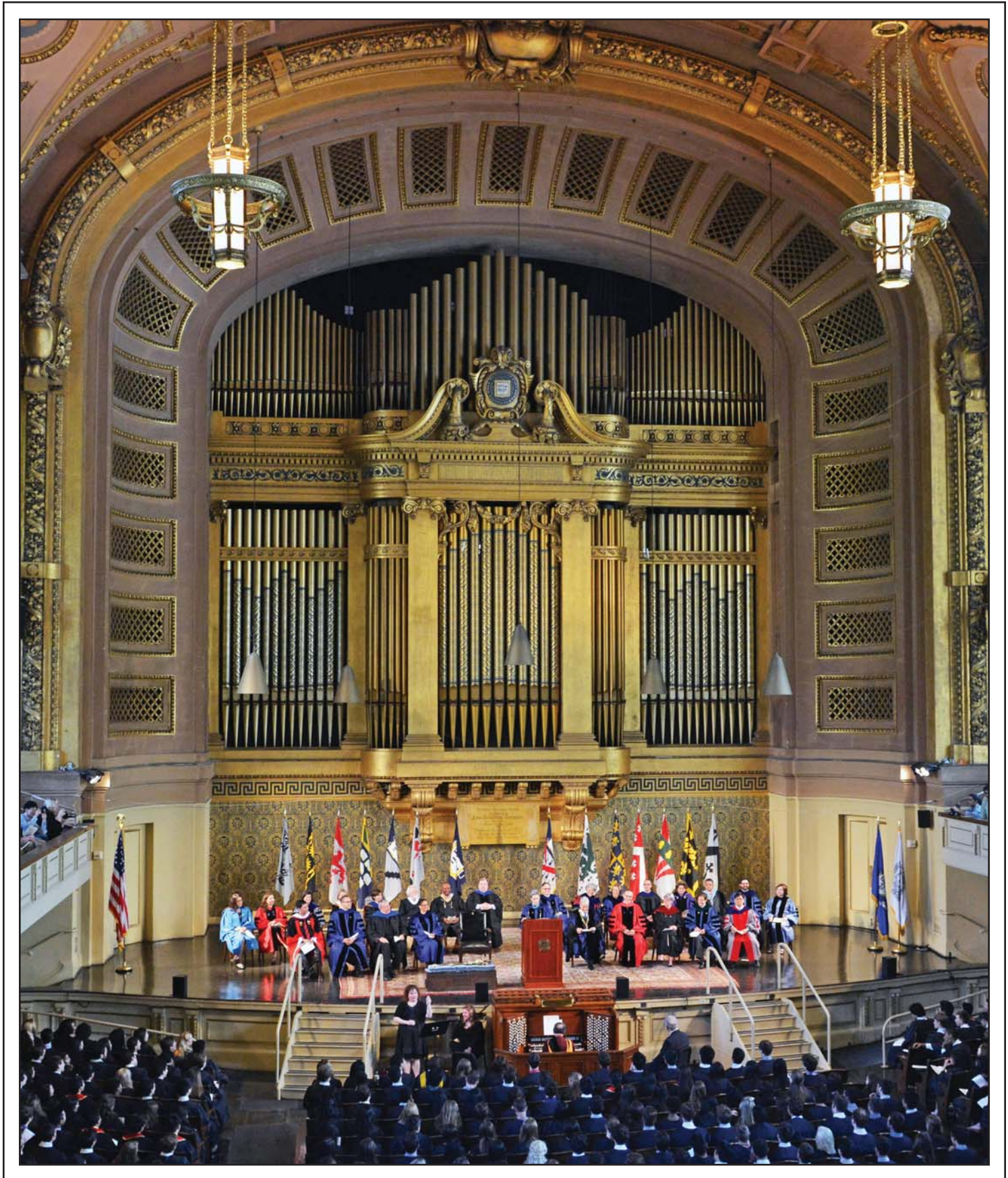


THE DIAPASON

NOVEMBER 2016



Yale University, Woolsey Hall
New Haven, Connecticut
Cover feature on pages 26–28

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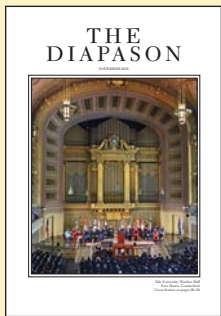
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Editor's Notebook

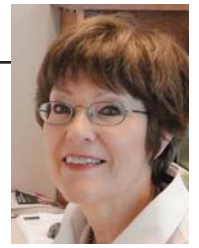
In this issue

This month we report on the national convention of the American Guild of Organists, which took place in Houston in June. Jonathan B. Hall and this writer provide their impressions on numerous convention performances.

Maxine Thévenot describes the program to commission musical works at the Cathedral of St. John in Albuquerque, New Mexico. It is a unique venture, and Thévenot describes in detail the workings of the program and its many benefits.

Larry Palmer outlines approaches to concert programming, John Bishop discusses the financing of a pipe organ (and of the church that houses it) and financial aspects of the care and keeping of the organ. His fund-raising remarks mention Durham Cathedral's Lego™ model. Gavin Black is on hiatus and his column will return in December. Our cover feature is the Newberry Memorial Organ at Yale University's Woolsey Hall, an important example of the work of the Skinner Organ Company, which has been restored by the A. Thompson-Allen Company.

Joyce Robinson
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Reminders

If you have not yet notified us of any changes in your contact information or staff, you must do so this month in order for those changes (or a new listing for your business or organization) to appear in our 2017 *Resource Directory*. The deadline for updates is November 15. Contact me if you need assistance: jrobinson@sgcmail.com, or 847/391-1044.

We also announce our upcoming "20 under 30" awards for 2017; see the notice below for further details. Nominations will open December 1.

Happy Thanksgiving to all!

Special Bulletin

20 under 30

THE DIAPASON announces its upcoming "20 under 30" nominations for 2017. We will recognize 20 young men and women whose career accomplishments place them at the forefront of the organ, church music, harpsichord, carillon, and organbuilding 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 December 1, 2016, and close February 1, 2017.

Nominees cannot have reached their 30th birthday before January 31, 2017. Nominees not selected in a previous year can be nominated again.

Evaluation of the nominations and selection of the members of the Class of 2017 will take place in March; the winners will be announced in the May 2017 issue of THE DIAPASON.



Letters to the Editor

Thoughts on Service Playing by David Herman

The article by David Herman in the September issue correctly identifies the problem with service playing and specifically hymn playing since most organists are acting as an accompanist rather than as a leader. Part of the reason for this situation is the fact that (especially in Britain and in North America) most churches have one or more choirs participating in the service, consequently the training and experience of organists is focused on accompanying the choir rather than

on leading a congregation in the singing of hymns. Having spent my early years in a country where choirs in a service are a rarity, my experience instead was focused on leading a congregation in the singing of hymns; as a result, the poor hymn leadership by organists in Canada was very obvious to me.

As we appropriately look towards Britain and their choral history for the example of our training as church musicians, might we then also not look towards a country where the church choral tradition is much less advanced for ideas about

hymn leadership? May I suggest that one turns to the Internet and look at the program "Nederland zingt on u tube" and choose the traditional programs with organ to see what varied congregational organ accompaniment can sound like. Accompaniment (or leadership) of a large congregation is probably one of the most exciting and fulfilling activities imaginable and something I will continue to miss very much because of many symptoms of my Parkinson's disease.

William Vandertuin
Brantford, Ontario, Canada

Here & There

Events

The Cathedral Church of the Advent, Birmingham, Alabama, continues music events: November 1, Cathedral Choir, Duruflé, *Requiem*; 11/7, Frederick Teardo, Duruflé organ works; December 16, Mid-Day Music with the Cathedral Ringers Handbell Ensemble; April 9, 2017, Frederick Teardo, Dupré, *Le Chemin de la Croix*. For information: www.adventbirmingham.org.

Trinity Evangelical Lutheran Church, Cleveland, Ohio, presents organ recitals: November 2 & 9, Florence Mustric, works of Dupré and Gardner Read; 11/16 & 23, Bob Myers, "Giving thanks;" 11/30, Brian Wentzel, Bach, "Well-Tempered Clavier." For information: www.trinitycleveland.com.

Third Baptist Church, St. Louis, Missouri, continues its Friday Pipes Series, Fridays at 12:30 p.m.: November 4, Harold Stover; 11/11, Linda Andrews; 11/18, Bradley Burgess. Alcee Chris will perform 11/16, 6:00 p.m. For information: third-baptist.org.

Trinity Episcopal Church, Reno, Nevada, hosts recitals Fridays at 12 noon: November 4, Dominic Pau; 11/18, Joan Chambers; December 2, Michael Lynch; 12/16, Philip Manwell. For information: www.trinityreno.org.

Grace Church, New York City, presents the Bach at Noon Organ Meditations Series, played by Patrick Allen, Grace Church's organist and master of choristers, Tuesday through Friday from

12:20 to 12:50 p.m., through May 25. Weekend organ meditations, of diverse repertoire, are presented Saturdays and Sundays at 4 p.m. Programs are played on the Bicentennial Organ, Opus 65 by Taylor and Boody Organbuilders of Staunton, Virginia. For information: www.gracechurchnyc.org.

Peachtree Road United Methodist Church presents concerts (at 7 p.m. except as noted): November 13, Jeremy McElroy and colleagues; December 11, The Many Moods of Christmas; 12/16 & 17, Christmas with the Georgia Boy Choir; February 7, Eastman Organists' Recital (Nathaniel Gumbs and Thomas Gaynor); 2/25, Georgia Boy Choir Festival concert; March 12, Dan

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Mander organ, Peachtree United Methodist Church

Forrest, *Requiem for the Living*; 3/23, Three Choirs Festival; 3/29, The Tallis Scholars; April 2, Musical Stations of the Cross; 4/9, Coro Vocati: Bach, *St. John Passion*; July 12, 7:30 p.m., Thomas Trotter. For information: www.prumc.org.

To honor the life and work of the late Canadian organist, composer, and teacher **Raymond Daveluy** (see “Nunc Dimittis,” page 10), **American Public Media’s Pipedreams** will broadcast a tribute, *Raymond Daveluy (1926–2016): In Memoriam*. The program, originally planned as part of the composer’s 90th birthday celebration, will air on radio stations in the United States during the week of November 14 and also will be globally accessible online from that date forward at either pipedreams.org or, particularly for portable digital media, at yourclassical.org/pipedreams.

Pipedreams host Michael Barone interviewed Daveluy at his Montréal home in 2011, and excerpts from that conversation will be interspersed among representative compositions, including movements from the organ sonatas, the *Mass in E Minor for Choir and Organ*, and the *Organ Concerto*; soloists include former Daveluy students Rachel Laurin, Gaston Arel, and Régis Rousseau. Also included are performances by Daveluy himself of selections by Bach and Daquin performed on the 5-manual 1960 Beckerath organ at the Oratoire Saint-Joseph on Mont-Royal, over which Daveluy presided from 1960 until 2002.

Northern Illinois University, DeKalb, will present two student recitals November 19 on the Martin Ott instrument in Boutell Memorial Concert Hall. At 1:00 p.m., William Twohig will perform his senior recital, featuring works by Buxtehude, Bach, Franck,

Dupré, Rheinberger, and Reger. At 5:00, Josh Ring will perform the second of his Performer’s Certificate recitals, which will include works by Buxtehude, Bach, Messiaen, Franck, and Guilmant.

Bella Voce, directed by Andrew Lewis, presents concerts: November 19, Handel, *Messiah*, at St. Luke’s Episcopal Church, Evanston, Illinois; 11/20, *Messiah* at Fourth Presbyterian Church, Chicago; December 17 (St. Procopius Abbey, Lisle) and 12/18 (St. Luke’s, Evanston), holiday concert; April 1 (Fourth Presbyterian, Chicago) and 4/2 (St. Luke’s, Evanston), Brahms, *Ein deutsches Requiem*. For information: www.bellavoce.org.



Christ Episcopal Church

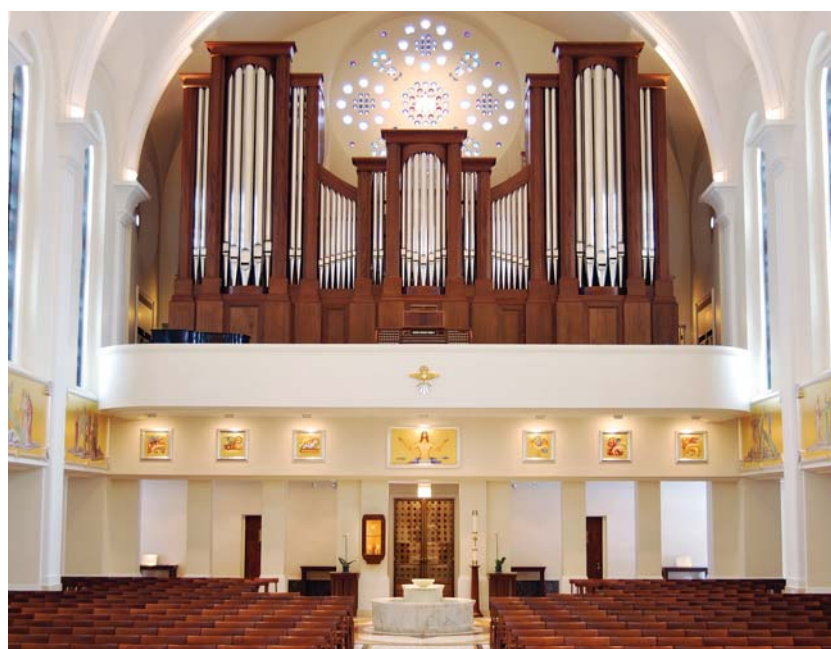
Christ Episcopal Church, Bradenton, Florida, announces its 2016–17 series: November 20, Mozart *Mass in C* (“Sparrow”); December 4, Advent Lessons & Carols; 12/11, Sarasota Young Voices; January 22, 2017, Dexter Kennedy in recital; 1/29, lecture by Richard Benedum: Mozart’s *Requiem*; February 19, Tenth Anniversary Recital on the Létourneau organ with Richard Benedum, Carol Hawkinson, Dwight Thomas, and the Christ Church Chorale; 2/26, Schubert, *Mass in G*; March 12, Stephen Hamilton plays Dupré’s *Le Chemin de la Croix*. Two concerts for the Sarasota-Manatee Bach Festival are hosted by Christ Church featuring Bach concertos, November 26 and March 5, 2017.

Advent organ recitals are offered: December 1, John Fraser Jull; 12/8, James Culver; 12/15, Richard Benedum and William Holt. Lenten organ recitals are offered: March 2, 2017, Glen Olsen; 3/9, John Fenstermaker; 3/16, Cynthia Roberts-Greene; 3/23, Ann Stephenson-Moe; 3/30, Nancy Siebecker; April 6,



Jeff Farr, Joby Bell, Randall Dyer, and Bradley Jones at Cumberland Presbyterian Church, Greeneville, Tennessee

The Cumberland Presbyterian Church, Greeneville, Tennessee, dedicated its new two-manual, 15-rank Randall Dyer & Assoc. organ on August 21. Joby Bell of Appalachian State University played selections by Bach, Bobo, Franck, Willan, Guilmant, Callahan, Parry, Rowley, and Böellmann to a full house. Shown in the photograph above, taken at the dedication, are: Jeff Farr, director of music; Joby Bell, and Randall Dyer and Bradley Jones, organ builders.



Goulding & Wood Opus 47 at Madonna della Strada Chapel

Loyola University Chicago’s Madonna della Strada Chapel continues its organ concert series, third Sundays of the month at 3 p.m., on the 70-rank Goulding & Wood Opus 47: November 20, Steven Betancourt, with VOX3 Vocal Collective; December 18, Daniel Segner; January 15, 2017, David Ritter; February 19, Grant Nill, with the Madonna della Strada Schola Cantorum; March 19, Robert Woodworth; May 21, Geoff Pautsch. For information: www.LUC.edu/organ.

