of a third manual division.

The opportunity of meeting at the workshop the majority of craftsmen who participated in this project and the pleasure of building a working relationship with them during the installation have been added delights. I have enormous respect for so many, especially those who have added to my deeper understanding and enjoyment of this facet of our beloved profession. I have only the utmost respect for the director of engineering and operations, Michal Leutsch, and for the tonal gurus, Kelly Monette, head tonal finisher, Jonathan Oblander, tonal designer, and Steven Hoover, tonal finisher and reed specialist. The gorgeous console with its burled walnut music desk and stop jambs is the exquisite work of console artist Jordan Smoots. Transformation of thousands of components into the organ as an entity was due also to the skilled work of Joe Poland, Ron Skibbe, Mitch Blum, Eric Hobbs, Kurt Linstead, and Casey Robertson. The administrative coordinator, Dawn Beuten, is embracing her new role in the company with enthusiasm; the firm's office manager for six years and newly named vice president, Jean O'Brien, is the epitome of organization, efficiency and graciousness; and Brian Berghaus, president, leads the firm with admirable business acumen and a firm hand, peppered with a calming sense of humor, in his journey to maintain the integrity of the history of organ building while introducing the best of new technological developments to this art.

—Peggy Kelley Reinburg
 Organ Consultant

All photos credit Deborah P. Spidle
 except as noted

St. Benedict's Catholic Church, Chesapeake, Virginia

PEDAL (unenclosed)

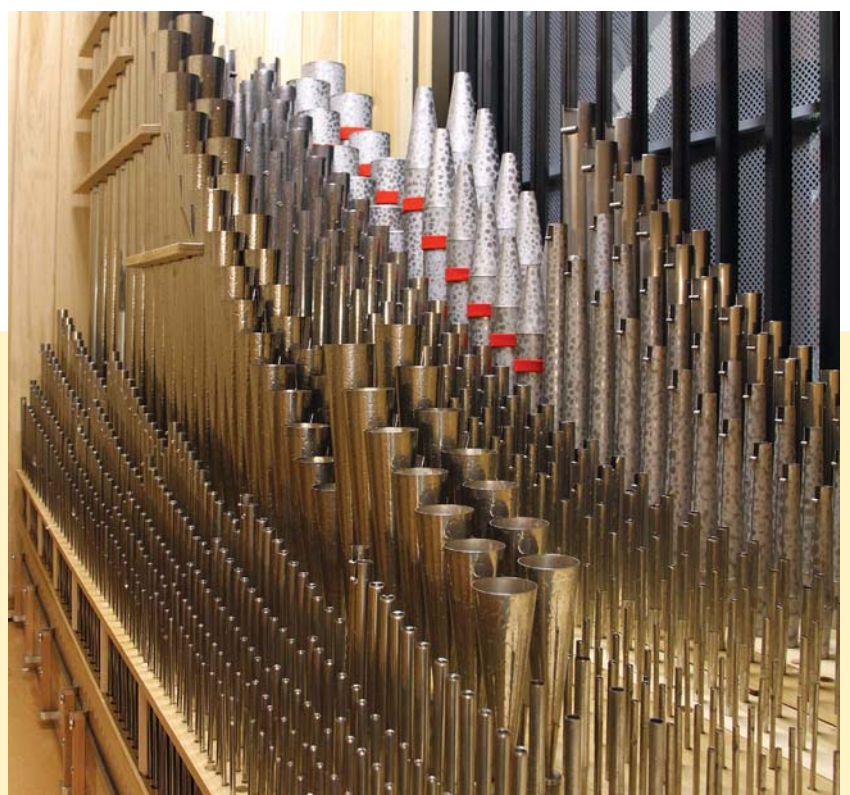
16' Prinzipal	32 pipes
16' Subbass	32 pipes
8' Prinzipal (façade, ext 16')	12 pipes
8' Bordun (ext 16' Subbass)	12 pipes
4' Oktav	12 pipes
2 3/4' Mixture IV	128 pipes
16' Fagott	32 pipes
4' Krummhorn (SW)	

8 stops, 7 ranks, 260 pipes

COUPLERS

Schwellwerk to Hauptwerk 8
Hauptwerk to Pedal 8
Schwellwerk to Pedal 8

29 stops, 34 ranks, 1,890 pipes



Pipework of Hauptwerk division ▶

New Organs

**Randall Dyer & Associates, Inc.,
Jefferson City, Tennessee
The Curtis Institute of Music,
Philadelphia, Pennsylvania**

Building a new studio teaching and practice organ for the Curtis Institute of Music came with some unusual parameters. The available space was the former percussion studio, a pigs-ear room for an organ, buried in the basement of the former mansion on Rittenhouse Square. Totally padded with carpet and acoustically absorbent material, it was obvious that an acoustician was going to be needed, not only to tell us what could be done to improve the situation, but also to warn us how bad it might actually be! Having known him for years through the American Institute of Organbuilders, we suggested Dan Clayton, who was a reasonably short train ride away, just north of New York City.

As the plans for the room developed with the school's architects, we quickly ran into difficulties with things hanging from the ceiling. In addition to water pipes, gas lines, and electrical conduits, ducts for the new air-conditioning unit, located in the mechanical room beyond the organ chamber, also moved through space where organ pipes needed to be. Several rounds of "what ifs" finally produced a duct layout that managed to snake its way around the space and dodge the planned location of longer pipes, such that in a chamber space only ten feet high, there were just six 8' flue pipes that had to be mitered.

Like most organ builders, we hoped for a nice, live room, and while Dan was not averse to our desire, he also wanted to block off noise from the street that went around the northwest corner of the room, just below ceiling level, as well as to isolate the organ from the Bok room, a main boardroom-style space directly above the organ, in constant use on nearly any given day. Stripping the room to bare walls and floor, Dan specified some interesting multi-depth diffusers that were placed around the space to keep it from being "hot," and in addition to the sound coming through the front of the case, he designed a "tone chute" above the ceiling that carries sound from the chamber to grids around the outside walls, surrounding the organist and filling out the bass.

In the end, the 650-square-foot space turned out to be just about as much of a silk purse location for a small organ as one might want in a listening area with 7'-11" ceiling height!