Julane Rodgers, harpsichord. For more information: www.christchurchswfla.org.

St. Peter in Chains Cathedral, Cincinnati, Ohio, presents its 2016–17 Great Music in a Great Space concerts: November 20, Kentucky Symphony Orchestra & Cathedral Choir; 11/27, Advent Festival of Lessons & Carols; April 7, Chanticleer; 4/12, Ancient Office of Tenebrae. For further information: www.stpeterinchainscathedral.org or phone 513/421-2222.

Grace Lutheran Church, River Forest Illinois, presents its Bach Cantata Vespers series. A lecture precedes, at 3 p.m., with a prelude at 3:45 p.m., except as noted: November 20, Cantata 71; January 29, Cantata 14; February 19, Cantata 127; March 19, O sacred bath of water and the Holy Spirit; April 8, 7 p.m., and 4/9, 4 p.m., *St. John Passion*, BWV 245; May 21, *Ascension Oratorio*. For further information: www.bachvespers.org.

Emmanuel Church, Chestertown, Maryland, presents music events: November 23, Evensong; December 11, Advent-Christmas Lessons & Carols; January

5, Evensong, February 17, Ted Davis; March 17, Colin Lynch; May 5, Ken Cowan; 5/25, Evensong. For information: www.emmanuelchesterparish.org.



Methuen Memorial Music Hall

Methuen Memorial Music Hall, Methuen, Massachusetts, continues organ recitals: December 2, Holiday Open House, “A Merry Music Hall Christmas;” 12/3, featuring Ray Cornils

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Oregon Bach Festival Organ Institute participants

The Oregon Bach Festival Organ Institute presented a recital July 2 featuring eight participants showcasing their week's work in class. The performers, selected through competitive auditions, took part in masterclasses and seminars led by Paul Jacobs. The recital featured music of Bach, Lánglais, Vierne, Messiaen, as well as transcriptions of works by Wagner and Dvorák on the three-manual Hochhalter organ of the First United Methodist Church of Eugene. Two participants of the class, Ryan Kennedy and Gregory Zelek, performed on a festival program the following week featuring the choral music of Bach and Frank Martin. Shown in the photo are, back row: Gregory Zelek, David von Behren, Dalaie Choi, Paul Jacobs, Ryan Kennedy; front row: Madeleine Varda, Mitchell Won, Grant Wareham, Caroline Craig.

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and brass; and on 12/4, featuring The Copley Singers. For further information: www.mmmh.org.

Quire Cleveland continues its 2016–17 season at venues in Cleveland, Ohio: December 2–4, Trinity Cathedral, St. Paul's Akron & Historic St. Peter Church, Carols for Quire; April 8 and 9, St. Bernard Parish (Akron) and Historic St. Peter Church (Cleveland), Richard Davy, *The St. Matthew Passion*; May 20, The Holland Theatre (Bellefontaine), Wondrous Rounds & Catches. For information: quirecleveland.org.

VocalEssence continues its season of concerts: December 3, 9, 10, 11: Welcome Christmas, with Conrad Susa's *Carols and Lullabies*; 12/10, Star of Wonder, family holiday concert; January 13, 2017, Community Sing with Melanie DeMore; February 19, WITNESS: Underground Railroad; April 22, Miracle Mass, with pianist and composer Stephen Hough; May 2, ¡Cantaré! Community Concerts, with more than 500 students joining VocalEssence to celebrate Mexico through song. For information: www.vocalescence.org.

The Northwest Choral Society announces its 2016–17 season at venues

in suburban Chicago, Illinois: December 4, 4 p.m., St. Raymond Church, Mount Prospect; April 2, 4 p.m., Trinity Lutheran Church, Des Plaines; June 3, 7:30 p.m., All Saints Lutheran Church, Palatine. For information: www.nwchoralsociety.org.

The Minnesota Orchestra continues concerts in Orchestra Hall, Minneapolis: December 9 and 10, Handel, *Messiah*; April 21 and 22, *The Dream of Gerontius* by Edward Elgar. For information: www.minnesotaorchestra.org.



Trinity Choir of Grace and Holy Trinity Cathedral at Exeter

The Trinity Choir of Grace and Holy Trinity Cathedral in Kansas City, Missouri, made its fifth tour to Great Britain from July 11 through July 24, 2016, singing the first week at Exeter Cathedral and the second

week at Norwich Cathedral. The choir sang music by American composers Michael McCabe, Jeffrey Carter, Richard DeLong, and Gerald Near; the Canadian/American composer Peter Mathews; and UK composers David Cooper, Timothy Noon, Sydney Watson, Charles Villiers Stanford, William Mathias, Herbert Howells, and Ralph Vaughan Williams. Peter Yardley-Jones of the Suisse Church in London was the organist. Jordan Buckner was flutist for several voluntaries.

People

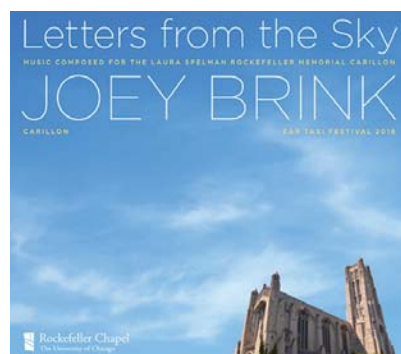
Gail Archer performs concerts: November 4, St. Augustine Cathedral, Kalamazoo, Michigan; 11/6, Central Synagogue, New York City, works of Reger; 11/18, Holy Rosary Church, Bozeman, Montana; 11/20, Cathedral Basilica of the Immaculate Conception, Denver, Colorado; 11/27, St. Patrick's Cathedral, New York City, works of Reger; December 4, Lessons & Carols, Vassar College, Poughkeepsie, New York; 12/10, Bach, *Mass in B Minor*, with Barnard-Columbia Chorus, Church of the Ascension, New York City; 12/13, Church of the Gesu, Milwaukee, Wisconsin. For further information: www.gailarcher.com.

in Oradea, Cluj Napoca, Sibiu, and Brasov, followed by recitals in Altenberg, Hildesheim, and Zwillbrock in Germany and Geldrop in Holland. On August 30 he gave his final recital as organist and director of music at St. James United Church, Montreal, having resigned in May after thirty years—the longest serving in this capacity in the history of the church. Crozier also serves as the accompanist to the Stewart Hall Singers and the Concordia University Chorus and as a substitute organist and accompanist to various choral and instrumental groups, as well as maintaining an international career as a solo recitalist.



Eleanor Carter

Clare College, Cambridge, UK, has welcomed its first female organ scholar, Eleanor Carter, who matriculated in October. Carter is from Guildford, Surrey, where she was a music scholar at the Tormead School. She will assist Graham Ross with the choir in chapel including three services each week during the academic terms, as well as an external schedule of concerts, tours, recordings, and broadcasts. Carter began study of the piano at age six and organ at age nine. She also plays the cello. Her organ teachers have included Katherine Dienes-Williams at the Guildford Cathedral and Anne Marsden Thomas and Peter Holder at the Royal Academy of Music.



Joey Brink, *Letters from the Sky*

Carillonneur Joey Brink, of the "20 under 30" Class of 2015, plays three world premieres of 2016 works at the University of Chicago's Rockefeller Memorial Chapel during the Ear Taxi Festival: . . . *the way nets cannot hold water* by Iddo Aharony; *Invention—An Ascent* by Tomás I. Gueglio Saccone; and his own *Letters from the Sky*. Brink will also play his *Capriccio* (2015) and *Invocation* (2016). A reception will follow. Brink's new CD, *Letters from the Sky*, will be released at the Ear Taxi Festival and will be available at all Ear Taxi events and at Rockefeller Chapel. For information: www.eartaxifestival.com.



D. Leslie Smith with James Bailey, RCCO past president (photo credit: Eric Harrison)

The Waterloo-Wellington Center of the Royal College of Canadian Organists has recognized D. Leslie Smith with its Distinguished Service Award for his work as an organ builder. Formerly employed by Gabriel Kney, Smith later spent many years working alongside Gerhard Brunzema, eventually carrying on Brunzema's work in his own name out of the latter's workshop in Fergus, Ontario. He helped build Brunzema's early organ for Blessed Sacrament Catholic Church in Kitchener (1983), later helping to add the second manual (1991). St. John the Evangelist Anglican Church in Kitchener became the new home of a

► page 8



Philip Crozier

During the summer, Montreal organist Philip Crozier performed nine recitals in Europe. This included his first trip to Romania where he played five recitals

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Appointments



Daniel Moulton

Daniel Moulton has been appointed associate head of organ studies for Birmingham Conservatoire, part of Birmingham City University in the United Kingdom. The Birmingham Conservatoire is preparing to move to its new facility, which includes a 60-seat organ studio. £3 million will be allocated for instruments in the organ department. A native of Manchester, Moulton studied at the University of Oxford, attaining Fellowship status in the Royal College of Organists, and also at the Amsterdam Conservatorium. Moulton's performances have been broadcast on the BBC and Radio Netherlands, and he has released recordings on the Sony BMG and Fugue State labels. Moulton succeeds Henry Fairs, who has been head of organ studies at Birmingham for ten years.

in London, to First United Church in Waterloo (2004). Smith has also built his own instruments: St. James Anglican Church, Dundas, Ontario (Opus 6), St. Patrick's Catholic Church, Vancouver, British Columbia, (Opus 7, 2013). Among his most innovative organs is the one at Mount Royal Commemorative Services, Montréal, Québec.



James Mellichamp, Piedmont College President, and Yumiko Tatsuta

As part of the SuperNova Concert Series at Piedmont College, Demorest, Georgia, organist Yumiko Tatsuta presented a recital on September 18 in the Piedmont College Chapel. Tatsuta is a graduate student at the Jacobs School of Music, Indiana University, in the studio of Janette Fishell. Conceived as an opportunity to showcase rising talent in the organ field, the SuperNova Series also allows for undergraduate music students at Piedmont College to interact with young professionals and learn more about the possibility of graduate study in music and concert careers.

Patrick Parker presents organ recitals (in Texas except as noted): November 4, St. Theresa's Catholic Church, Sugarland; 11/6 and 11/13, complete Mendelssohn organ works, Episcopal Church of the Good Shepherd, Lake Charles, Louisiana; December 15, St. David's Episcopal Church, Austin; January 11, 2017, Gloria Dei Lutheran Church, Nassau Bay; February 24, St. George's Episcopal Church, Germantown; March 26, Cathedral of St. John the Divine, New York City; June 4, Christ Church Episcopal Cathedral, Houston.

Publishers

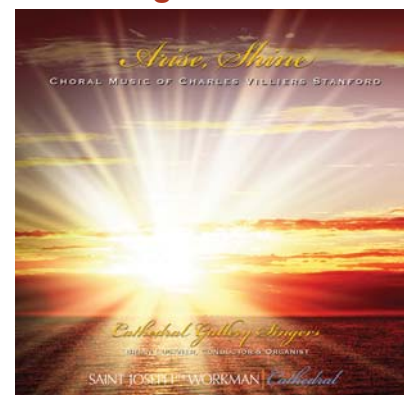


Ein feste Burg vol. 1

In time for celebrating the 500th anniversary of the Reformation (also called Luther Year) in 2017, Dr. J. Butz-Musikverlag announces two new organ music publications edited by Andreas Rockstroh, based on Martin Luther's hymn "A Mighty Fortress Is Our God:" *Ein feste Burg ist unser Gott—Romantic chant arrangements for organ solo (Ped.)*. Vol. 1 (21 pieces, BU 2784, 72 pages, €18.00) is a compilation of works from the Romantic period, including chorale-based works (*Choralbearbeitungen*). Vol. 2 (BU 2788, 80 pages, €20.00) contains six large fantasias in concert style. For information or to order: butz-verlag.de/engl/index.htm or www.ohscatalog.org.

Michael's Music Service announces new sheet music reprints: Everett Truette, *Hymnus*; Garth Edmundson, *Humoresque Fantastique*; Jean Sibelius, *Romance*, transcribed by Sumner Salter; Fred Feibel, *Yankee Doodle*; Edward Elgar, transcribed by Edwin H. Lemare, *Sursum Corda*; Gatty Sellars, *Cantilene Rustique*; Will C. Macfarlane, *Chanson Joyeuse*; Felix Mendelssohn, *Notturmo from 'A Midsummer Night's Dream'*, arranged by Samuel P. Warren. A monthly discount bundle of selected pieces at a special price is offered. Also available is Jesse Crawford's *Intermediate Method*, "developed for pianists . . . who have a reasonable familiarity with piano notation (treble and bass clefs)." Crawford's beginning course is offered for free on Michael's Music Service's website: michaelsmusicservice.com.

Recordings



Arise, Shine CD cover

The Cathedral of St. Joseph the Workman, La Crosse, Wisconsin, has released a new CD by the Cathedral Gallery Singers, *Arise, Shine*. Brian Luckner is conductor and organist. Featuring choral works by Charles Villiers Stanford, the program includes both accompanied and unaccompanied pieces: *Arise, Shine; Be Merciful unto Me; Justorum animae; Coelos ascendit hodie; Beati quorum via; The Lord Is My Shepherd; Eternal Father; Veni Creator Spiritus; Glorious and Powerful God; How Beauteous Are Their Feet; I Heard a Voice from Heaven; and Ye Choirs of New Jerusalem*. This recording features the cathedral's Noack organ installed in 2010. The CD is available for \$16.95 plus \$2 shipping, through the gift shop section of the cathedral website: www.cathedralsj-workman.org/index.php/gift-shop.

The Choir of St. Luke in the Fields has announced that their new album, *Pierre de Manchicourt: Missa Reges terrae*, has been released on the MSR label. The CD was recorded at St. Mary the Virgin Church in Midtown Manhattan. The music director is David Shuler. Pierre de Manchicourt (c. 1510–1654), the first director of Philip II's chapel of Flemish singers, was the last great composer writing in the older style of Franco-Flemish polyphony, standing between Josquin and Lassus. This disc features Manchicourt's six-voice *Missa Reges terrae* and the Easter motet *Regina caeli*, along with other motets, composed for the chapel of a King.

This project was funded in part with a grant from the Marcia Brady Tucker Foundation. Price: \$12.95 (plus \$2.95 shipping). To order: www.stlukeinthefields.org/store/product/pierre-de-manchicourt-missa-reges-terrae-cd.

► page 10

► page 6

transplanted two-manual Kney organ, originally built for Park Street United Church in Chatham (1977).

Smith's most recent addition to the organ community of the Waterloo-Wellington Center was the installation of Gabriel Kney's Opus 98, originally built for Good Shepherd Lutheran Church in Pennsylvania and now in its new home at Trinity Lutheran Church, New Hamburg (2015). Perhaps his best-known regional accomplishment was his relocation of the 3-manual 1971 Kney organ from Aeolian Hall

Opus 124 — 40 RANKS
Braddock Street United
Methodist Church
WINCHESTER, VIRGINIA



Photo courtesy of John Westervelt

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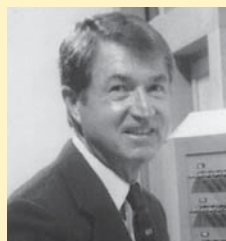
Raymond Daveluy

Raymond Daveluy, Canadian organist, composer and teacher, died September 1. He was 89. As a youth he studied with his father, organist and bandmaster Lucien Daveluy. Daveluy studied music theory with Gabriel Cusson and organ with Conrad Letendre in Montréal and with Hugh Giles in New York City. Daveluy presided over the 5-manual 1960 Beckerath organ at the Oratoire Saint-Joseph on Mont-Royal in Montréal from 1960 until 2002. He served as president of the Académie de musique du Québec and director of the Conservatoire de musique du Québec à Trois-Rivières.