Alan Morrison, Haas Charitable Trust Chair in Organ Studies, essentially left the design of the stoplist to us. For several reasons, we wanted to keep the organ as straight as possible. Since students at Curtis are frequently learning and practicing music of complex harmonic texture, we felt inner voice leading was



Console and façade in studio

important; an instrument with several unified stops would complicate that issue. And since most of our organs incorporate Blackinton-style slider-and-pallet chests, we wanted to use our standard approach.

Except for one shared stop, the three manual divisions are of straight design, each with a distinctive ensemble. Fully half the organ's 14 ranks are allotted to 8' stops on the manual divisions. Principals are of 70% tin, and Great and Positiv flutes are of 30%. The Swell Flûte is an open stop that assumes different roles when combined with other stops. The Swell Oboe was unified so it could play on the Positiv against the Swell strings, and in the Pedal. The Pedal Bourdon and Octave stops are independent ranks.

As the tonal concept was being developed, it suddenly occurred to us that we did not want a lightly winded, breathy practice-organ sound, but instead, an instrument with some fullness and power: a big organ sound. To accomplish the desired result, we used a wind pressure that would allow nicking for voicing effect.

And without visual deference to a well-known organ just down the street, it was decided to keep the pipe tops level in the façade and as close to the top of the case as proper speech would allow. We worked very closely with our pipe makers, Jacques Stinkens BV and Matters, Inc., to insure that the pipes could be closely spaced at 5mm apart for the basses, and 3mm for the smaller tin pipes. A tight grille at the top, as well as triangular fillers behind the pipe toes, further closed off the opening.

Bottling up the sound a little, an approach rarely desired in most organs,

proved just the right effect at Curtis. The organ plays music of all periods and styles very effectively, with a sound that is interesting, complex, and fulfilling.

The low-profile drawknob console, with manual keys covered in ivory, was built in cantilever style so the upper portion could be easily separated from the base to get around tight turns in the basement hallway, and to give a "lighter" appearance in the low room. It has a full set of couplers and pistons, with multiple levels of memory, and record/playback capability. It is movable throughout

the studio, and there is ample space to accommodate other instruments, including a Steinway B-model piano as well as small solo class gatherings.

The instrument is named in honor of Stephanie Yen-Mun Liem Azar, Curtis Organ '08, who died unexpectedly on July 19, 2013, while attending Columbia University Medical School in New York. She was 26 years old.

The new organ and studio renovations were made possible by a generous grant from the Wyncote Foundation.

—Randall Dyer



Interior of organ showing low-hanging overhead ducts

Randall Dyer & Associates, Inc.

The Curtis Institute of Music, Philadelphia, Pennsylvania

GREAT – Unenclosed

8' Principal	54 pipes
1-7 from Pedal Octave	
8' Rohrflöte	49 pipes
1-12 from Pedal Bourdon	
4' Octave	61 pipes
2' Doublette	61 pipes

SWELL – Enclosed

8' Flûte	54 pipes
1-7 from Viola	
8' Viola	61 pipes
8' Viola Celeste, GG	54 pipes
4' Gemshorn	61 pipes
8' Oboe	61 pipes

POSITIV – Unenclosed

8' Copula	61 pipes
4' Koppelflöte	61 pipes
1 1/2' Quinte	61 pipes
8' Oboe (Sw)	
Sonette Souffleur (Cymbelstern)	

PEDAL

16' Bourdon	32 pipes
8' Octave (façade)	32 pipes
8' Bourdon	12 pipes
4' Octave	12 pipes
4' Bourdon	12 pipes
16' Oboe (Sw)	12 pipes
8' Oboe (Sw)	
4' Oboe (Sw)	

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

Alan Morrison, masterclass; Hendricks Chapel, Syracuse University, Syracuse, NY 2 pm

Brenda Day, with Crescent Choral Society; Crescent Avenue Presbyterian, Plainfield, NJ 8 pm

Thomas Marshall; Bruton Parish Church, Williamsburg, VA 10 am

David Briggs, silent film accompaniment; St. Paul's Episcopal, Greenville, NC 7:30 pm

16 NOVEMBER

Michael Stairs; Holy Trinity, Greenfield, MA 2 pm

Brahms, *Requiem*; Madison Avenue Presbyterian, New York, NY 3 pm
Bach Vespers; Holy Trinity, New York, NY 5 pm

Alan Morrison; Hendricks Chapel, Syracuse University, Syracuse, NY 4 pm

Kent Tritle; First Presbyterian, Rutherford, NJ 7:30 pm

Jeremy Filsell; Wilson College, Chambersburg, PA 3 pm

Aram Basmadjian; St. Joseph-on-Carrollton Manor, Frederick, MD 3 pm

Christian Lane; First Christian, Hagerstown, MD 4 pm

Eric Dombrowski; Washington National Cathedral, Washington, DC 5:15 pm

Scott Carpenter & Raymond Hawkins; St. Timothy's Episcopal, Winston-Salem, NC 4 pm

Michael Burkhardt; Advent Lutheran, Melbourne, FL 3 pm

Nathan Laube; St. Joseph Cathedral, Columbus, OH 3 pm

Chelsea Chen; Christ Presbyterian, Canton, OH 4 pm

Robert Sullivan, with brass; Basilica of St. John the Baptist, Canton, OH 4 pm

Mendelssohn, *Hymn of Praise*; Westminster Presbyterian, Dayton, OH 4 pm

Monteverdi, *Vespers*; Christ Church Cathedral, Cincinnati, OH 5 pm

Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

Jeremy David Tarrant; Plymouth Congregational, Lansing, MI 7 pm

Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm

Elizabeth Walden; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

17 NOVEMBER

Choirs of University of Georgia & Georgia State University; All Saints, Atlanta, GA 7:30 pm

18 NOVEMBER

Kent Tritle; Cathedral of St. John the Divine, New York, NY 7:30 pm

Daniel Stipe; St. Stephen's Episcopal, Richmond, VA 7:30 pm

21 NOVEMBER

Thierry Escaich; Our Lady of Refuge, Brooklyn, NY 7:30 pm

Andrew Scanlon; First United Methodist, Salisbury, NC 7 pm

Frederick Teardo, with baritone; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