Peter Jay Hopkins, 57, died September 26. Born April 14, 1959, in Frankfort, Michigan, he was a singer, conductor, organist, harpsichordist, and a noted music and biblical scholar. He earned bachelor's and master's degrees with subsequent doctoral work at Michigan State University and studied with Helmuth Rilling in Stuttgart, Germany. He served the Oregon Bach Festival for thirty years as chorus master, harpsichordist, organist, vocal coach, and singer, winning a Grammy Award in 1997. He served as associate professor of music at Kalamazoo College and artistic director and conductor of the Kalamazoo Bach Festival. With his wife, Paula Pugh Romanau, he moved to Grand Rapids, Michigan, to serve as minister of music for Westminster Presbyterian Church, director of the Grand Rapids Choir of Men and Boys, chorus master of the Grand Rapids Symphony, and founder of the Michigan Bach Collegium. Peter and Paula moved to Philadelphia, Pennsylvania, to be co-directors of music for St. Peter's Episcopal Church for 12 years. In 2014, Hopkins became director of music for St. Stephen's Episcopal Church, Richmond, Virginia; he directed the Virginia Girls Choir and founded the Virginia Boys Choir. Peter Jay Hopkins is survived by his wife, Paula Pugh Romanau, daughter Hannah Grace Hopkins, brothers James, Randy, Jeff,

Paul, and Verne, sisters, Linda and Lynn, and their spouses and partners.

Robert Burns King, 78, died September 27 in Burlington, North Carolina. Born in 1938, he grew up in Conway, South Carolina, where he began to play for Episcopal and Methodist churches. He earned a bachelor's degree in music and French at Furman University, Greenville, South Carolina, and a master of sacred music degree from Union Theological Seminary, New York City, where he studied organ with Vernon de Tar. He studied as a Fulbright Scholar in 1961-62 with Maurice Duruflé and Jean Langlais and was the first American to win the *Prix de Virtuosité* from the Schola Cantorum in Paris. Later, he studied in Germany with Michael Schneider.



Robert Burns King

His early career was spent as organist for churches in Greenville, South Carolina, Rockaway Beach, New York, and in Paris. After a year of teaching at Samford University in Birmingham, Alabama, he served for 45 years as organist-choirmaster for an extensive music program at Burlington's First Presbyterian Church, retiring in 2007. During this time he taught at Elon College (now University), Elon, North Carolina, and the University of North Carolina at Greensboro (UNC-G). He was a consultant for various new organ projects, including Schantz and Andover organs at the First Presbyterian Church and for an Andover organ at UNC-G. He performed recitals across the United States as well as in Germany, France, Italy, Great Britain, and Portugal.

Robert Burns King is survived by a brother-in-law, Daniel Burn Shelley, Jr., a niece and nephew, Susan Shelley Sisk and husband Mike, and Daniel Burn Shelley, III, and wife April, and extended family.

Arthur D. Rhea Jr., former organist and choir-master for 23 years at the Church of the Redeemer in Baltimore and organ faculty member at the Peabody Conservatory, died August 14 of cancer at his



Arthur D. Rhea Jr.

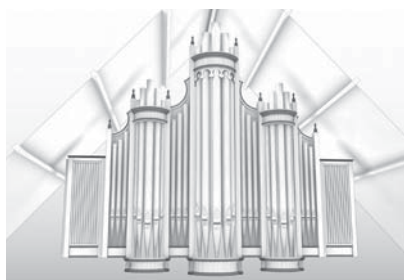
George S. Patton, Jr.'s 3rd Army. He was discharged in 1946 with the rank of captain. In 1949, he earned a bachelor's degree in music from Yale University and in 1950 received a master's in music from Yale. He studied further at the Berkshire Music Festival, Aspen Music Festival, and the Salzburg Music Festival, where he studied conducting under Herbert von Karajan.

In 1950, Rhea was named organist and choir-master at historic Bruton Parish Church in Williamsburg, Virginia. In 1951 he was appointed music consultant and resident harpsichordist for Colonial Williamsburg, Inc., which provided him in 1953 a research grant to study 18th-century music at the British Museum in London. He was also instructor in organ at the College of William & Mary in Williamsburg and performed regularly at the Governor's Palace, including command performances for such figures as England's Queen Mother and the Crown Prince of Belgium.

Rhea came to Baltimore in 1961 when he was appointed organist and choir-master at Redeemer. In 1963 he joined the Peabody Conservatory organ faculty, retiring in 1984. Rhea's compositions included *Toccata on an American Folk Tune*, *Te Deum Laudamus*, and *Psalm Twenty-Four*. He also served on the Service Music Committee, which compiled and edited *The Hymnal 1982* of the Episcopal Church. He was a past president of the Association of Anglican Musicians.

Arthur D. Rhea, Jr., is survived by his wife, Dorothea Rhea, sons Clifton L. Rhea and R. Douglas Rhea, and eight grandchildren. He was predeceased by a son, Arthur D. Rhea, III, in 2004. ■

Organ Builders



Rendering of Letourneau organ, Episcopal Church of the Good Shepherd

The Episcopal Church of the Good Shepherd in Austin, Texas, recently signed a contract with **Orgues Letourneau** for a new pipe organ as the first in a two-phase project. Once the renovation of Good Shepherd's nave is complete this autumn, a 32-rank organ will be installed in a new gallery at the west end of the church. The organ will be played from a three-manual console in the Anglo-American style with 300 levels of memory and a full complement of thumb and toe pistons. Plans for the second phase of the project include another pipe organ to be installed in the church chancel and playable from the same console. For more information: www.letourneauorgans.com.



M. P. Rathke Opus 8 (photo credit: R Wesley Thompson)

Consultant Thom Miles played the dedicatory recital of **M. P. Rathke, Inc. Opus 8** on September 25 at Newtown United Methodist Church in Cincinnati, Ohio, to a capacity audience. Housed in a case of solid walnut, this compact

two-manual, ten-rank instrument is the first pipe organ for this historic church, which dates from 1867.

The organ employs suspended mechanical key action and mechanical stop action. Manual sharps are of rosewood capped with cow bone, with naturals of grenadil. The pedalboard is flat and non-radiating. Key compasses are 58/30, and the organ uses Kellner temperament at A=441. The walnut pipeshades were carved by sculptor Morgan Faulds Pike of Rockport, Massachusetts; the wrought iron stopknobs were accomplished by blacksmith Louise Pezzi of Philadelphia.

Manual II (unenclosed)

- 8' Stopped Diapason
- 4' Open Flute
- 8' German Trumpet
- Tremulant (general)

Manual I (unenclosed)

- 8' Principal (#9-25 façade)
- 8' Gemshorn
- 4' Octave
- 2 2/3' Twelfth
- 2' Fifteenth

Pedal (unenclosed)

- 16' Bourdon
- 8' Open Diapason

The program included works by Mendelssohn, Bennett, Pachelbel,

Hindemith, Alkan, Schumann, and Bach. For further information on M. P. Rathke: www.rathkepipeorgans.com.



Blower of Aeolian-Skinner Opus 892

Foley-Baker Inc. of Tolland, Connecticut, has begun reinstallation of Aeolian-Skinner Opus 892 at Northrop Auditorium in Minneapolis, Minnesota. Originally built in 1932, the organ is being reconditioned one division at a time. The next phase is the return of the Choir and Great divisions. The project is scheduled to be completed in spring of 2018. Pictured above is the blower room, which is nearing completion. For more information: www.foleybaker.com.

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Some thoughts on programming

A frequently asked question after a recital is: “How did you come up with such a program?” Depending on the tone of voice employed, I am either elated or frightened! The planning of interesting programs took center stage for me during the summer of 2016 when I was faced with choosing repertory for six varied concerts, a task both enjoyable and dreaded, in nearly equal proportions. As I write this column all six programs have been performed, each designed to engage its very different audience.

They were, in chronological order:

1) an annual private program for a Dallas doctor who owns a lovely Flemish-style two-manual harpsichord made by the San Antonio builder Gerald Self; audience: four or five;

2) and 3) two consecutive organ recitals in the free Friday afternoon concert series at First Presbyterian Church, Santa Fe, New Mexico, where the instrument is a three-manual Fisk organ; usual audience: 50–100;

4) the opening program of season 33 for our Dallas house concert series, *Limited Editions*; maximum attendance: 40;

5) a harpsichord recital on a specific theme for the one-day Waxahachie Chautauqua to be played in the early 20th-century open-air auditorium, an historic building in the Texas town’s Getzender Memorial Park: 40–60 auditors;

6) a season-opening benefit concert for the Dallas-based Orchestra of New Spain, offered in the lofty music room of an architecturally exciting lakefront home with an eight-stop tracker organ by local builder Robert Sipe: audience, a full house of 80.

During my six-decade career of playing, listening, and teaching I have developed some fundamental ideas about effective program planning. Primary among considerations is the expected audience. Are the auditors primarily academics, professional or amateur musicians, or a more general lay group of listeners? What is the purpose of the program: education, entertainment, a general or specific event, sacred or secular—or, as so often happens, a mixture of all these categories?

Too often, it seems, we performing artists, especially in choosing music for single instrument solo recitals, tend to select works that please us, but ones that too often leave the audience baffled, bewildered, or bored. This result frequently stems from a lack of variety in the music selected—the end result of programs that are based primarily on our personal gratification rather than consideration for our listeners. After many seasons of enduring frequent punishment (and, no doubt, sometimes inflicting the same on my listeners) I am, at last, exercising my elder right to life, liberty, and the pursuit of auditory happiness by leaving the premises at intermission, or simply choosing not to attend that particular concert if I have seen a program that promises little except for “too much of the same.”



Fast Fingers: Larry Palmer (drawing by Jane Johnson)

“So, Palmer,” you say, “let’s see what you came up with to satisfy the varied audiences you mentioned above.”

For the doctor’s private recital I considered it necessary to pay at least slight homage to the July 3 date, the eve of our national birthday, so I began with *George Washington’s March*, a short, snappy piece dedicated to the first United States President, published in *George Willig’s Musical Magazine*, Philadelphia, 1794–95. Next came J. S. Bach’s *Capriccio on the Departure of his Beloved Brother*, BWV 992, a much-loved early work obviously modeled on the then recently published *Biblical Sonatas* of Johann Kuhnau, and provided this with narration describing the varied pictorial sections of the work. For stylistic variety, some contemporary music composed in 2014 by the Michigan harpsichord maker Knight Vernon, a two-page *Rondo* from his *Three Contemplations*, followed by the 1982 *Triptych* (*Carillon, Siciliano, and Final*) by the American master Gerald Near—all delightful melodic, witty writing, and not too much for the doctor, whose musical taste is well centered in the eighteenth century. The program continued with François Couperin’s *Les Ondes* (*The Waves*), a piece reminiscent of the composer’s better-known *Baricades Mistérieuses*. The A-major key led directly to the opening notes of W. A. Mozart’s *Fantasia in D Minor*, K. 397, utilizing my own ending rather than the published final measures, which are not by Mozart. Finally, to conclude this modest-length recital, the shortest of Bach’s harpsichord toccatas, his *Tocatta in E Minor*, BWV 914.

For the first Santa Fe TGIF recital I chose to title the 35-minute program “Opus 133 Goes to the Opera” and began it with the 16th-century Milanese composer Giovanni Paolo Cima’s two-page *Canzona Quarta: La Pace*, followed by Herbert Howells’s *Master Tallis’s Testament*. Then came opera composer Giacomo Puccini’s youthful *Salve Regina* for tenor and organ, followed by a transcription of his hauntingly beautiful *Flower Duet* from *Madama Butterfly*. My favorite opera composer Richard Strauss contributed the *Gavotte* from his final opera *Capriccio*, performed here with a short bit of the concert ending he composed for harpsichordist Isolde Ahlgrimm (my first transference of this piece from harpsichord to organ) followed by the signature aria that drives the plot of the opera, the tenor’s *Sonnet* (with words by the opera’s character Olivier and music by his rival Flamand, both of whom are attempting to win the love of a widowed countess, who cannot decide between them, thus underscoring

the main conceit of the drama: which is more important in opera, words or music?). A main reason for choosing this excerpt was the return of Strauss’s final opera to the five-opera repertory for Santa Fe Opera 2016. The program concluded with *Di rigori armato il seno*, the Italian Tenor’s virtuoso solo from *Der Rosenkavalier* and segued into the sublime *Trio* for three sopranos, heard this time in organ transcription.

For the second TGIF offering, a program for solo organ, I alternated the varied textures and sounds of *Festivity* by the British composer Cyril Jenkins, Gerald Near’s *Air with Variation* (yes, only ONE) from his *Sonata Breve*, a 12-measure Bach fragment, *Fantasia in C*, BWV 573, as extended to 26 measures by various editors, followed by César Franck’s *Fantasia in C* (in the 1868 version that he may have played for the dedication of the organ at Notre Dame Cathedral, plus the addition of the final *Adagio* from the usual published version of the piece), and both *Prélude* and *Divertissement* from *24 Pièces en style libre* by Louis Vierne. As an encore, the enthusiastic audience heard Calvin Hampton’s *Consonance*, my first ever organ commission, given to my Oberlin classmate in 1957.

Back in Texas I played the opening house concert, program number 99 since the series’ inception. At the Schudi organ (1983) the Jenkins, Near, and Cima works heard in Santa Fe, followed by music performed on Richard Kingston’s Franco-Flemish double harpsichord (1994): Buxtehude’s *Praeludium in G Minor*, BuxWV 163; three short works by three composers, all of whom have been associated with the University of Michigan School of Music: Knight Vernon’s *Rondo*, a Dallas premiere of William Bolcom’s *The Vicarage Garden* (composed in 2015), and Gerald Near’s *Triptych* (all three movements as listed above). Since the Chautauqua program was imminent, I previewed harpsichord works from that program: Glenn Spring’s clever *Hommage* to Debussy and the whole-tone scale (*Le soir dans la ruelle*, 2006), Couperin’s *Baricades Mistérieuses* (which began on the same B-flat that ended the Spring piece), *Water* (from *Five Elements*) by Californian Ronald McKean (one of the Aliénor Contemporary Harpsichord Music Competition winners in 2008), and the Mozart *D-minor Fantasia*. Finally, acknowledging the concert’s date (September 11), at the organ: New Mexico composer Gregory Alan Schneider’s *Melancholy Prelude* (composed on 9/11/2001 as his meditative response to that day’s tragedies). After a moment of solemn silence, Eugene Thayer’s *America: a fugue a 5 voci* (from his *Second Organ Sonata*, composed in 1865–66) offered an uplifting and patriotic conclusion with music from an earlier time of strife and warfare in our country, based on a tune known by everyone—another tenet that I have been striving to keep: whenever possible include at least one piece that will be, in some way, familiar to all listeners.

By the time of the September 24 Chautauqua date, I had found a singer who could fill the void created when my usual collaborative artist was forced to cancel all his vocal appearances for the fall. Baritone Daniel Bouchard, a recent graduate of Southern Methodist University, enabled us to present a wide-ranging program to complement this year’s theme, “The World of Water.” The organizers had requested Handel’s *Water Music*, so it was with three excerpts that I opened that program: the first section of the *Overture*, the *Air*, and *Hornpipe* as transcribed for keyboard

in the eighteenth century. Two Purcell songs (*Fairest Isle* and *I’ll Sail Upon the Dogstar*), the Spring, Couperin, and McKean pieces heard earlier in the month, and the almost-certain premiere performance of Gabriel Fauré’s enchanting four-song cycle *L’horizon chimérique* with the accompaniment played on a harpsichord. The program concluded with American river songs: *Shenandoah* and *Shall We Gather at the River*? The large crowd of interested folk who flocked to the stage to greet us and to ask questions about the instrument seemed to validate the program choices we had made.

The sixth concert showcased the organ, beginning with three centuries of Iberian organ music by composers Cabanilles, Domenico Scarlatti, and José Lidon. Since the organ was built originally for a Lutheran organist, I thought it right and proper to program some Lutheran music: the chorale *Dearest Jesus, We Are Here* and J. S. Bach’s one-page prelude on that tune, followed by the *C-Major Fantasia*, and a one-page setting of *Gelobet seist du, Herr Jesu Christ* by Friedrich Hark, who, like Hugo Distler, was a casualty of the Second World War. As respite from the organ, three pieces on my John Challis clavichord: Bach’s ubiquitous *Prelude in C Major* (*Well-Tempered Clavier Part I*) and Howells’s *De la Mare’s Pavane* (from *Lambert’s Clavichord*), ending with a one-page song that I composed earlier this year, using as text poet De la Mare’s four-line poem *Clavichord*, in which I used brief quotations from the two clavichord pieces. After a long intermission, the refreshed (and fed) audience returned for Jenkins’s *Festivity*, two Hungarian religious folk song settings by Ferenc Farkas, Guy Bovet’s *The Bolero of the Divine Mozart*, two American river songs, and Thayer’s *America: a fugue a 5 voci*.

For audience enjoyment of these concerts, perhaps one of the most important elements may be the short spoken introductions that I customarily offer before playing the pieces. It behooves us to remember that, while we may have toiled for many long hours to learn the music, much of what we perform will be new to many in our audience, no matter where or what we play. I usually try to sketch out, in written form, the main points I wish to share. We academics (and, from what I observe, some non-academics) are prone to ramble, when what is needed for communication before a musical work is generally some short but cogent bit of its history or mention of a particular unusual moment—in other words, anything that will engage a listener’s interest and keep it focused on the music. But plan these words carefully, and keep them brief and clearly enunciated!

I hope that these paragraphs may be of some help in suggesting that shorter pieces may provide a welcome variety in programming for diverse audiences. Of course there are times and places for our complete organ symphonies, great and lengthy masterpieces from the harpsichord repertory, and the many wonderful works that are available for collaborative performance. I continue to find gems that I had overlooked, and I am particularly grateful when friends and correspondents send suggestions from their own unique experiences. Stay curious, read reviews, and keep subscribing to THE DIAPASON. ■

Comments are welcome. Please address them to lpalmer@smu.edu or Larry Palmer, 10125 Cromwell Drive, Dallas, Texas 75229.



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by James McCray

Music for Christmas Eve

Sing of this glorious night, infant adored.
Shine, stars, with wondrous light; welcome
the Lord!

—Victor V. Bobetsky

Christmas Eve is such a magical time! The warm, overflowing service of worship in church is usually followed by the exchanging of gifts in the home. This often brings forth memories of times past, of events that have been an important part of our lives. Christmas Eve is a time when we often reflect on those who are no longer here.

Yet, for church choir directors and their singers, there is also a sense of exhaustion; this is the conclusion of a month filled with numerous musical programs, services, and caroling. December is a mixed blessing for musicians, and congregations have a tendency to forget to thank them for their extensive service. In that mad rush to get home to the presents under the tree, people often overlook saying a simple “thank you” to the choir.

Directors, too, are often neglectful; they are encouraged to send thank-you notes to each choir member. This should be apart from sending the pedantic schedules to remind folks when rehearsals begin following Christmas. A separate thank-you note would be greatly appreciated and a wonderful way to bring closure to the season.

In reflecting on this past year, there seems to be a decline of the moral basis of society. If this is true, as I believe, it is a sad commentary on life in 2016. Let's all pray that next year will not only bring happiness and good health, but also a reawakening to the ascetic demands on everyone. There are simple obligations which have been strong pillars of our society, but they seem to be disappearing, and that is seriously unfortunate. Albert Einstein said, “Remember your humanity and forget the rest.” What a sage he was.

This month's reviews feature choral music that may be appropriate for a Christmas Eve service. The music for these services is usually soft and gentle; all these reviews are of calm, quiet, and sensitive music. The broad topics are “At the Crib,” and contrasting *Silent Night* settings. There is also a Latin motet for those directors wanting something more sophisticated and challenging. So, as we happily head into the end of the year, my wish for each of you is that next year will be even better. My thanks to you for your monthly reading of my thoughts and reviews.

At the Crib

Away in a Manger, Emily Lund. SATB, piano, with optional flute, Hope Publishing Co., C 5650, \$2.20 (E).

Two tunes are used in this easy arrangement. The first is BEACH SPRING, set to the words of “Away in a Manger” and the second is the traditional melody and text for the popular carol “Away in a Manger.” Most of these words are set in unison with only 16 of the total 72 measures sung in four parts. The flute plays most of the time; its music is in the score and separately on the back cover. The piano music also is very easy. The soft dynamics in combination with a somewhat free tempo makes this a simple setting for a Christmas Eve service.

Manger Carol, Matthew Culloton. SATB and piano, MorningStar Music Publishers, MSM-50-1124, \$1.70 (M-).

The text, “Infant Holy, Infant Lowly,” is borrowed from a Polish carol but set to new music. This work was a commission

from a youth chorale in Minnesota and is easy for both the accompanist and the singers, although the octave leaps will need careful control to maintain their softness by the choristers. There are six unaccompanied measures. The work has a quiet dynamic throughout.

Coventry Carol, Stephen R. Johnson. SAB and piano, Concordia Publishing House, 98-4236, \$1.90 (M).

In this 15th-century carol (“Lully, Lully”) four verses are set, with the first in unison, the second for two-part women, and the third for unison basses. The fourth, in which all three parts sing, has a few mildly dissonant harmonies. Throughout, the piano part is supportive and generally easy. The coda is a soft unison that uses a Picardy third on the final chord.

Christmas Lullaby, John Rutter. SATB and organ, Oxford University Press, 978-0-19-341392-4, \$1.80 (M-).

In this very simple lullaby there are three verses, with the first two in unison for TB and SA, respectively; the third verse for SATB is delayed by a setting of the text *Ave Maria* that is inserted before it and is sung twice. The unaccompanied third verse connects directly to another variation of the *Ave Maria* that quietly closes the music. This is a sweet and easy setting that is certain to be loved by everyone. There is also a version for a small orchestra (978-0-19-341563-5). Lovely music!

Born in the Night, Mary's Child, arr. Hal H. Hopson. SATB, piano, optional C instrument, Augsburg Fortress, 978-1-5064-1382-2, \$1.80 (M-).

Based on a tune by Geoffrey Ainger (b. 1925), this gentle folk-song-style setting has four verses, with the first two in unison (SA, TB). The third verse adds men singing on “oo” below the melody, and only the fourth is in SATB. The C instrument plays throughout all four verses; its music and that of the piano accompaniment are simple. Tender music that remains slow and soft throughout with a coda on a text of *Mary's Child, Prince of Peace is born.*

“Silent Night” settings

Silent Night, arr. Peter Anglea. SATB and keyboard, Beckenhurst Press, Inc., BP 2059, \$2.25 (M).

Each of the three sung verses hint at the melody, but the arrangement keeps it disguised, which saves the tune for the congregation's singing it (in many churches, this is done at the ending of the service, with a candle-lighting). Between the second and third verses the choir sings different music on “oo” above a keyboard solo playing the traditional Franz Gruber tune. The choir and keyboard music are not difficult; both have an expressive gentility.

Silent Night, Sandra Peter. SATB and piano or organ with optional strings, MorningStar Music Publishers, MSM-50-1965, \$1.70 (M-).

In contrast to the Anglea arrangement above, this setting clearly keeps the tune focused and recognized. All three verses are sung, with the first one using only women. Each verse is in a different key, with the third having an additional chamber choir. The piano music is easy; however, for organ there is a separate score (MSM-50-1965 O). Reproducible string parts are also available (MSM-50-1965 B). A simple, tranquil arrangement.

Stille Nacht (Silent Night), arr. Joseph Gregorio, SATB unaccompanied, E. C. Schirmer, 8267, \$1.95 (M-).

Both German and English texts are provided in this straightforward

harmonic setting. There are three verses, with the second for soloists or a semi-chorus performing offstage or away from the main choir. The first and last verses employ a six-part choir, but neither verse is difficult. This traditional setting keeps the emphasis on the mood and unaccompanied harmony of the meditative music.

A Celtic Silent Night, arr. Patrick Tierney. SATB with optional violin or guitar, bass, and synthesizer, Hope Publishing Co., C 5663, \$2.25 (M).

The solo violin music is on the back cover, but the rhythm parts for guitar, bass, and synthesizer must be ordered separately (C 5663 R). The lilting music is in 9/4 with the chorus on two staves and often in two parts. All three verses are set with some moments of surprising harmony; the third verse starts loud but ends quietly. The solo violin part is not difficult and plays during most of the work. Useful for a youth choir and works comfortably without the rhythm instruments and with only piano/violin accompaniment.

A contemporary Latin motet O magnum mysterium, Howard Helvey. SATB unaccompanied, E. C. Schirmer, No. 8119, \$1.95 (M+).

This slow and very sensitive setting is calm music for the sophisticated choir. The harmony is filled with warm dissonance that tends to move together. This modern motet will require a solid choir that can produce long phrases of quiet, unaccompanied music. Highly recommended to very sensitive choirs.

Book Reviews

Church Musicians: Reflections on Their Call, Craft, History, and Challenges, by Paul Westermeyer. St. Louis, Missouri: MorningStar Music, \$15.00, www.morningstarmusic.com.

This book is derived primarily from material that Paul Westermeyer prepared for three conferences in 2014 and 2015. The perspective is theological with musical implications. The book is divided into five chapters, each dealing with a different area concerning church music. These include “the call” of every-

“the craft” of church music, both from the viewpoint of the church musician dealing with musical matters of the congregation and musical matters of the choir. This is followed by “historical perspectives” and “the challenges we face.”

Westermeyer begins by discussing those who are called to be church musicians and puts this discussion into a biblical and theological context, citing biblical passages to support his viewpoint. He explains that the called people are a community and that central to this community is the fact that the church sings with the whole creation as proclaimed in Psalm 150. He raises and answers questions about music's purpose using Bach's *Orgelbüchlein* to provide answers. First, the *Orgelbüchlein* provides musical instruction based on chorales that are used in church services and second, it provides the deeper meaning of being used for God's glory and edifying one's neighbor.

Again using biblical support, the role or vocations of the clergy and church musician must be understood within the broader frame of the whole congregation or community. The clergy have two major roles: first, to preach the word and administer the sacraments. Added to this, Westermeyer defines “Presiding” as “gathering with the people around the Word, Font, and Table.” In other words the presider becomes the leader, and the author gives some examples of bad presiding. The liturgy, the work of the people, also serves as a protection of both the presider and the people. Less time is spent discussing the church musician's role, but Westermeyer does define that leadership role, and this role primarily leads two groups: first, the congregation and second, the choir. Four desirable working relationships between clergy and musicians are spelled out in order to have powerful outcomes.

In the chapter dealing with the church musician and the congregation, Westermeyer makes the following points: the congregation “signs up to sing, but not to practice;” the church's music is primarily vocal; the music is communal; the highest quality is assumed; music fits into worship so that it becomes part of the whole. Additionally, the acoustical character of the worship space has to be considered.

Scattered leaves ... from our Scrapbook

From reviews of Sarah Rose Taylor, mezzo soprano and Nigel Potts, organ. A program of Wagner and Elgar (MSR Classics 1532).

“A definite plus here is Nigel Potts' performance of his transcription of Elgar's orchestral setting at the Schoenstein organ... (which) helps illuminate Elgar's rich harmonies to perfection, we feel that we haven't missed anything by not having an orchestra. Potts' prowess is also on display in his transcription of The Prelude to Act 1 of Wagner's Tristan und Isolde, which goes beyond the usual standards of organ transcription to actually sound better than most orchestral versions I've heard.”

Phil Muse
Audio Club of Atlanta

“Potts elicits a wide range of dynamics and detail from the organ. (His) transcriptions give a more operatic resonance to the songs and are remarkably successful in capturing the colors and nuances of the orchestral versions of the Wesendonck Lieder and of Elgar's (Sea Pictures) vocal settings. Recommended!”

Carla Maria Verdino-Stüllwald
Fanfare magazine

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He emphasizes how valuable good acoustics are to worship and goes on to eschew the use of microphones and amplification as a solution for poor acoustics. In this chapter he develops eight aspects of congregational song and then outlines ten musical responsibilities that include tempo and breathing, the use of musical instruments, and the need for trust.

The next chapter pertains to the choir. Ten aspects of choral song are discussed followed by specific musical responsibilities and eight detailed general considerations to be explored. In the chapter dealing with historical perspectives, Martin Luther is cited as having said that singing is essential in worship. The psalms and Colossians 3:16 are referred to, as are Tertullian and Laodicea. Hymnody is discussed and the perspectives of Lutherans, Calvinists, Anglicans, and other Protestant denominations are covered in relation to their singing tradition.

The final chapter deals with challenges that are faced. This is a widely sweeping area covering a range of issues that are addressed in detail with suggestions for their resolution.

This book is a tightly knit fabric bringing together the multiple and varied strands of church music. It is thoroughly researched as can be seen from the extensive bibliography and the multiple footnotes throughout the text. Paul Westermeyer brings a unique view to this subject of church musicians since he is an ordained Lutheran pastor and trained church musician who teaches and practices in both vocations. The book is comprehensive yet clearly and compactly written and provides essential detail to anyone seeking information on this topic for the first time or as a refresher for the seasoned church musician.

—Myron B. Patterson
University of Utah

New Recordings

The Britannic Organ, Vol. 6. Welte's British Organists: Five Victorian Virtuosi. Alfred Hollins, Harry Goss-Custard, Herbert Walton, William Wolstenholme, and Reginald Goss-Custard, organists. Welte roll-player organ from RMS Britannic; Oehms

Classics 2-compact disc set, OC845, €27.99, www.oehmsclassics.de.

CD1: *Organ Concerto No. 2*, 1st. movement, Handel; *The Silver Cord, Cantilène, Prayer and Triumphal March*, Hollins; *Pastorale*, G. E. Whiting; *Prelude*, op. 3 no. 2, Rachmaninoff; *Allegretto in F*, Wolstenholme; *Méditation, d'Evry; The Question and The Answer*, Wolstenholme; *Dance of the Sugar-Plum Fairy*, Tchaikovsky; *An Irish Fantasy and Serenata*, Wolstenholme; *Grand Choeur in G Minor*, Hollins.

CD2: *Gigue Fugue*, BWV 577, Bach; *Communion*, op. 11, Grison; *Scherzo from Symphony No. 2*, Widor; *Claire de lune*, Karg-Elert; *Variations on a Scotch Air*, op. 51, Buck; *Choral Song and Fugue in C*, S. S. Wesley; *Intermezzo from Sonata No.1 in F and Melody in B flat*, Wolstenholme; *Sonata No. 1*, Borowski; *Benedictus in A-flat*, R. Goss-Custard; *Réverie du soir*, op. 60, Saint-Saëns; *Triumphal March in A*, Borowski.

The Britannic Organ, Vol. 9: Welte's American Organists and Edwin Lemare. Clarence Eddy, Samuel Atkinson Baldwin, Lynwood Farnam, and Edwin H. Lemare, organists; Welte roll-player organ from RMS Britannic; Oehms Classics 2-CD set, OC 848, €27.99, www.oehmsclassics.de.