Stephen Tharp; Augustana Lutheran, St. Paul, MN 7:30 pm

22 NOVEMBER

TENET; St. Luke in the Fields, New York, NY 7 pm

Thomas Marshall; Bruton Parish Church, Williamsburg, VA 10 am

Stephen Schnurr; St. John Cantius Catholic Church, Chicago, IL 1 pm

23 NOVEMBER

TENET; St. Barnabas, Greenwich, CT 5 pm
Mozart, *Mass in C*, K. 257; First Church of Christ, New Britain, CT 4 pm

Jean-Baptiste Robin; Woolsey Hall, Yale University, New Haven, CT 8 pm

Gail Archer; St. Joseph, Schenectady, NY 3 pm

Bach Vespers; Holy Trinity, New York, NY 7:30 pm

Cyprian Constantine; St. Vincent Archabbey, Latrobe, PA 3 pm

Thierry Escaich; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm

Michael Messina & John Cummins; Shadyside Presbyterian, Pittsburgh, PA 4 pm

Jens Körndorfer; Washington National Cathedral, Washington, DC 5:15 pm

Mozart, *Mass in C*; Christ Church, Bradenton, FL 11 am

Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm

Nathan Laube; Chapel of the Immaculate Conception, Mundelein, IL 3 pm

Handel, *Messiah*; St. Luke Episcopal, Evanston, IL 7 pm

North Shore Choral Society & Chicago Bronze English Handbell Ensemble; Glenview Community Church, Glenview, IL 3 pm

Bach, *Cantata 140*; Grace Lutheran, River Forest, IL 3:45 pm

Gerrit Lamain; St. Stephen's Lutheran, St. Paul, MN 4 pm

24 NOVEMBER

TENET; St. Barnabas Episcopal, New York City, NY 5 pm

Sarasota-Manatee Bach Festival; Church of the Redeemer, Sarasota, FL 7:30 pm

Marina Omelchenko; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

26 NOVEMBER

Evensong; Emmanuel Church, Chestertown, MD 6 pm

29 NOVEMBER

Thomas Marshall; Bruton Parish, Williamsburg, VA 10 am

30 NOVEMBER

Bach Vespers; Holy Trinity, New York, NY 5 pm

Sarasota-Manatee Bach Festival; Christ Church, Bradenton, FL 4 pm

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

Advent Procession; Cathedral Church of St. Paul, Detroit, MI 4 pm

Lessons & Carols; St. Luke Episcopal, Evanston, IL 4 pm

2 DECEMBER

Phillip Kloeckner; Lutheran School of Theology, Chicago, IL 12:15 pm

3 DECEMBER

Manhattan School of Music Chamber Choir; Metropolitan Museum of Art, New York, NY 7 pm

Robert Lau; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm

Advent Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm

Lori Jahn; Advent Lutheran, Melbourne, FL 3 pm

Lessons & Carols; St. Michael and All Angels Episcopal, Sanibel, FL 6 pm

Christopher Urban; First Presbyterian, Arlington Heights, IL 12:10 pm

4 DECEMBER

German Baroque Christmas Concert; St. Luke in the Fields, New York, NY 8 pm

Steven Strite; Christ Church, Bradenton, FL 12:15 pm

5 DECEMBER

Simon Thomas Jacobs; Center Church, Hartford, CT 7 pm

Chuck Powers, with brass; Calvary Orthodox Presbyterian, Schenectady, NY 7 pm

Yuzuru Hiranaka; St. Malachy's, New York, NY 6:30 pm

Steven Egler; First Congregational, Saginaw, MI 12:15 pm

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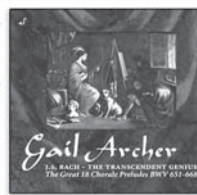
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6 DECEMBER
 Advent Lessons & Carols; Christ & St. Stephen's, New York, NY 5 pm
 Handel, *Messiah*; Shadyside Presbyterian, Pittsburgh, PA 4 pm
Thomas Marshall; Bruton Parish Church, Williamsburg, VA 10 am
 Feast of Carols; Corbett Auditorium, University of Cincinnati, Cincinnati, OH 2 pm, 5 pm
 Coriolis Holiday Concert; St. Luke Episcopal, Evanston, IL 7:30 pm
 Holiday Concert; Rockefeller Memorial Chapel, Chicago, IL 8 pm
 Apollo Male Chorus; Jehovah Lutheran, St. Paul, MN 6:30 pm

7 DECEMBER
 Lessons & Carols; Vassar College, Poughkeepsie, NY 7 pm
Andrew Henderson, with violin & piano; Madison Avenue Presbyterian, New York, NY 3 pm
 Advent Lessons & Carols; Grace Church, New York, NY 4 pm
 Bach Vespers; Holy Trinity, New York, NY 5 pm
 Advent Lessons & Carols; Camp Hill Presbyterian, Camp Hill, PA 8:30 & 11 am
 Advent Lessons & Carols; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm
 Advent Lessons & Carols; Emmanuel Church, Chestertown, MD 4 pm
Paul Jacobs; Grace Baptist, Richmond, VA 3 pm
 Carols by Candlelight; Peachtree Road United Methodist, Atlanta, GA 5:30 pm
 Lessons & Carols; Christ Church, Bradenton, FL 11 am
 Advent Lessons & Carols; Cathedral Church of the Advent, Birmingham, AL 9 am, 11 am
Nathan Laube; St. Vitus, Cleveland, OH 12 noon
 Feast of Carols; Corbett Auditorium, University of Cincinnati, Cincinnati, OH 2 pm, 5 pm
 Holiday concert; Kettering Adventist Church, Dayton, OH 7:30 pm
 A Festival of Lessons & Carols; Alice Millar Chapel, Evanston, IL 10:40 am