CD1: *Festliches Präludium und Fuge über Old Hundredth*, Eddy; *Chant du soir; Ave Maria*, Bossi; *Concert Variations on The Star-Spangled Banner*, op. 23, Buck; *In the Twilight*, Frederick Flaxington Harker; *Vorspiel and Pastorale (Sonata No. 1 in D Minor)*, op. 42, Guilmant; *Thema mit Variationem in A-flat*, Thiele; *Toccata über O filii et filiae*, Farnam; *Cantabile (Samson et Delila)*, Saint-Saëns; *Le Cygne*, arr. Guilmant; *Hochzeitslied "Orange Blossoms"*, op. 57, Rudolf Friml; *Festmarche*, op. 128, no. 1, William Faulkes.

CD2: *Die Königen von Saba—Marsch et Cortège*, Gounod; *Trauermarsch und Seraphs Hymns*, op. 17, Guilmant; *Scherzo in F Minor*, Harry Sandford Turner; *Caprice in B*, Guilmant; *Sonate*, op. 88, Rheinberger; *Hänsel und Gretel—Vorspiel*, Humperdinck; *Scherzo and Adagio patetico (Symphony in D Minor)*, op. 50, Lemare; *Danse macabre*, Saint-Saëns.

When the steamship *RMS Titanic* was being planned, it was intended that a Welte Philharmonic Organ of two manuals and pedals with roll-player mechanism should be installed, and Edwin H. Lemare was employed to play it on the *Titanic's* maiden voyage.

Fortunately for Lemare the organ was not completed in time, and so his contract was canceled. This was fortunate also for the organ, which still exists in a museum in Germany. The *Titanic's* sister ship, *RMS Britannic*, was built in 1914, and this also was to have had a Welte Philharmonic Organ. In this case World War I broke out, the ship was requisitioned as a hospital ship by the British government, and the organ was never installed. The *Britannic* was sunk by a German torpedo in 1916, the largest ship sunk in the war. In this case, the organ also still exists in the Museum für Musikautomaten in Seewen, Switzerland, and it was restored to playing order in 2006. (See David Rumsey and Christoph E. Hänggi, "The Origins of Seewen's Welte-Philharmonie," *THE DIAPASON*, March 2008, and David Rumsey, "Welte's Philharmonie roll recordings 1910–1928: My afternoons with Eugène Gigout," *THE DIAPASON*, March 2011.) It has two manuals and pedals with 35 stops and a roll-player mechanism. The rolls include tracks operating the combination action and electrically timed swell shades, allowing a limited number of standard registrations and limited control of the swellshades to be included in the rolls. These required expert handling by the organist who cut the roll to obtain the maximum effect out of the limited registration resources, but they ensure that the sound reproduced today is exactly as was intended. The result is a much more effective reproduction of the sound than other systems of the day for the mechanical reproduction of sound, such as the 78 rpm gramophone record, could possibly achieve. *The Britannic Organ* is so far a series of 11 two-CD sets comprising rolls by famous organists realized on the Welte organ in Seewen. The sixth and ninth CD sets feature respectively British and American organists.

The first of the discs of British organists begins with six works performed by Alfred Hollins (1865–1942), a blind organist who is better remembered today as a composer. In his day, however, he was better known as a performer. Even as a child he performed before Queen Victoria at Windsor Castle, and as an adult he is estimated to have traveled more than half-a-million miles around the world giving recitals, including a concert tour of the United States in 1925 and 1926 when he gave recitals in sixty-five cities. On this disc he plays works by Handel and the American composer G. E. Whiting, as well as four of his own compositions.

Hollins is followed by Harry Goss-Custard (1871–1964), the first organist of Liverpool Cathedral, who plays a transcription of Rachmaninoff's piano *Prelude*, op. 3, no. 2, as transcribed by Edwin H. Lemare. Next is William Wolstenholme (1865–1931), another blind organist who was a student of Sir Edward Elgar and became the first blind organist since John Stanley to graduate with a bachelor of music degree at Oxford. He again is best remembered today as a composer and here plays one of his own compositions, the *Allegretto in F Major*. Goss-Custard then plays a composition by Edward d'Evry (1869–1950), who preceded Ralph Downes as organist of Brompton Oratory. Following this Harry Goss-Custard plays two more works by William Wolstenholme, *The Question* and *The Answer*, probably

the composer's best-known pieces. He then plays a transcription of *The Dance of the Sugar Plum Fairy* from *The Nutcracker* of Tchaikovsky. Alfred Hollins then completes Disc 1 with two William Wolstenholme compositions and one of his own works. The first Wolstenholme piece, *Irish Fantasy*, is particularly impressive and contains some fine fugal writing. Following Wolstenholme's playful *Serenata* the disc ends with another impressive display in the form of Hollins's own *Grand Choeur in G Minor*.

The second disc of British organists begins with a once-famous player who is now largely forgotten, Herbert Walton (1869–1929), who was for many years organist of St. Mungo's Cathedral (Church of Scotland) in Glasgow, Scotland. Following a brilliant performance of Bach's *Gigue Fugue*, he plays *Communion (Andante Religioso)* by Jules Grison (1842–1896), who was *titulaire* of the cathedral in Reims, France. Following the *Scherzo* from Widor's *Second Symphony* and Karg-Elert's *Claire de lune*, he finishes with a spirited performance of Dudley Buck's *Variations on a Scotch Air*, op. 51.

William Wolstenholme then returns to play the well-known *Choral Song and Fugue* by S. S. Wesley, together with two more compositions by Wolstenholme himself, the *Intermezzo* from his *First Organ Sonata* and the rather sentimental *Melody in B flat*. We come then to Reginald ("Reggie") Goss-Custard (1877–1956), the younger brother of Harry Goss-Custard whom we heard on Disc 1. Since Reginald, unlike his brother, was not a cathedral organist, he was able to devote more of his time to being an international recitalist, including an extensive tour of the United States in 1916. He plays the once-popular *First Organ Sonata* and the *Triumphal March in A* by the English-American composer Felix Borowski. Also included is Reginald Goss-Custard's own composition *Benedictus in A flat*, together with the *Réverie du soir*, op. 60, of Camille Saint-Saëns. Borowski's *Triumphal March* comes last and provides a suitably grandiose end to the disc.

The first of the American discs is devoted to organists Clarence Eddy, Samuel Atkinson Baldwin, Lynwood Farnam, and pianist Richard Epstein. We begin with Clarence Eddy (1851–1937). Starting with his own *Festival Prelude and Fugue on Old Hundredth*, we proceed then to two works of the Italian composer Enrico Bossi. These are followed by Dudley Buck's *Concert Variations on The Star-Spangled Banner*, realized this time by Samuel Atkinson Baldwin (1862–1939), who was organist of the City University in New York and of Holy Trinity Church, Brooklyn. Baldwin goes on to play *In the Twilight*, a suitably sentimental piece by American composer F. Flaxington Harker (1876–1936), who was organist of St. Paul's Episcopal Church in Richmond, Virginia. This is followed by a much more impressive performance of Guilmant's *First Organ Sonata*. Baldwin's final piece on the disc is the *Theme and Variations in A-flat* by Louis Theile, a once-famous Berlin organist who died in 1848 at the early age of 32. This is an amazingly virtuosic composition out of a somewhat similar stable to Liszt's *Ad Nos* and Reubke's *Sonata on the 94th Psalm*.

We are next treated to the celebrated organist of the sadly defunct Episcopal Church of the Holy Communion in New York City, Lynnwood Farnam (1885–1930), and, of course, he is playing his well-known *Toccata on O filii et filiae*. Next is a piece advertised as the

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Cantabile from the *Grand Duo from Samson and Delilah* by Camille Saint-Saëns, as transcribed for organ "according to the interpretation" of Richard Epstein. The instrumentalist is listed as Richard Epstein, piano. Yet it is played on the organ. Not surprisingly I am a little puzzled by this.

The rest of the first disc is devoted to three further pieces played by Clarence Eddy. Guilmant's arrangement of *The Swan* by Saint-Saëns, is followed by a transcription of a piece called *Orange Blossom* by the Czech-American composer Rudolf Friml. The disc ends on an upbeat note with a *Festival March* by the English composer William Faulkes (1863–1933).

The final disc is devoted entirely to Edwin H. Lemare (1865–1934), arguably the most able concert organist of the Anglo-American tradition in the whole of the twentieth century. He began life as organist of St. Margaret's Church in Westminster, the parish that includes the Houses of Parliament and where the weddings of many lords and members of parliament take place. He was succeeded by Reginald Goss-Custard when he left to pursue a concert career in the United States. He was not a happy man, with several failed marriages, and severe alcohol problems that led to his comparatively early demise. Among the pieces he plays here is of course the inevitable *Andantino in D flat*, otherwise known as *Moonlight and Roses*, which was, much to his chagrin, his most popular composition. The disc also includes several of Lemare's transcriptions for organ, some of which are popular today, most notably the *Danse macabre* by Saint-Saëns. Some of Lemare's more serious compositions for the organ are also included, and these are undergoing something of

a revival among concert organists today. They include the *Rondo Capriccio* (A Study in Accents), and a couple movements from his *Symphony in D Minor*.

These recordings offer a fascinating window in time into how organ music actually sounded when played on real instruments by prominent British and American organists in the second and third decades of the twentieth century, and as such are unique. The recordings include compositions that are happily still played today, others that are happily forgotten, and still others that deserve to be revived. These compact discs are a unique resource, and I thoroughly recommend them.

—John L. Speller
Port Huron, Michigan

New Organ Music

E'en So, Lord Jesus, Quickly Come, Paul O. Manz, arranged for trumpet or clarinet and organ by Philip Brunelle, MorningStar Music Publishers, MSM-20-063, \$8.00, www.morningstarmusic.com.

With over one million copies sold across the globe, the anthem *E'en So, Lord Jesus, Quickly Come* stands as Paul Manz's most notable composition. Not only is the work hauntingly beautiful in its own right, but when put in context of the Manz family's crisis at the time it was written, the piece takes a whole new level of meaning. If you aren't familiar with the story, a trip to Google will be well worth your time.

While the anthem remains a staple of many church and concert choirs, its range and SATB *a cappella* construction pose challenges for some church choirs with dwindling resources.

Minneapolis-based Philip Brunelle, longtime friend and colleague of Paul Manz, has arranged this venerable anthem for solo C instrument and organ. Brunelle is decidedly faithful to the original harmonies most of the time, save for a newly composed, tasteful descant in the B section and the final cadence, which, unlike Manz's version, draws attention to itself.

While the organ part is quite accessible, due to the long phrases, I would not recommend giving the instrumental part to an amateur who may not have fully developed breath support.

Of course, without the text, some of the charm is absent from this work. However, this short piece would work well in the absence of a choir or as a stand-alone piece on a recital program. Just be sure to print the text of the motet in the program! Recommended.

—Andrew Schaeffer
First United Methodist Church
Edmond, Oklahoma

New Handbell Music

Thy Strong Word, arranged for 3 or 5 octaves of handbells by Jeffrey Honoré. Concordia Publishing House, 97-7716, \$4.75, Level 3 (D-).

The familiar tune EBENEZER is given a broad scope of rhythmic and technical feats that make this arrangement come alive. The piece starts slowly, gradually building and ending in a blazing finish.

Outbursts of Joy, arranged for 3–6 octaves of handbells by Derek K. Hakes. Agape (a division of Hope Publishing Company), Code No. 2769, \$4.95, Level 3+ (D).

This quick-paced original composition was written by Derek Hakes to honor the

legacy of Cynthia Dobrinski. Syncopated rhythms and the use of martellato and mallets keep this piece exciting to the end.

Starting Point, Volume 2, arranged for 2 or 3 octaves of handbells or handchimes, CGB963, or 3, 4, or 5 octaves, CGB964, by Sandra Eithun. Choristers Guild, \$34.95, reproducible, Levels 1- to 1+ (E).

The purpose of this series is to offer easier music to young or beginning ringers that will foster success and provide experience with repetition, the limited use of techniques, and no page turns. The nine pieces include selections from folk, classical, sacred, and original repertoire. They are perfect for use in school, sacred, or festival settings.

Chapel Chimes, arranged for 3 octaves of handbells or handchimes by Dan R. Edwards. Concordia Publishing House, 97-7712, \$4.25, Level 1 (E-).

This brief piece is ideal for a beginning choir, using only quarter, half, and whole notes. The typical chime motif is used in full, three-octave chords.

I Come with Joy, arranged for 3, 4, or 5 octaves of handbells or handchimes by Karen Thompson, Soundforth (a division of the Lorenz Company), 20/1851L, \$4.50, Level 2+ (M-).

Based on the hymntune DOVE OF PEACE, this arrangement of the Celtic-style melody is given rhythmic energy that features mallets, martellatos, and martellato lifts. An exciting piece for both ringer and listener.

—Leon Nelson
Vernon Hills, Illinois

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Follow the money

In August of 1974, Richard Nixon resigned as President of the United States, ending a long process of suspicion, investigation, and Senate hearings into allegations that the Committee to Re-elect the President (CREEP) used subterfuge and “dirty tricks” to sabotage the efforts of the Democratic Party leading up to the presidential election in 1972. Bob Woodward and Carl Bernstein, reporters for the *Washington Post*, were central to that investigation, jumping on the story of the notorious break-in at the headquarters of the Democratic Party at the Watergate complex near the John F. Kennedy Center for the Performing Arts in the Foggy Bottom neighborhood of Washington, D.C. They worked so closely together that they were known by their names melded as “Woodstein.” The story as they told it is widely regarded as the birth of modern investigative journalism.

Shortly after Nixon’s resignation, Woodward and Bernstein published *All the President’s Men* (Simon & Schuster, 1974), which was a precursor to the 1976 movie of the same name, starring Robert Redford and Dustin Hoffman. There’s a scene in the film where Bernstein (Dustin Hoffman) is interviewing an accountant who worked for CREEP, who revealed that there was a stash of money—a secret fund—that was used to bankroll those dirty tricks. As Bernstein questioned her, she said, “Follow the money.” I suppose that phrase had been used before, but it’s popularly understood that it originated in that movie.

Woodward and Bernstein followed the money, which led them to discovering how many White House officials and Nixon appointees were involved in the scandal, ultimately unraveling Nixon’s presidency. I’m writing this in mid-September, and I realize that you will likely be reading it a few days before Americans go to the polls to decide what must be one of the nastiest presidential campaigns in the nation’s history.

Don’t take it for granted.

When I was a kid, I had practice privileges in four different local churches. I came and went as I pleased and made plenty of noise while I was there. I even had keys to a couple of them. One was the church where I had my lessons. Looking back, I suppose my teacher had made the arrangements for me, but I don’t remember any of the details. If I remember right, I played for an occasional funeral—I guess that was in return for the right to practice. I’m pretty sure that money never changed hands, and I know I took it for granted. Wasn’t I lucky?

When I arrived at Oberlin as a student in the fall of 1974, I was flabbergasted by the number of organs. There were sixteen practice organs, four in teaching studios, a big Aeolian-Skinner in Finney Chapel, and the brand-new Flentrop in Warner Concert Hall. Organ majors had two weekly lessons—one in the studio and one in the concert hall. And of course, we needed practice time in the hall. That was the way things worked, and I never paid attention to how frustrating it must have been for students studying other instruments. If you wanted to rehearse a string quartet in Warner Hall, you had to sneak past all those organists.

Of course, Oberlin also had a lot of pianos—hundreds of them. There was a marble plaque on the wall near the dean’s office that read, “Steinway & Sons Commemorates Oberlin’s Century of Service to Music.”¹ I remember paraphrasing it: “Steinway & Sons Commemorates Oberlin’s Century of Service to Steinway & Sons.” There were close to two hundred Steinways in the practice building, Robertson Hall. There was a Steinway “B” in every teaching studio, and two Bs in every piano teacher’s studio. Two Bs, or not two Bs, there was no question that we had access to excellent instruments wherever we turned. I suppose there were close to three hundred pianos. I wonder what that cost? The pianos were there in support of all the students—flautists, singers, violinists—but the organists sure ate up most of the real estate.

We all had our favorite instruments. I certainly knew which practice organs I preferred, but I also had a half-dozen favorite pianos. I knew them by room number and serial number. Wasn’t I lucky to have a half dozen favorites out of the multitude? I once had a dream that Oberlin was replacing all the pianos at once, and they were discarding all the old ones. To make the disposal easier in the wacky world of dreams, the pianos were placed on the curb in front of houses all over town for trash day, and we raced about, looking at serial numbers to claim our favorites. I found mine on the curb in front of Fenner Douglass’s house on Morgan Street—the one with the big organ pipe out front. Lucky guy.

WWFS? What would Freud say? That I took it for granted that lovely instruments would be provided for me wherever I went? That I felt it was somehow my right? That was the time when I was getting deep into organ building and started to realize how much money was involved.

I’ve heard colleagues say something like this: “I’ll accept that job, but I told them they’ll have to buy me a new organ.” Have you ever heard anything

like that? Have you ever said anything like that?

A crazy business

Picture a parish church with 250 “pledging units.” The organ is a broken-down, tired relic, and someone gets the idea that it should be replaced. How do we get started? What’s it going to cost? However they get started, somewhere along the line they start receiving proposals from organbuilders. \$650,000. \$800,000. \$1,200,000. Wow! I had no idea.

To pay for an \$800,000 instrument, every family in that church would have to donate \$3,200. To pay for \$1.2M instrument, more like \$4,800. Of course, it never works like that. More likely, one family gives a third of the cost, three other families split the second third, and the rest comes in small gifts from the other 246 families. The smallest gift comes from the First Grade Class of the Sunday School.

Let’s think about this. A small community of people ponies up an average of \$3,200 a head to buy a musical instrument. Crazy. Are they doing that as a gift to the organist? I doubt it. They may be doing it in recognition and appreciation for the wonderful music. The organist’s artistry may have inspired them. And they may be doing it in part to be sure they’ll be able to attract the next good musician. Whatever the motivation, we shouldn’t fail to notice what a remarkable process that is.

One brick at a time

Last April, Wendy and I spent ten days in the UK. She was attending the London Book Fair, so I had a few days on my own to explore the big city. After the fair, we traveled to Durham, to York, and to Oxford, especially visiting big churches and their organs.

I wrote about that trip in the June and July 2016 issues of *THE DIAPASON* and touched on how the British National Lottery provides funding for the restoration of the pipe organs and church buildings through a program called Heritage Lottery Fund, which is dedicated to preserving the nation’s heritage. Durham Cathedral was built between 1093 and 1133, and a major renovation project is underway now. Dubbed “Open Treasure,” the project is focused not only on the fabric of the building, but on programming involving the use of the spaces as well. You can read about the project on the website: www.durhamcathedral.co.uk/open-treasure.

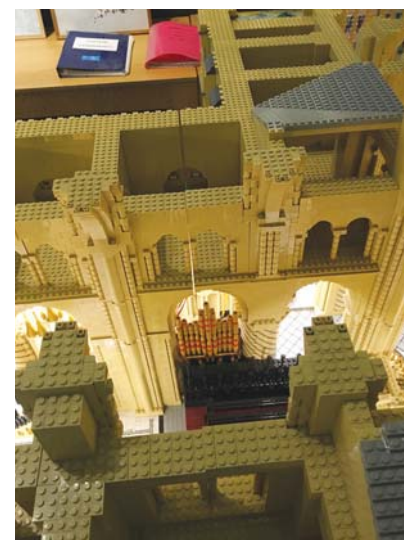
The Heritage Lottery Fund is supporting the project in large part, but Durham Cathedral is responsible for raising a huge amount of the money. And there’s a marvelous project as part of that campaign. In the gift shop, a large and ancient room that also houses a restaurant, there was a Lego™ model of the cathedral under construction. It’s more than 12½ feet long, 5½ feet tall, and includes more than 300,000 bricks. For a donation of £1 per brick, you could add to the model. We gave £20, and with the help of a cheerful volunteer wearing an “Open Treasure” sweatshirt, I followed architectural drawings to install my 20 bricks.

There’s a website describing that project: www.durhamcathedral.co.uk/visit/what-to-visit/durham-cathedral-lego-build. When I looked at it this morning, I learned that the project, which started in July of 2013, is now complete. That webpage includes a video in five parts that animates the history of the cathedral using Lego™ bricks, with terrific singing by the cathedral choir in the background.

A note to readers: I hope you open the links I publish with this column.



Steinway plaque (photo credit: Michael Lynn)



Lego cathedral and organ

And Google “Durham Cathedral Lego.” You’ll find lots of newspaper coverage of this unique project.

In the July issue, I shared the tenth-century story of St. Cuthbert and the missing cow, part of the legend of the founding of the cathedral. There’s a commemorative statue of a cow high on the exterior of the cathedral, and there’s a Lego™ cow in the model, along with a representation of the famous polychromed façade of the cathedral organ, notable because it sports two 16’ Open Wood Diapasons, one which extends to 32! Now we’re talking.

Buy a pipe.

The idea of buying bricks is not new. There are a couple bricks with our names on them in the path leading to the Skidompha² Library in Damariscotta, Maine (population 2,218). And my grandparents donated stones in honor of me, my three siblings, and ten first cousins for the construction of the Washington National Cathedral in Washington, D.C. I have no idea where those stones are located, but whenever I’m there, I look up and think about it.

A common gimmick for raising money for an organ project is “Buy a Pipe,” or “Adopt a Pipe.” The organbuilder and organ committee team up to create a catalogue of prices. You could list anything from a 1⅓’ Tierce (\$800) to a 32’ Bombarde (\$75,000); a keyboard (\$3,500) to a blower (\$5,000). Donors could mark boxes on a form, and send in their checks. I’ve seen organ benches, carved pipe shades, and swell boxes listed as family gifts in dedication booklets. I’ve even seen an antiphonal Trompette-en-Chamade with the knob engraved Trompette Boyd, in memory of the son who died in the war.

This exercise is always a little mythical—it’s hard to make a list that accurately covers the entire cost of an organ. Windlines, schwimmers, ladders, and walkboards don’t make appealing memorials. Maybe you inflate the value of a music rack to cover a tuner’s perch. But it certainly is meaningful to donors to know they supported something specific. I often quip that raising money to build

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The bricklayer



St. Cuthbert's cow

Care for the money.

The people who paid for the organ are entrusting it to you. Be sure that it's always well cared for. That means tuning and mechanical issues, but there are some bigger, less obvious reasons. There's someone on the property committee, the finance committee, or the board of trustees who is responsible for the church's insurance policies. You are the advocate for the care of the organ. Take a moment to ask if the organ is properly insured. The organ should be specified on the policy, with a letter of assessment attached. If the organ is damaged by fire, by a roof leak, or by vandalism, they'll find out very quickly how much it will cost to repair. If the organ was purchased for \$200,000 thirty years ago, it may have a replacement value of over \$1,000,000—\$200,000 wouldn't even cover the Rückpositiv. It's remarkable how many organs are not adequately insured.

When the parish is planning renovation in the sanctuary, you are the advocate for the care of the organ. Be sure the organ is properly covered. If it's going to be really dusty, the reeds

should be removed to storage. New carpets, sanding the floors, painting, and carpentry are all enemies of the organ. I once saw a painter standing on top of the swell box in an antique organ, working over his head, a drop cloth and roller pan at his feet. Paint was dripping onto the Great pipes, and the guy had no idea how little structure there was under him. He could have fallen though and wrecked the organ. Might have gotten hurt, too.

Make sure that your music is well chosen and beautifully played—an inspiration to everyone in the pews. Use the organ to nurture and lead the congregation, not to aggrandize yourself. Use the organ as if it's a privilege to play it. The people who paid for it are entrusting it to you. It's there to provide beautiful music, but more fundamentally, it's there as an expression of the congregation's faith.

The new organ is a gift to future generations of worshipers. Your gift to those future generations is the inspiration you've provided—the magic, mystery, and majesty you've added to worship—that has encouraged the congregation



to express their faith by supporting that new organ. Aren't we lucky? ■

Notes

1. While writing this, I learned that Steinway provided a second plaque celebrating 150 years, honoring Oberlin as an "All-Steinway School."

2. "Skidompha" is an acronym using the first initials of the names of the members of the club that founded the library. First Lady Laura Bush awarded the National Medal for Museum and Library Services to the Skidompha Library in 2008.

an organ is easier if there will be lots of space on the case for a plaque.

Place a big organ pipe, at least an 8-footer, in the narthex. Mark it with increments of \$100,000, and fit it with a gold tuning sleeve. As gifts come in, move the sleeve up the pipe. Nice visual.

§

There are lots of reasons for a church to purchase a new organ. The old one is worn out, or the old one was never any good. A new instrument would help revitalize the place. We care deeply about the meaning and role of music in our worship.

And there are reasons not to. A couple years ago I worked with a church, helping them to sell a large tracker organ. It was less than twenty years old, and very fancy, with carvings and moldings, shiny façade pipes, and turned rosewood drawknobs. But a significant number of members had been bitterly opposed to the acquisition. Many of those people left the church, and the opposition that remained carried on the battle. The installation of the new organ could be traced directly to the failure of the church and the disbanding of the congregation. *Soli Deo Gloria.*

Wendy and I recently joined a church that installed a new organ a few years earlier. It was named the Bicentennial Organ, commemorating the bicentennial of the parish, and it was paid for by the wide membership of the parish and surrounding community. As a new member, I've enjoyed meeting people there. When they learn that I'm involved with pipe organs, they light up and speak eloquently about the church's new instrument. They're well informed about it. They not only know it's a good and important organ, but they know why. They're proud of it, and its presence in the building means a lot to them.

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The Cathedral of St. John Celebrates Ten Years of Cathedral Commissions

By Maxine Thévenot

Albuquerque is the largest city in New Mexico, in which is located the Cathedral of St. John, seat of the Bishop of the Diocese of the Rio Grande. Since moving to Albuquerque from New York City in June 2005, I've watched this unique city become a bit faster-paced, expand its city limits, and acquire a few more new, fabulous restaurants. I've seen a few more movie stars up close and personal. And I've watched the classical and new music scene grow exponentially and had the pleasure of helping to invite and welcome composers, guest singers, instrumentalists, and conductors from across North America and Great Britain to the cathedral, located in downtown Albuquerque.

Background

Cathedral Commissions was started in 2006 by my predecessor, Iain Quinn, under the auspices of the Friends of Cathedral Music program, which is a donor-funded entity of like-minded individuals and receives no funding from the cathedral's operating budget. Gifts to Friends of Cathedral Music come as donations "in memory," "in thanksgiving," or through designated giving such as United Way. Friends of Cathedral Music funds special concerts (orchestral, chamber, and choral), educational projects about our pipe organ (the largest in the state), and other worthy educational events. Now in its 23rd season, Friends of Cathedral Music continues to be a blessing for our congregation and community.

Having support from the clergy and congregation is key to running a successful commissioning program. The Cathedral Commissions weekend has always been a joyous time in the life of our cathedral: a celebration of creating,

together, something completely unique for the liturgy. Becoming an active participant in creating a musical legacy for the congregation and choir members of the future is a process that enriches the broader Christian Church and surmounts denominational boundaries.

Dean's Message

I asked the Dean of the Cathedral of St. John, the Very Rev. J. Mark Goodman, to offer a few words about the Cathedral Commissions program.

The role of cathedrals in the Church has shifted significantly from Medieval times to the present. While cathedrals continue to be civic and cultural centers in community life in England and Europe, that position has diminished as societies have become more secular and multicultural. Particularly in the United States, the place of cathedrals in the community has undergone profound change, with only a few, like the Washington National Cathedral or St. John the Divine, having the stature they once enjoyed.

As the place of cathedrals has changed, there is one aspect of the life of these churches that has continued to draw attention. Cathedrals are still centers of cultural life, experimentation, and patronage. Visual, theatrical, and musical arts, as well as dance, sculpture, and architectural expressions, are supported by cathedrals throughout the Episcopal Church. The Cathedral of St. John is no exception.

A growing and vital part of St. John's support of music has been its underwriting of special commissions over the years. Dr. Maxine Thévenot, Canon Precentor-Director of Cathedral Music, has reached across the world of composers of sacred music to ensure that inspiring and powerful choral works continue to feed the hearts and souls of people in Albuquerque, and that the commissioned composers are encouraged in their vocation.



Maxine Thévenot and Philip Moore

The premiere of each year's commission is a time of excitement and anticipation for the choir and the congregation. Each of the works to date, unique in form and genre, has been challenging for the choir and warmly received by cathedral members.

When the time comes for the rehearsals and first performance, the composer arrives in Albuquerque for a residence of between one and three weeks. This is a time eagerly awaited by those who serve as hosts, for sharing meals and quiet conversation together opens a window into the mind of the composer and aspects of his or her life that provide glimpses into the currents that flow into musical creativity. To serve as hosts for Andrew Carter, the 2014 Commission Composer, was a time of joy and sharing for our entire family, an experience we won't forget.

The Cathedral Commissions Program is a powerful and vibrant part of the musical and spiritual life of the community of faith that is the Cathedral of St. John.

In ten years of Cathedral Commissions, we have hosted composers from America, Canada, and Great Britain. Many of these composers have become friends of our congregation, clergy, and choir, and have made special pilgrimages to hear our choir when we travel overseas. As part of this ongoing relationship, composers continue to send their works to be considered for inclusion in our liturgical services and even send Christmas cards each year.

The commissioning process

The process of commissioning a new work can be approached in almost as many ways as there are composers out there to commission. Guidelines on commissioning can be found on the Internet; a good place to start is the American Composers Forum website (composersforum.org) under "Programs." What

follows offers an insight into the distinctive features of our own Cathedral Commissions program.

An essential part of our Cathedral Commissions process, once we have decided on our commissioned composer, found sponsors, and completed the necessary negotiations, is to invite the composer to the Cathedral of St. John to work directly with the choir and choristers, either by conducting the premiere, accompanying the premiere, or by coaching the choir in rehearsals and enjoying the premiere from the pew.

The composer's personal presence is important to us: as part of the Sunday worship service, the composer can meet other congregants and form a special connection with our community. We invite the composer to speak to the congregation and choir about their work as formally or informally as they feel comfortable (either before or following the liturgy at our Dean's Forum), which further reinforces that important connection.

Some of our commissioned composers have chosen to stay for extended periods in the Albuquerque area (New Mexico is known as the Land of Enchantment for a reason!), thereby strengthening the relationship between us all, leaving room for a true friendship to blossom and grow.

In February 2012, we had the pleasure of hosting Philip Moore as our commissioned composer. He stayed in Albuquerque for a two-week period to facilitate the rehearsal and performance of his commissioned work, combined with a concert with orchestra a week later. The concert included two large-scale works, one of which was Philip's *Concerto for Organ and Strings* for which I played the organ part and he conducted. The orchestra, comprising a mix of New

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Maxine Thévenot, Iain Quinn, the late Stephen Paulus, with Steven Bush and Peggine Ann Findlay-Bush



Philip Moore conducting his commissioned work

Mexico Philharmonic and Santa Fe Symphony players, loved working with Philip as conductor. He truly brought the best out of them. The other half of the program was Fauré's *Requiem*, sung by the Cathedral Choirs; I conducted and Philip played the organ part alongside the chamber orchestra. Philip's ears for romantic registration on our Reuter organ were truly inspiring, and having occasion to work with him collaboratively has been one of my most memorable musical experiences to date.