8 DECEMBER
 Handel, *Messiah*; Rockefeller Memorial Chapel, Chicago, IL 3 pm

9 DECEMBER
Kathrine Handford; Church of St. Louis King of France, St. Paul, MN 12 noon

10 DECEMBER
 Community Carol Sing; Grace Church, New York, NY 12:15 pm
Ryan Kasten; Advent Lutheran, Melbourne, FL 3 pm

11 DECEMBER
Ann Stephenson-Moe; Christ Church, Brandenton, FL 12:15 pm

12 DECEMBER
David Ball; St. Malachy's, New York, NY 6:30 pm
Nicholas Schmelter, with narrator; First Congregational, Saginaw, MI 12:15 pm
Stephen Schnurr, with piano; First Presbyterian, Ypsilanti, MI 7 pm
 Handel, *Messiah*; Sts. Peter & Paul Catholic Church, Naperville, IL 7:30 pm

13 DECEMBER
 Cathedral Choirs & Orchestra; Cathedral of St. John the Divine, New York, NY 7 pm
 Barnard-Columbia Chorus; Church of the Ascension, New York, NY 8 pm
 Schola Cantorum on Hudson; St. Malachy's, New York, NY 8 pm
 Philadelphia Singers; Cathedral Basilica of Sts. Peter & Paul, Philadelphia, PA 8 pm
Thomas Marshall; Bruton Parish Church, Williamsburg, VA 10 am

14 DECEMBER
 CONCORA; First Church of Christ, New Britain, CT 4 pm
 10th Annual Carol Sing; Madison Avenue Presbyterian, New York, NY 4 pm
 Britten, *A Ceremony of Carols*; Grace Church, New York, NY 4 pm
 Bach Vespers; Holy Trinity, New York, NY 5 pm
 Crescent Singers; Crescent Avenue Presbyterian, Plainfield, NJ 5 pm

15 DECEMBER
 Candlelight Carols; Trinity Church, Boston, MA 4 pm, 7 pm
 Christmas at St. Malachy's; St. Malachy's, New York, NY 7 pm
 47th Annual *Messiah* Sing-In; Avery Fisher Hall, New York, NY 7:30 pm

16 DECEMBER
 Juilliard 415; Holy Trinity, New York, NY 12 noon

17 DECEMBER
 Festival Holiday Concert; Mechanics Hall, Worcester, MA 12 noon
Betty Jo Couch, with soprano; Advent Lutheran, Melbourne, FL 3 pm

18 DECEMBER
Richard Benedum; Christ Church, Brandenton, FL 12:15 pm

19 DECEMBER
Daniel Sañez; St. Malachy's, New York, NY 6:30 pm
 Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm
 Cathedral Ringers; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
James Gladstone; First Congregational, Saginaw, MI 12:15 pm
 Charpentier, *Midnight Mass*; Trinity Cathedral, Cleveland, OH 7:30 pm

Philadelphia Singers; Cathedral Basilica of Sts. Peter & Paul, Philadelphia, PA 3 pm
 Britten, *A Ceremony of Carols*; Shady-side Presbyterian, Pittsburgh, PA 4 pm
 Lessons & Carols; St. Paul's Episcopal, Greenville, NC 5 pm
 Christmas concert; Peachtree Road United Methodist, Atlanta, GA 5:30 pm
 Sarasota Young Voices; Christ Church, Bradenton, FL 4 pm
Hector Olivera; First United Methodist, Spring Hill, FL 4 pm, 7 pm
 Holiday Concert; Corbett Auditorium, University of Cincinnati, Cincinnati, OH 2 pm, 5 pm
 Lessons & Carols; Cathedral Church of the Advent, Birmingham, AL 3 pm
 Coriolis Holiday Concert; St. Luke Episcopal, Evanston, IL 4 pm
 The Glory of Christmas; First Presbyterian, Arlington Heights, IL 4 pm
 Bach, *Cantata 147*; Grace Lutheran, River Forest, IL 4 pm

20 DECEMBER
 Musica Sacra; Performing Arts Center, Purchase College, New York, NY 2 pm
 Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm
 Nine Lessons & Carols; Cathedral Church of St. Paul, Detroit, MI 5 pm
 Charpentier, *Midnight Mass*; Mary Queen of Peace, Cleveland, OH 7:30 pm
David Wickerham; Phipps Center for the Arts, Hudson, WI 2 pm

21 DECEMBER
 Lessons & Carols; Holy Trinity, New York, NY 5 pm
 Charpentier, *Midnight Mass*; Historic St. Peter's, Cleveland, OH 4 pm
Keith Hampton; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm
 Bella Voce; St. Luke's Episcopal, Evanston, IL 3:30 pm
Gerrit Lamain; St. Stephen's Lutheran, St. Paul, MN 4 pm

22 DECEMBER
 Handel, *Messiah*; Carnegie Hall, New York, NY 7:30 pm

23 DECEMBER
 Festival of Nine Lessons & Carols; Grace Church, New York, NY 4 pm
 Lessons & Carols; Camp Hill Presbyterian, Camp Hill, PA 5 pm, 7 pm, 9 pm

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

25 DECEMBER
Mark Pacoe; St. Malachy's, New York, NY 6:30 pm

28 DECEMBER
 Lessons & Carols; Christ & St. Stephen's, New York, NY 11 am

Calendar

Bach Vespers; Holy Trinity, New York, NY 5 pm

31 DECEMBER

Bach Vespers; St. Paul's Chapel, New York, NY 1 pm

Cathedral Choir & Orchestra of St. John the Divine; Cathedral of St. John the Divine, New York, NY 7 pm