In May 2014 we welcomed the wonderfully gregarious British composer Andrew Carter, who stayed in Albuquerque for nine days. His energy was infectious (at the time of his visit he was 75!), and he not only wrote us a gorgeous anthem on a Christina Rossetti text, but also helped by conducting (with tremendous enthusiasm) a one-hour public concert of his music, including the second known American performance of his *Organ Concerto in C*, for which I played the organ part. This gave him extended time with our choir members and also allowed him to work with professional orchestral musicians in New Mexico, thereby enlarging the circle of connection.

Relationship

An especially important relationship is that between sponsor and composer. We always aim to provide the opportunity for social time for the sponsors and the composer over a shared meal or two, and where possible we arrange a choir party to coincide with the composer's visit. Meeting the creator of a new work can make a world of difference to how we respond to the music placed before us.

Finding the right sponsor for a particular composer, therefore, requires knowing the personalities of both parties somewhat and should be the responsibility of the director of music, or whoever runs the commissioning program. It is important that when the composer and donor meet in person that you are as

sure as possible that they are compatible people, and, of course, that nothing should jeopardize the fulfillment of the contractual terms. In our commissioning scheme the donor and composer are never directly in touch until the donor receives a copy of the new work to be premiered. The donors are invited to attend the first rehearsal of the newly commissioned piece with the choir, organ, and composer, and are encouraged to observe the continuation of the creative process as we all strive to realize the composer's intentions. Following that first, often very exciting rehearsal, there is usually the opportunity for important social time for everyone involved.

Resources

A commission should aim to make the best use of the resources available. We have a fabulous organ at the Cathedral of St. John (Reuter Organ Company Opus 2210, 65 ranks), and so it makes sense to showcase its wonderful tonal and color palette. The organ has a terrific Tuba and a memorable Trompette en Chamade, in addition to beautiful flutes and strings. It is important that the composer gratify those who have invested in the long-term

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The Choir of the Cathedral of St. John with Aaron David Miller (front row, right)

use of the cathedral organ, and therefore it is important that he or she can write idiomatically for the instrument.

We also look for composers who can write music tailored to our cathedral choir(s). Over the years, as is common to all choirs, our choir personnel change. One season you might have a particularly strong bass section, the next you might find yourself with an excellent 11-member tenor section! You'll want the composer to exploit that wonderful musical gift in the commission. It is important to help guide the composer with a clear set of parameters for what you are after in a work. Do you want four choral parts throughout, or are you happy with a little or a lot of divisi? Do you have soaring high sopranos or rich low basses? It helps the composer if they know how your particular choir sounds at its best.

In the case of our cathedral choirs, in more recent years we have had the pleasure of our senior girl and boy choristers joining the ranks of the Cathedral Choir, and so writing specifically with those voices in mind has also become an option for a

commissioned composer. We have some very fine soloists within the choir, and that, too, is something for the composer potentially to incorporate, at his or her discretion. It is important, therefore, that you, the commissioning party, know which strengths and weaknesses to communicate to your commissioned composer.

Text

Selection of text is usually the first point of artistic discussion. The choice of text is initially dictated by the liturgical season in which the premiere is to take place. Beyond that, sometimes the donor wishes to help select a text and sometimes the composer wishes to have complete control over the text used. Keeping a clear line of communication is key to coming to any agreement. I can say from experience that choosing a text that isn't too specific will encourage many more future performances, and this is something that makes your donor beam with great pride: a second or third hearing of "their piece." Be sure to let them know when you've scheduled

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Commissioning compositions

“their” work. Donors often love inviting friends and family to hear the work they helped bring into the world.

Asking composers to write something fresh and new on a familiar text is particularly exciting and potentially very challenging. Imagine being asked to write a new anthem on the text of “In the bleak midwinter.” Yes, it can be done, but the composer will have to somehow overcome the inevitable comparisons with Darke and Holst. Writing music for an unfamiliar text can be equally inspiring, with the possibility of creating a new favorite text to uplift people in their liturgical experience.

Response

The first read-through of a newly commissioned work is akin to presenting a family member with their Christmas gift: you really hope they’ll like it immediately. I usually receive the score weeks before introducing it to the choir, and, having worked with this choir for 11 years now, I have a sense of whether it will be love at first sight(read), or whether the work is one that will grow on them with time.

The collective response of the congregation, too, immediately following the premiere performance, always manages to surprise me. The commissioned works have evoked a variety of responses, from an immediate appreciation shown by a burst of applause (something, which, as Episcopalians, we very rarely allow ourselves), to a hushed sense of the whole room holding its breath for a moment while the final sounds dissipate into the acoustical space and time of the cathedral sanctuary.

However appreciation is expressed, we will all have been changed by hearing a new marriage between this new music and this text for the very first time. Singing a new work by a composer whose name you had only previously seen in print but whom you have now met in the flesh is thrilling. Singing music especially written for your choir and congregation under the direction of the person who created it brings a new perspective when singing any other piece of music by that same composer. The Asian proverb, “Better to see something once, than hear about it a thousand times,” resonates strongly when we have the opportunity to know and work with a composer.

In October 2016 we performed all of the Cathedral Commissions to date in a public concert. Several of the works on the program had, over the years, become “go to” anthems for all sorts of occasions including international and national tours and special occasion services such as ordinations, funerals, and weddings. A few of the works, however, had only received one performance, their premiere, until our tenth anniversary concert this past October.

Having the opportunity to restudy and relearn some of the less-performed anthems we’ve commissioned allowed us all to see our own growth as musicians and as storytellers. It allowed those of us who have been there for each commission to see this story of creation by our cathedral body, to share in the joy of renewing relationships with past donors, and to share stories of our time with each composer who came to visit us in Albuquerque and make new music with us.

Our next opportunity to celebrate a new work written for us will be Sunday, March 5, 2017 (Lent I), when we will give the first performance of a new work by the celebrated, award-winning U. K. composer, Cecilia McDowall.

I encourage any reader of this article who has a choir and a good organ accompanist to contact these composers or their publishers, secure a perusal copy of these anthems/canticles, and see if any of these works might be a good fit for your choir. We have recorded several of these commissioned works and hope to record the remainder of the works in the near future.

At the right is a listing of all of the works commissioned since the Cathedral Commissions project began in 2006. The listing shows the month in which the work was premiered, the commissioned composer, the title of the work, the sponsor(s), those who either conducted or accompanied the cathedral choir(s) for the premiere performances, and lastly how a person can best acquire a copy of any of these commissions. ■

Maxine Thévenot has served the Cathedral of St. John, Albuquerque, New Mexico, as Canon Precentor-Director of Cathedral Music and Organist since January 2010. Prior to that she served as Associate Organist-Choir Director since 2005. She is also an adjunct faculty member at the University of New Mexico. She is founding and artistic director of New Mexico’s first resident professional choral ensemble, Polyphony: Voices of New Mexico. Maxine is one half of the duo Air & Hammers with her husband, English baritone Edmund Connolly. She has published works with Paraclete Press and has numerous organ and choral recordings with Raven Recordings.

A native of Saskatchewan, Canada, Thévenot received her bachelor’s degree in music education from the University of Saskatchewan and her master of music and doctor of musical arts degrees from Manhattan School of Music. She is an Associate of the Royal Canadian College of Organists and the Royal Conservatory of Music, Toronto, and is an Honorary Fellow of the National College of Music, London, U. K. Her website is www.maxinethevenot.com.



Andrew Carter (center) visits with Las Cantantes and Cathedral Choir members

Cathedral Commissions

(*) denotes recorded for the RavenCD label as a premiere recording

*2006 (May) Stephen Paulus: *New Every Morning*

Commissioned by Drs. Steven Bush and Peggie Findlay-Bush
Premiere conducted by Iain Quinn, accompanied by Maxine Thévenot
Score available through the composer’s website

2007 (January) Judith Bingham: *The Morning Watch*

Commissioned by Rev. Gary Meade in memory of Edna Oxnard
Premiere conducted by Iain Quinn, accompanied by Maxine Thévenot
Score available through Edition Peters

*2007 (May) David Arcus: *The Head that once was crowned with Thorns*

Commissioned by Jay Hill, Esq.
Premiere conducted by Maxine Thévenot, accompanied by Iain Quinn
Score available through the composer

*2008 (May) Anthony Piccolo: *Psalms 84, “O How Amiable”*

Commissioned by Pamela and Harris McClain
Premiere conducted by Iain Quinn, accompanied by Maxine Thévenot
Score available through the composer

2009 (September) Tarik O’Regan: *Jubilate Deo (Latin setting)*

Commissioned by William and Elizabeth Bayne
Premiere conducted by Iain Quinn, accompanied by Maxine Thévenot
Score available from Novello & Co.

2009 (September) David Briggs: *Ave Maris Stella (unaccompanied)*

Co-commissioned by Susan and Anthony Leonard, Douglas Bailey and Dianne Brehmer Bailey, Col. Kenneth Moorhead (Ret.)
Premiere conducted by Iain Quinn
Score available through the composer

*2011 (June) Andrew Ager: *Te Deum (English setting)*

Commissioned Dr. David and Tanner Gay
Premiere conducted by Maxine Thévenot, accompanied by the composer
Score available through the composer

*2012 (February) Philip Moore: *Bethlehem of Noblest Cities*

Commissioned by Dr. Eric Parker and Dr. Todd Parker
Premiere conducted by the composer, accompanied by Maxine Thévenot
Score available through Encore Publications

2013 (May) Nicholas White: *The Choir Invisible*

Commissioned by John Homko and Phyllis and Roderick Kennedy
Premiere conducted by the composer, accompanied by Maxine Thévenot
Score available through the composer

2014 (May) Andrew Carter: *Consider the Lilies*

Commissioned by Maxine Thévenot and Edmund Connolly
Premiere conducted by the composer, accompanied by Maxine Thévenot
Score available through the composer

2015 (May) Stephanie Martin: *Ascension*

Commissioned by Dr. David and Ann Stinchcomb
Premiere conducted by the composer, accompanied by Maxine Thévenot
Score available through the composer

2016 (May) Aaron David Miller: *Magnificat & Nunc dimittis (Rite II)*

Commissioned by Dr. David and Viera Moore
Premiere conducted by the composer, accompanied by Maxine Thévenot
Score available through the composer

2017 (March) Cecilia McDowall: *in progress*

Commissioned by Col. Kenneth Moorhead (Ret.), Dr. Todd Parker, and Dr. David and Ann Stinchcomb
Premiere to be conducted by Maxine Thévenot, accompanied by Edmund Connolly
Score will be available through Oxford University Press

American Guild of Organists National Convention 2016

Houston, Texas, June 19–24

By Jonathan B. Hall and Joyce Johnson Robinson



Opening convocation (photo credit: Joe Routon)

The American Guild of Organists 2016 National Convention was held in Houston, Texas, June 19–24. The hot, humid weather in Houston was not an issue indoors—all venues were air-conditioned, as were the buses that transported attendees. This year's program book was much slimmer and trimmer (only 3/8" thick); many details were handled via an app for mobile devices (neither of the reviewers used it), and concert programs were provided at the venues. We were unable to attend every performance, but present here an account of those we did.

Sunday, June 19 Opening convocation, St. Martin's Episcopal Church

The church is magnificently imposing—really, a Gothic cathedral-sized edifice. I sat in the rear balcony, near a window of St. Francis of Assisi with the Wolf of Gubbio and Julian of Norwich and her cat Isaiah. The convocation was impressive, and the only musical

issues I had concerned the prelude and some of the choral singing. The prelude, which was most of the *Third Symphony* of Vierne (the finale was the postlude) and the *Feierlicher Einzug* of Richard Strauss, was suitable in terms of size and mood, but the music was persistently rushed. Especially in the first movement of the Vierne, the rising anacrustic figures needed much more space. The postlude suffered the same problem. The Gloria Dei Organ, Schoenstein & Co. Opus 145, is a grand four-manual, 80-rank instrument dating to 2004. It produced an imposing and impressive tone and did sonic justice to the French literature, not least in the reed department. The organist was not credited, though two were listed as "participants:" parish organist David Henning and Moseley Memorial Organ Scholar Grant Wareham.

The combined choir (St. Martin's own choir plus that of St. Thomas) occasionally suffered from balance issues, at least from where I sat. In particular, the

familiar *I Was Glad* displayed these. The anthem, *With a Shining Like the Sun* by David Ashley White, was exciting and effective, and the hymn arrangements by Craig Philips were energetic. White's anthem was commissioned for this convention.

Monday, June 20 David Goode, Foundry United Methodist Church

David Goode's recital was performed on a three-manual, 62-rank Wolff & Associates, the firm's opus 45, installed in 2001. The organ has a strong French influence, though the keyboards are not (as Americans say) "reversed." The organ makes an imposing appearance, classic towers and flats in a streamlined modern case. It harmonized well with the spacious neo-traditional architecture.

Goode opened with the Bach *Tocatta in E major*, BWV 566, an early work showing the influence of the North German *praeludium*. Goode turned in a clean and convincing performance, the instrument's clear plenum and lightly flexible wind showing the piece to advantage. The performance was stylishly conservative—not used as an occasion of display—and the result was very musically engaging. Next was a piece by Nancy Galbraith, *Sing With All the Bayoubüchlein*, a compilation created for the convention. This was an attractive piece, full of energy and zest, and featuring an episode on the Swell reeds, which showed them off extremely well. Goode ended with full organ and the obligatory dramatic final stop-pull.

Next came the Mathias *Partita*, a difficult and complex work in three movements. The first movement was restless, featuring a recurring rapid figure in dotted rhythm. The second movement displayed Goode's mastery of registration and especially use of the swell, as the piece beautifully built up and then down. The final movement was the



Schoenstein Opus 145 console

most approachable, full of energy and a splashy ending.

The Reger *Ave Maria* came next, and here the soprano ascendancy of the voicing was both noticeable and effective. A soft-spoken zimbelstern developed at one point, then vanished—a lone star on a misty evening. The final offering was the Dupré *Variations on a Noël* and was played with tremendous musicality; the most difficult variations always managed to sing. This, despite a tempo that few organists should attempt—very appropriate to the music but at the upper end of advisability. Goode's performance of this piece was thrilling.

The room had decent acoustics, but I felt it would be an intimidating place to play. There was no room to hide; every seat was a front-row seat. In this laboratory-clean acoustical space, Goode handled the organ musically and convincingly. A first-rate job all around.

Monday evening Michel Bouvard, Co-Cathedral of the Sacred Heart

This recital was designated the St. Cecilia Recital, endowed by the late Marianne Webb.

As the organ console was in the loft and not visible, there were several screens in the nave. The camera work for these was the best I've ever seen, with several different angles in use. Michel Bouvard began with a transcription of

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Convention report

Mendelssohn's *Variations sérieuses*, op. 54, a piano work transcribed by Reitze Smits. Bouvard gave a very clean and professional performance, featuring a fine tempo and warm and room-filling registrations. The tone was continually varied: we heard reeds, mixtures, and flue work in continuous and effective alternation. Bouvard's reading, essentially Apollonian, managed to release a Dionysian spirit from these elegiac, "serious" variations. After one tumultuous passage, a single high note was set aloft to die slowly. As the solstice had occurred only minutes before, I thought of a single firefly on the first evening of summer.

Two *branles*—a *branle* is a Renaissance dance—came next, one by Claude Gervaise and one anonymous. I like this genre, and found these pieces attractive and representative. We then heard two French Classic organ pieces: the *Récit de tierce en taille* of de Grigny and the big Couperin *Offertoire sur les grand jeux*. I would not have minded the omission of either piece on this program, if only because the performances were so matter-of-fact. The former utilized a very penetrating cornet, and the latter was registered with taste and discretion. Ultimately, though, both pieces were exercises in great music played very accurately.