Karen Beaumont; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

UNITED STATES

West of the Mississippi

15 NOVEMBER

VocalEssence; Sheldon Theatre, Red Wing, MN 7 pm

16 NOVEMBER

VocalEssence; Dawson-Boyd Memorial Auditorium, Dawson, MN 7 pm

Frederick Swann; Trinity Lutheran, St. Louis, MO 3 pm

Handel, *Dettingen Te Deum*; Second Presbyterian, St. Louis, MO 4 pm

Jeannine Jordan, with media artist; Trinity Lutheran, Klein, TX 4 pm

Isabelle Demers; Broadway Baptist, Fort Worth, TX 7 pm

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

Ken Cowan; Davies Symphony Hall, San Francisco, CA 3 pm

Angela Kraft Cross; St. Mary's Cathedral, San Francisco, CA 4 pm

Carol Williams; All Souls' Episcopal, San Diego, CA 4 pm

Cameron Carpenter; Copley Symphony Hall, San Diego, CA 7:30 pm

17 NOVEMBER

Scott Dettra; First Presbyterian, Little Rock, AR 7:30 pm

18 NOVEMBER

Simon Thomas Jacobs; Wichita State University, Wichita, KS 7:30 pm

David Enlow; St. Paul's Cathedral, Oklahoma City, OK 7:30 pm

20 NOVEMBER

Cameron Carpenter; Walt Disney Concert Hall, Los Angeles, CA 8 pm

21 NOVEMBER

Kalevi Kiviniemi; Christ Chapel, Gustavus Adolphus College, St. Peter, MN 8 pm

Kent Tritle; All Saints' Episcopal, Fort Worth, TX 7:30 pm

Cameron Carpenter; Walt Disney Concert Hall, Los Angeles, CA 8 pm

22 NOVEMBER

Scott Dettra, accompaniment workshop; First Presbyterian, Little Rock, AR 10 am

Raymond Johnston, with Cathedral Choral Society; St. Mark's Episcopal Cathedral, Minneapolis, MN 7:30 pm

Young People's Chorus of New York City; Roseville Lutheran, Roseville, MN 8 pm

Cameron Carpenter; Walt Disney Concert Hall, Los Angeles, CA 2 pm

23 NOVEMBER

Kalevi Kiviniemi; Central Lutheran, Minneapolis, MN 4 pm

Karen Beaumont; Basilica of the Immaculate Conception, Denver, CO 3 pm

Jacob Reed; St. Mary's Cathedral, San Francisco, CA 4 pm

Frederick Swann, Carol Williams, Cameron Carpenter, Chelsea Chen, Aaron David Miller & Ken Cowan; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

Frederick Swann, Carol Williams, Cameron Carpenter, Chelsea Chen, Aaron David Miller & Ken Cowan; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

28 NOVEMBER

Noel Channon; Spanaway Lutheran, Tacoma, WA 2 pm

30 NOVEMBER

A Service for Advent with Carols; St. Mark's Cathedral, Minneapolis, MN 4 pm

Advent Lessons & Carols; St. John's Cathedral, Denver, CO 3 pm

Advent Lessons & Carols; St. Mark's Episcopal Cathedral, Seattle, WA 7 pm

Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 4 pm

6 DECEMBER

Handel, *Messiah*; St. Mark's Episcopal Cathedral, Minneapolis, MN 7:30 pm

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

7 DECEMBER

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

Lessons & Carols; Episcopal Church of the Ascension, Stillwater, MN 8 pm

Christmas concert; Westwood Lutheran, St. Louis Park, MN 3:30 pm

Lessons & Carols; Palmer Episcopal, Houston, TX 5 pm

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

David Enlow; St. Paul's, Salem, OR 4:30 pm

Eric Huenneke; St. Mary's Cathedral, San Francisco, CA 4 pm

James Welch; Church of Jesus Christ of Latter-day Saints, Palo Alto, CA 4:30 pm, 7 pm

Chelsea Chen, with harp; First Congregational, Los Angeles, CA 3 pm

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Calendar

12 DECEMBER
Britten, *A Ceremony of Carols*; St. John's Cathedral, Denver, CO 7:30 pm

13 DECEMBER
Oratorio Society of Minnesota; St. Mark's Episcopal Cathedral, Minneapolis, MN 7:30 pm
Houston Chamber Choir; Chapel of the Villa de Matel, Houston, TX 3:30 pm, 7:30 pm
Handel, *Messiah*; St. John's Cathedral, Denver, CO 7:30 pm

14 DECEMBER
Christmas concert; St. Boniface Catholic Church, Cold Spring, MN 4 pm
Messiah Sing-Along; St. Olaf Catholic Church, Minneapolis, MN 6:30 pm
Houston Chamber Choir; Chapel of the Villa de Matel, Houston, TX 3:30, 7:30 pm
Handel, *Messiah*; St. John's Cathedral, Denver, CO 7:30 pm
Craig Cramer; St. Alban's Episcopal, Tucson, AZ 3 pm
Vytenis Vasyliunas; St. Mary's Cathedral, San Francisco, CA 4 pm

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

19 DECEMBER
Festival of Nine Lessons & Carols; St. Mark's Cathedral, Minneapolis, MN 7:30 pm
St. Martin's Chamber Choir; St. John's Cathedral, Denver, CO 7:30 pm
David Higgs; Walt Disney Concert Hall, Los Angeles, CA 8 pm

20 DECEMBER
Christmas Lessons & Carols; St. John's Cathedral, Denver, CO 3 pm

21 DECEMBER
Christmas Lessons & Carols; St. John's Cathedral, Denver, CO 3 pm
Christoph Tietze, with flute; St. Mary's Cathedral, San Francisco, CA 4 pm

28 DECEMBER
Joan Chambers; St. Mary's Cathedral, San Francisco, CA 4 pm

31 DECEMBER
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7 pm

INTERNATIONAL

15 NOVEMBER
Clive Driskill-Smith; Merton College, Oxford, UK 5:30 pm

16 NOVEMBER
Martyn Rawles; Westminster Cathedral, London, UK 4:45 pm
Rufus Frowde; Westminster Abbey, London, UK 5:45 pm
Raúl Prieto Ramírez; Westminster United Church, Winnipeg, MB, Canada 7:30 pm
Susan Ohannesian, with trumpet; Ryerson United Church, Vancouver, BC, Canada 3 pm

20 NOVEMBER
Diego Innocenzi; St. Margaret Lothbury, London, UK 1:10 pm

22 NOVEMBER
Jonathan Dimmock; King's College Chapel, Cambridge, UK 6:30 pm
Andrew Henderson; St. Mark's Anglican, Niagara-on-the-Lake, ON, Canada 7:30 pm

23 NOVEMBER
Louis Robilliard; St. Sulpice, Paris, France 4 pm
Ian Hockley; St. Paul's Cathedral, London, UK 4:45 pm
Simon Johnson; Westminster Cathedral, London, UK 4:45 pm
David Price; Westminster Abbey, London, UK 5:45 pm
29 NOVEMBER Donald Mackenzie;

Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon
Margaret Phillips; St. Albans Cathedral, St. Albans, UK 5:30 pm

30 NOVEMBER
Iris Lan; Westminster Cathedral, London, UK 4:45 pm
Daniel Cook; Westminster Abbey, London, UK 5:45 pm

7 DECEMBER
Oliver Hancock; Westminster Cathedral, London, UK 4:45
Matthew Brown; Westminster Abbey, London, UK 5:45 pm

10 DECEMBER
Martin Baker; Royal Festival Hall, London, UK 7:30 pm

14 DECEMBER
Paul Provost; Westminster Cathedral, London, UK 4:45

18 DECEMBER
Stephanie Burgoyne & William Vandertuin; St. Peter's Anglican, Mississauga, ON, Canada 12 noon

21 DECEMBER
Stephen Tharp; Konstantinbasilika Trier, Trier, Germany 4 pm
Daniel Cook; Westminster Cathedral, London, UK 4:45

26 DECEMBER
Ian Tracey; Liverpool Cathedral, Liverpool, UK 1:15 pm

28 DECEMBER
Jeremy Woodside; Westminster Abbey, London, UK 5:45 pm

6 DECEMBER
Christ & St. Stephen's, New York, NY 5 pm

7 DECEMBER
Grace Church, New York, NY 4 pm
Vassar College, Poughkeepsie, NY 7 pm
Camp Hill Presbyterian, Camp Hill, PA 8:30 am, 11 am
Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm
Emmanuel Church, Chestertown, MD 4 pm
Peachtree Road United Methodist, Atlanta, GA 5:30 pm
Christ Church, Bradenton, FL 11 am
Cathedral Church of the Advent, Birmingham, AL 9 am, 11 am
Alice Millar Chapel, Evanston, IL 10:40 am
Episcopal Church of the Ascension, Stillwater, MN 8 pm
Palmer Episcopal, Houston, TX 5 pm

10 DECEMBER
Grace Church, New York, NY 12:15 pm

14 DECEMBER
Madison Avenue Presbyterian, New York, NY 4 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

15 DECEMBER
Trinity Church, Boston, MA 4 pm, 7 pm

19 DECEMBER
St. Mark's Cathedral, Minneapolis, MN 7:30 pm

20 DECEMBER
Cathedral Church of St. Paul, Detroit, MI 5 pm
St. Mark's Cathedral, Minneapolis, MN 7:30 pm
St. John's Cathedral, Denver, CO 3 pm

21 DECEMBER
Holy Trinity, New York, NY 5 pm
St. John's Cathedral, Denver, CO 3 pm

24 DECEMBER
Grace Church, New York, NY 4 pm
Camp Hill Presbyterian, Camp Hill, PA 5 pm, 7 pm, 9 pm

28 DECEMBER
Christ & St. Stephen's, New York, NY 11 am

Lessons & Carols

30 NOVEMBER
St. Peter in Chains, Cincinnati, OH 3 pm
St. Luke Episcopal, Evanston, IL 4 pm
St. Mark's Cathedral, Minneapolis, MN 4 pm
St. John's Cathedral, Denver, CO 3 pm
St. Mark's Episcopal Cathedral, Seattle, WA 7 pm

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

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DENNIS KING-YEUNG CHAN, Old West Church, Boston, MA, July 15: *Praeludium in g*, BuxWV 148, Buxtehude; *Sonata da Chiesa No. 2*, Ashdown; *Hamburger Totentanz*, Bove; *Fantasia and Fugue in g*, BWV 542, Bach.

JAMES DAVID CHRISTIE, St. Basil's University of Toronto, ON, Canada, June 6: *Pièces choisies*, La Béatitude, Piroye; *Premier Livre d'Orgue*, Cromhorne en Taille, Jullien; *Acclamations (Suite Médiévale)*, Langlais; *Élégie*, Christie; *Scherzo*, Alain; La vallée du Béhorléguay, au matin (*Paysages uskariens*), Bonnal; Final (*Sonata I en ré mineur*, op. 42), Guilmant; *Sortie (Six Pièces)*, Ropartz; *Symphonie*, op. 5, Barié.

PHILIP CROZIER, Graz Dom, Graz, Austria, July 13: *Impetuoso*, Wiedermann; *Deux danses à Agni Yavishita*, *Ballade en mode phrygien*, *Intermezzo*, Alain; *Toccata*, op. 7, no. 3, Barié; *Adagio*, Bédard; *Praeludium in e*, Bruhns; *Mouvement*, Berveiller; *Aria in F*, BWV 587, Bach; *Komm, Heiliger Geist, Herre Gott*, Tunder; *Variations on 'Good King Wenceslas'*, Eben.

Meiningen Stadtkirche, Meiningen, Germany, July 23: *Impetuoso*, Wiedermann; *Postlude pour l'office de Complies*, Alain; *Sonata No. 3 in G*, op. 88, Rheinberger; *Pièce d'Orgue*, Calvière; *Praeludium in e*, Bruhns; *Adagio*, Bédard; *Komm, Heiliger Geist, Herre Gott*, Tunder; *Hommage à Dietrich Buxtehude*, Eben.

CAROLYN SHUSTER FOURNIER & DOMINIQUE FOURNIER, with Bertrand Grenat, oboe, Eglise de la Nativité de la Sainte Vierge de Cintegabelle, Haute-Garonne, France, July 20: *Sonate en ré majeur*, K. 381, *Adagio*, K. 370, *Trio en sol majeur*, K. 443, *Fantaisie en fa*, K. 594, *Ouverture et fugue en ut majeur*, K. 399, *Lacrimosa (Requiem K. 626)*, *Fantaisie en ré mineur*, K. 397, *Petite gigue*, K. 574, *Sérénade*, K. 439b, Mozart.

MICHAEL GORMLEY, Christ Church Cathedral, Victoria, BC, Canada, June 6: *Praeludium in g*, BuxWV 149, Buxtehude; *Suite du Premier Ton (Livre d'Orgue)*, Clérambault; *Ciaccona in f*, Pachelbel; *Prelude and Fugue in E-flat*, BWV 552, Bach; *Choral No. 3 in a*, Franck; *Annum per annum*, Pärt; *Works for a Musical Clock*, Haydn; *The Peace* may be exchanged (*Rubrics*), Locklair; Final (*Organ Symphony No. 1*), Vierne.

DAVID HATT, Grace Cathedral, San Francisco, CA, July 6: *Enchiridion*, arr. Johnson; *Chorale and Variations on 'Warum sollt ich,' Post*; *Variations and Fugue on 'Heil dir im Siegerkranz,' Reger*; *Fantasia and Fughetta in D*, *Fantasia and Fughetta in B-flat*, Kirchoff; *Variations on 'Cusseta,' Hatt*; *Capriccio*, Introduction, and *Passacaglia in f (Monologues)*, op. 63, Reger.

JAMES HICKS, Shrine of Our Lady of Guadalupe, La Crosse, WI, June 29: *Tone Piece in a*, op. 22, no. 3, Gade; *Chorale and Variations on a Swedish Folk Melody*, Bengtsson; *Praise!*, Grönbech; *Concert Fantasy in c*, Lindberg; *Antiphone (Sinfonia Grande)*, Karlsen; *Passacaglia*, Skold; *Elegy in f-sharp*, Wikander; *Symphonic Organ Piece*, Alvin.

MARILYN KEISER, Loyola University, Chicago, IL, July 20: *Con moto maestoso (Sonata in A)*, op. 65, no. 3, Mendelssohn; *Sinfonia (Cantata 29)*, Bach, trans. Dupré; *Ich hatte viel Bekummerniss (Cantata 21)*, Bach, arr. Grace; *Ein Feste Burg (Cantata 80)*, Bach, arr. Near; Introduction, *Passacaglia (Sonata No. 8)*, op. 132, Rheinberger; "Hallowed be thy name..." "...We owe thee thankfulness and praise..." (*Salem Sonata*), *Phoenix Processional*, Locklair; *Concert Variations on the Austrian Hymn*, op. 3, Paine; *Allegro Vivace (Symphony 1)*, op. 14, *Carillon de Westminster*, op. 54, no. 6, Vierne.

ANDRUS MADSEN, with Julie McKenzie, violin, Old West Church, Boston, MA,

July 1: *Toccata Prima*, Muffat; *Sonata in g*, Pez; *Toccata in F, An Wasserflüssen Babylon*, *Durch Adams Fall*, Pachelbel; *Praeludium et Fuga IV*, *Praeludium et Fuga XVIII*, *Praeludium et Fuga VIII (Ariadne Musica)*, Fischer; *Sonata in c*, Biber.

SHAWN POTTER, All Saints' Kingsway, Toronto, ON, Canada, June 20: *Praeludium in g*, BuxWV 149, Buxtehude; *Vom Himmel hoch da komm ich her*, Scheidemann; *Ricercar del nono tono*, Sweelinck; *Toccata in d*, BuxWV 155, Buxtehude; *Symphonic Chorale on 'Ach bleib mit deiner Gnade,' Karg-Elert*; *Verset pour le fête de la Dédicace*, Messiaen; *Symphony No. 10: Andante Sostenuto*, Widor; *Communion*, *Sortie (Messe de la Pentecôte)*, Messiaen.

THOMAS POUSANT, Old West Church, Boston, MA, July 8: *Prelude and Fugue in C*, BWV 547, *Alle menschen müssen sterben*, BWV 643, Bach; *Ut Re Mi Fa Sol La*, *The Carman's Whistle*, Byrd; *Sonata in f*, op. 65, no. 1, Mendelssohn.

ABRAHAM ROSS, Old West Church, Boston, MA, July 22: *Veni Creator*, deGrigny; *Bergamasca (Messa della Madonna)*, Frescobaldi; *Fantasia and Fugue in g*, BWV 542, Bach; *Thème et variations (Hommage à Frescobaldi)*, Langlais; *Le Fils, le verbe, et la lumière (Neuf Méditations sur le Mystère de la Sainte Trinité)*, Messiaen.

STEPHEN SCHNURR, United Church of Hyde Park, Chicago, IL, May 18: *Prelude and Fugue in a*, BWV 543, Bach; *Sonata VI in D*, op. 65, no. 6, Mendelssohn; *Scherzoso*, *Passacaglia (Sonata VIII in e)*, op. 132, Rheinberger; *Prelude*, op. 29, no. 1, Pierné; *Humoresque 'L'organo primitivo,' Yon*; *Adagio*, Final (*Troisième Symphonie*, op. 28), Vierne.

FREDERICK SWANN, First Congregational Church, Saginaw, MI, May 9: *Heraldings*, Hebble; *Jesus, Lead the Way*, Karg-Elert; *Toccata and Fugue in d*, BWV 565,

Bach; *Folk Tune*, Whitlock; *Choral No. 1 in E*, Franck; *Lyric Rhapsody*, Wright; improvisation on a familiar melody; *Finale (Sonata)*, op. 42, Guilmant.

YEVHEN VERESHCHAHIN, St. Andrew Catholic Church, Salzburg, Austria, June 15: *Toccata XII (Apparatus musico-organisticus)*, Muffat; *Sonata in e*, op. 19, Ritter; *Straf mich nicht in deinem Zorn*, op. 40, Reger; *Variations sur un Noël*, op. 20, Dupré.

ROBERT WISNIEWSKI, St. Paul Cathedral, Pittsburgh, PA, July 20: *Toccata Giocosa*, Mathias; *Passacaglia in Dorian Modes*, Wisniewski; *Sonata de clarines*, Soler; *O Lamm Gottes unschuldig*, BWV 656, Bach; *Praeludium in e*, Bruhns; *Trois Elevations*, op. 32, Dupré; *Allegro (Symphonie VI)*, Widor.

DOUGLAS WITTE, Old West Church, Boston, MA, July 29: *Magnificat Primi Toni*, Schildt; *Fantasia IV*, Sweelinck; *Te Deum*, Buxtehude.

ROYCE YOUNG, Christ Cathedral, Salina, KS, April 4: *Sinfonia*, Bach; *Deep River*, Hailstork; *Great Day, Beautiful Savior, Fairest Lord Jesus*, Wood; *Partita on Lobe den Herren*, Callahan; *Variations on 'Now the Green Blade Rises,' Kolander*; *We Will Glorify*, Paris/Bock; *Christ is Alive! Let Christians Sing*, Held.

Christ Cathedral, Salina, KS, April 11: *Fanfare for the Common Man*, Copland; *Jesus Walked This Lonesome Valley*, Wood; *Festal Rhapsody*, Candlyn; *Pie Jesus (Requiem)*, Faure; *Trumpeting*, Wood; *Litanies*, Alain.

JAY ZOLLER, Heilig Kreuz-Kirche, Berlin, Germany, July 20, and Hauptkirche St. Petri, Hamburg, Germany, July 25: *Prelude and Fugue in C*, BWV 547, J.S. Bach; *Emotion and Fugue per augmentation et diminutionem*, Wunderlich; *Allegro*, *Largo*, *Allegretto*, *Sonata in F*, C.P.E. Bach; *Chaconne in a*, David.

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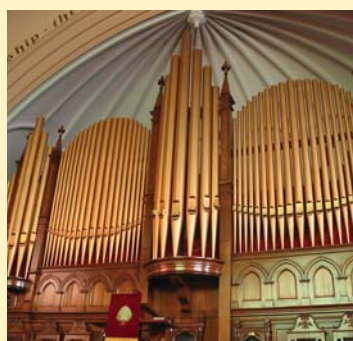
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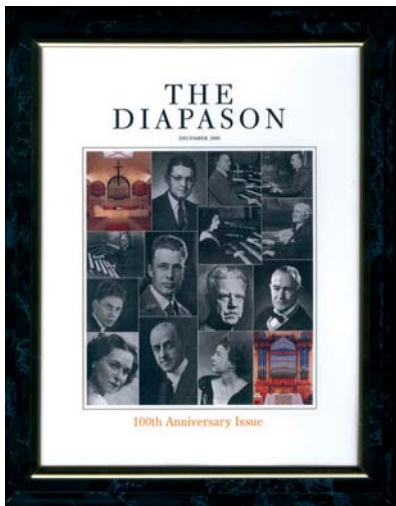
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Wanted: Organists visiting Maui. Lahaina's Holy Innocents Episcopal Church invites visiting organists to play its Beckerath Positiv organ at Sunday services. Built in 1972 by Rudolf von Beckerath and then-apprentice Hans-Ulrich Erbslöh for Honolulu's Lutheran Church, the 408-pipe Shrankpositiv has a 54-note "split" manual, 30-note pedal, 11 stops, 8 ranks, and 6 registers. Holy Innocents acquired the instrument in 1977 and moved it to Maui where it has been played by parish musicians such as Carol Monaghan and visiting artists including Angus Sinclair of Canada and Dalibor Miklavcic of Slovenia. The instrument is extremely responsive and fills the worship space beautifully. The parish community is "exemplary in its hospitality to all visitors," and that especially includes visiting organists. For information: 808/661-4202; holyimaui.org.

THE DIAPASON's 20 under 30 awards nominations open on January 1, 2015. See page 3 for info.

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PUBLICATIONS / RECORDINGS

Prelude-Pastorale, by Pietro Yon, is not often heard but it should be. This is Yon's creative treatment of *Adeste Fideles* or "O Come All Ye Faithful." michaelmusicsservice.com; 704/567-1066.

Certified appraisals—Collections of organ books, recordings, and music, for divorce, estate, gift, and tax purposes. Stephen L. Pinel, Appraiser. 629 Edison Drive, East Windsor, NJ 08520-5205; 609/448-8427.

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 200 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.

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Raven, America's leading label for organ recordings since 1978, offers one hundred CDs and videos at RavenCD.com. Titles include the 5-disc DVD/CD set about Cavallé-Coll, the acclaimed Bach *Art of Fugue* DVD/CD set with George Ritchie, Ritchie's 11-CD set of the complete organ works of Bach, and recent CDs recorded by Jeremy Filsell (National Cathedral), Scott Montgomery (new 90-rank Reuter), Jonathan Ryan (new Parkey 3m organ, Shreveport Cathedral), Barbara Raedeke (new Juget-Sinclair organ, St. Louis), Jack Mitchener, Adam Brakel, Maxine Thévenot, Harry Huff, Christina Harmon, Carla Edwards, Damin Spritzer, Andrus Madsen, Jonathan Dimmock, James Hammann, Ken Cowan, Daniel Sullivan, John Brock, many more. www.RavenCD.com.

THE DIAPASON 2015 Resource Directory is the most complete listing of products and services for the organ and church music fields. Make sure your ad is included. Contact Jerome Butera, jbutera@sgcmail.com or 608/634-6253.

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ALLEN MDS 75: 3-manual drawknob, walnut, 68 stops, 7 speakers, 7 audio channels, MIDI. 20 years old in excellent condition with warranty. Steve Beddia 609/432-7876, acorgan@comcast.net.

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3-manual complete pipe organ. Very attractive. Excellent condition. \$33,000. 248/471-151; cell 586/202-9960.

Randall Dyer organ, 4 ranks, all-electric action with expansion channel, solid-state relay; 9' tall x 7' wide, 4'6" deep with bench. randalldyer@bellsouth.net, 865/475-9539. See photo and stoplist at www.TheDiapason.com/classified/dyer-4-rank-organ.

Bigelow studio/practice organ: two manuals, six stops—8, 4; 8, 4; 16, 8. Currently being rebuilt. 801/756-5777, mail@bigeloworgans.com. See details at bigeloworgans.com. Click on News, then on Opus 3.

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1986 Rudolf von Beckerath, 2 manuals/15 stops (20 ranks). 162" H, 146" W, 114" D. \$150,000, Organ Clearing House, 617/688-9290, john@organclearinghouse.com.

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1938 Kimball studio/practice organ, 4 ranks, 21 stops. Organ Clearing House, 617/688-9290, john@organclearinghouse.com.

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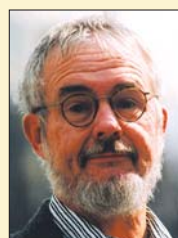
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