Much more interesting was the next work, *Variations sur un Noël basque*, composed by the performer's grandfather, Jean Bouvard. This was a very imaginative and wide-ranging piece, by turns mystical and extroverted, pungent and crunchy, flowing and busy. It was played with conviction. I would enjoy hearing it again.

The spirit of poetry had flitted in and out during this program; it was out during the next piece, the "Serene Alleluias" from Messiaen's *L'Ascension*. I do not mean to suggest, by any means, that a "poetic" interpretation must include gimmicks such as excessive rubato or the like. On the contrary, it is an indefinable quality—a *je ne sais quoi*—that takes a correct performance (always the foundation) and makes it speak to the heart as well as the ear. As was the case with the de Grigny and Couperin, the Messiaen was played very accurately and with fine registration, but little more.

Joan Tower is a major name in American classical music. The next piece on the program was commissioned by the Houston convention and was titled *Power Dance*. Tower's new piece contained much power but little dance. It consisted largely of chromatic scales in parallel and contrary motion, interspersed with furious toccata work. For me, to dance is to surrender power; the two terms are incompatible, and power

won this time, with a long, argument-stopping final triad.

We then heard the Alain *Trois Danses*. The reeds called for at the outset were done full justice by Bouvard's great registrational skill. The development of color continued throughout, climaxing in a terrifying roar of 32' pedal reeds.

There was some genuine magic in the final piece, the Duruflé *Prélude et fugue sur le nom d'Alain*, op. 7. I have never before heard a Vox Humana (in any language) so completely mimic wordless singing. The quiet, elegiac moments in the *Prélude*, especially when *Litanies* is quoted, were the most memorable moments of the recital. The *Prélude*, overall, was played rather too fast. The *Fugue* featured a marvelous buildup towards the final statement of the theme.

Tuesday, June 21 Jonathan Rudy and Patrick Scott, Houston Baptist University

This recital featured the 2014 winners of, respectively, the National Young Artists Competition in Organ Playing and the National Competition in Organ Improvisation. The program was accordingly devoted half to literature and half to improvisation. The venue, Belin Chapel of Houston Baptist University, is a beautiful circular space dominated by a large three-manual, 58-rank Orgues Létourneau instrument, the firm's opus 116. Jonathan Rudy opened the program with the Bach *Fugue in A Minor*, BWV 543ii. I appreciate the programming choice: it is not always necessary to play "both halves" of a prelude and fugue. Rudy was a touch nervous at the outset, but quickly steadied and delivered a ringing, musical performance. He is all concentration and seriousness at the console; all of the expressiveness goes into the music.

The next piece, the Saint-Saëns *Fantasy No. 2 in D-flat*, op. 101, is too long for its own good. Well constructed and studded with beautiful moments, it's nevertheless one of those pieces that acts as its own worst enemy. Despite this, Rudy gave it a well-prepared and thoroughly musical performance. In particular, the climactic crescendo was managed very nicely.

The first half closed with a movement from Pamela Decker's *Faneuil Hall*, titled "Fugue: Liberty and Union Now and Forever." Rudy came into his own with this piece, handling its manifold ferocities with great skill. The pedal work, in particular, was superb. The performance was seamless, thrilling, and altogether convincing. At the end, the performer graciously acknowledged the composer, who was in the audience—and without doubt, thrilled to the marrow.

Patrick Scott began his half of the program with a *Triptych on DUKE STREET*. He began with an epic statement—a tutti effect not heard from the organ yet on the program—and presented a complete piece in ABA form. The second movement, a scherzo, was quite enjoyable. Consistency shone through; he chose an idea and stuck with it, keeping on message during all of the surprising transformations of the theme. He ended with a dignified fugue on the hymn tune. The fugue waxed complicated, but he brought the music to a rousing conclusion.

The next subject for improvisation was Kathleen Thomerson's hymn tune HOUSTON. Perhaps chosen in part for its name, as well as for its enduring popularity, it's worth noting that 2016 is the fiftieth birthday of this hymn, also known as "I Want to Walk as a Child of the Light." Perhaps that was another reason it was used today. In any case, Scott gave the audience warm buttery tones and an elegiac introduction, playing a quiet reed off the harmonic flute. Canon was in evidence. He built up to a final chorus that, while it held few surprises, uplifted and celebrated the tune.

Deep in the Heart of Texas was an exercise in theatre-organ camp, as well as the heaviest tremulants the organ offered (and they were heavy enough). More a rousing movie-house rendition than anything else, with no subtlety that I could detect, it nevertheless elicited whoops and yips from the audience members who "got it."

The submitted themes were two: CORONATION and LAUDES DOMINI, or "All Hail the Power" and "When Morning Gilds the Skies." I noted the possibility of a quodlibet approach—some kind of combination of two themes with an upbeat and the same meter—but Scott chose to present the two essentially in sequence, building a chorale that moved to a climax, much in the manner of Gerre Hancock.

Both Jonathan Rudy and Patrick Scott are rapidly developing artists, and it will be a pleasure to hear from them again in the future.

Tuesday afternoon Hymn Festival with David Cherwien, St. Luke's United Methodist Church

David Cherwien was the organist for this festival (playing the 2001/2014 four-manual, 77-rank Schantz organ), with Monica Griffin reading Susan Palo Cherwien's poetic reflections between several of the offerings. This was supported by the Chancel Choir of the church, a brass quartet, a flutist, and a cellist. The sight of a massed, vested choir in that space brought to mind a time that has almost vanished, when traditional forms of Protestant Christianity were almost literally the voice of America. I felt a very old power in the room, and a good one at that.

Cherwien studied with Paul Manz, and the kindly and inventive spirit of the late master was clearly to be heard in the improvisations and accompaniments today. We opened with a grand anthem by Cherwien, *To God Be Highest Glory and Praise*, based on the third chapter of Daniel. A dramatic segue led us into the opening hymn.

I wish that our hymn festivals, this one included, would summon up the courage to focus on the grand, popular hymns of the past, rather than to continue to cheer for loud boiling test tubes like *Earth and All Stars*. (Here, though, the introduction was sheer delight, playing off a Bach minuet.) Similarly, the effort to lift up a more recent hymn—in this case, Thomas



Patrick Scott



Jonathan Rudy (photo credit: Scott Sheetz)

Pavlechko's tune JENKINS—fell flat to my ears. I found this hymn both didactic and sullen; thankfully, no verse began "when our song says joy." The text was off-putting in its repeated "we will trust the song," a vacant sentiment. (Again, Cherwien's interpretation was first-rate, including a toccata depicting "and the world says war.") But when we came to *When Peace, Like a River*, that hymn of hard-won resignation and faith, the depth of shared feeling was palpable and intense. For that moment, I was entirely merged with the community, my critical distance abandoned, my faith in flower.

Cherwien did an excellent job with YIGDAL, creating a partita out of the accompaniment. There was a thrillingly unexpected decrescendo, a quiet passage on flutes against the cantus on a principal, a fugal passage leading to the last verse (I thought of the *Ninth Symphony*), a grand finale with brass—wonderful, all of it.

David Cherwien was in top form for this event, and Susan's reflections were poetic and thought-provoking. All in all, a memorable hymn festival. Just more oldies next time, please.

Tuesday evening Richard Elliott with Brass of the Houston Symphony, First Presbyterian Church

The program (on Aeolian-Skinner Organ Co. Opus 912A, rebuilt by Schoenstein & Co. in 1993, three manuals, 72 ranks) followed an interesting format: first we had brass alone, then brass with organ, then organ alone. (The concert was preceded by a Texas barbecue, which was brilliant in an entirely different way.) The opening piece, *Scherzo for Brass Quintet* by John Cheetham, was a charming and effective curtain-raiser, and the playing was as tight and stylish as one could hope for—polished brass indeed!

Next was a piece commissioned for the convention, *Rhapsody for Brass Quintet and Organ*, by Eric Ewazen. At the outset, the brass takes the lead and the organ joins in on some abrupt chordal punctuations. Here, the timing was perfect and the musicianship altogether impressive. The piece is very attractive, a classical work in a contemporary

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Isabelle Demers



Ken Cowan

voice, and it should prove accessible and popular. A spacious and substantial composition, it is also well organized, a trait to be appreciated. The composer took a deserved bow at the end.

At this point, the brass took their leave, and the rest of the program was for organ solo. We heard first the Reger fantasy opus 40, no. 1, on *WIE SCHÖN LEUCHTET DER MORGENSTERN*. **Richard Elliott** rendered this work extremely well; we heard a rich range of sonorities and fine, poetic playing. The pacing was just right, and the architecture of the piece was rendered clearly. The next piece, a chorale prelude on *CHRISTE, REDEMPTOR OMNIUM* by C. Hubert H. Parry, was of course dwarfed by the Reger we'd just heard, but was rendered sweetly and idiomatically. S. Andrew Lloyd's meditation on *HERZLICH TUT MICH VERLANGEN*, composed in 2014, began with a hauntingly hollow tone (the Nason Flute of the Choir?) and then presented the tune to a rapid filigree of accompaniment. The music grew more and more energetic, ending on a note of triumph and affirmation. A fine work by a younger composer.

The recital ended with a guaranteed crowd pleaser, Lynnwood Farnam's *Toccata on O Filii et Filiae*. What more can be said about this short but imposing piece? Elliott played it to perfection and brought the recital home on a familiar note.

Wednesday, June 22
Isabelle Demers, with Michael N. Jacobson, alto saxophone,
Rice University, Shepherd School of Music, Edythe Bates Old Recital Hall

The program (played on C. B. Fisk, Inc., Opus 109/Rosales Organ Builders Opus 21, three manuals, 84 ranks) contained a nod to the centennial of Max Reger's death. The five pieces on the program, bookended by Reger, were explained in the program as somehow spelling the five letters in his name, a kind of *soggetto cavato*.

The opening work was Bach's *Chromatic Fantasy and Fugue*, BWV 903, arranged by Reger. I didn't know what to expect, as I was struck (even intimidated) by the sheer size of the organ in comparison with the room. An organ of that size and tone could easily fill several times the cubic footage of the recital hall. Built out to the very walls and close to the high roof, the instrument

looked trapped. However, when the first elegantly phrased runs of the Bach sang out, I was pleasantly surprised at the amount of acoustic the room did offer. **Isabelle Demers** played from memory and used a very wide variety of registrations to realize the piece—far more color than the original harpsichord would have allowed. Reger added quite a bit to the original score; the final product is almost as much Reger as Bach, and I found it convincing. The performance was a tour de force.

The Dupré *Fileuse* from *Suite Bretonne* was next, and again Demers played from memory. She has an entirely natural and unaffected presence and focuses intently on the music. There was a great moment of showmanship in the final, lightly rolled chord. The performance was once again thrilling.

Michael Jacobson entered at this point to play the saxophone part of *Réverie: Hommage à Francis Poulenc*. This composition, by Luke Mayernik, was another commission for the Houston convention. There was a problem at the outset, in that the two instrumentalists didn't tune. Yes, the organist played a note and then the saxophonist played a note, but they were not quite the same note and nothing was done about it. The music that followed was disturbingly out of tune.

As an organist who regularly works with a classical saxophonist, I was bothered by the haste and carelessness of the tuning process. Saxophones can and should play in tune—to imply otherwise is unacceptable. My sense of the piece may have been negatively affected by this issue. I also felt there were balance issues; the saxophone has uncanny carrying power, and can often outplay full organ, but here the organ frequently overwhelmed it. There were tuneful moments in the piece, and even hints of Poulenc's wry sweetness. Still, I heard little neo-classical detachment or intellectuality. The piece rambled pleasantly enough in a romantic vein, but was more atmospheric than substantial. Then again, perhaps it was just out of tune. I'd like to hear it again.

A premiere followed the commission: Rachel Laurin's *Humoresque: Hommage à Marcel Dupré*, op. 77. Demers shone in this delightful offering. It was

a lovely revisiting of the Dupré *Fileuse* that we'd just heard, both recognizable and stylistically apt. The final coquettish chord—identical to that of the Dupré—was greeted with delighted laughter.

The final piece, Reger's *Hallelujah! Gott zu loben*, op. 52, no. 3, was played from memory. The piece was rendered magnificently, and only in the final, massive, plagal cadence did I finally feel that the organ out-played the room. There were jarring clashes of harmonics as wave crashed into wave. This was not altogether the fault of the organist, who should be able to register with a free hand. In any case, it is the only other small concern I might raise about a spectacular recital.

Thursday, June 23
Ken Cowan,
Rice University, Shepherd School of Music, Edythe Bates Old Recital Hall

The next afternoon, I was back at Rice, this time to hear the resident organist, **Ken Cowan**, in another excellent recital that had definite links to Demers'. The term intertextuality, borrowed from literary criticism, is apt here. As Demers' program featured several works that talked to one another, Cowan's program talked to Demers'. A fascinating and very advanced programming concept.

After an exceptionally personable and self-confident introduction, Cowan began with *Hommage to Bach and Widor* by Emma Lou Diemer, commissioned for this convention. He played from memory. The music contained feints at the Liszt *BACH* (if not Franck's *Choral in A Minor!*) and the *Air on the G String*, as well as quotations from the (in)famous Widor *Toccata*. While the performance was excellent—filled with confidence and superb musicianship—the music itself veered toward pastiche. Some of the quotations seemed gratuitous, and a joke or two may have fallen flat. However, in context of Demers' recital the day previous, the theme of intertextuality—Bach via Reger, Dupré via Laurin, Poulenc via Mayernik—continued with another “homage” replete with quotation, this time Bach and Widor via Diemer. The programming, not just of this recital but of the previous one considered with it, was utterly fascinating.

The Roger-Ducasse *Pastorale* was next, and again Cowan delivered a world-class performance. He achieved a real spatial separation in a passage of quick manual changes, a wonderful effect. Virtuosity again reigned in the *Toccata* of Jean Guillou, a piece one might describe by paraphrasing *Alice in Wonderland*: furious and furious! Cowan handled this vast expressionist work with ease.

After this, I heard the best *Danse Macabre* of my life. The oft-heard main theme was fleshed out with the rest of what Saint-Saëns wrote. Cowan opened with an uncanny chiming effect that must have been rendered on high mutations. Dawn finally came, to the sweet sounds of the Rossignol. The entire piece was played wonderfully well and made a great impression.

The final piece was by Rachel Laurin (more intertextuality!): her *Étude héroïque*. This is an arresting and accessible piece, dazzling to watch as well as hear. Cowan brought out its dramatic harmonic progressions and diverse moods. Though very difficult, the work is not grotesquely or impossibly so, and could certainly be performed more widely. I hope that will be its fate!

Thursday evening
John Schwandt and Aaron David Miller, with Melissa Givens, soprano and narrator; Houston Symphony, Brett Mitchell, conductor; video production by Stage Directions; St. Martin's Episcopal Church

I was very intrigued, upon arriving back at St. Martin's (to end the convention as it had begun), to see that the opening item on the program was a greeting from Colonel Jeff Williams of the International Space Station. I was hoping for some reference at the convention to the role Houston has played in American's space program, and I was going to get it. But I viewed the rest of the program with a little trepidation. Space station—Hildegard—something about cornfields—improvisations—concertos—I wondered if the program had bitten off more than it could chew. My fears turned out to be groundless, literally as well as figuratively.

On the big screen in front of the chancel, Col. Williams sent us a warm, personalized message about the

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convention, tying it in to the beauty of the earth itself. We then saw glorious images of the Earth from the ISS—a man-made heavenly body one may easily track across the night sky. These images gave way to others from the Hubble Space Telescope. The cosmic imagery continued to play across the screen, offering a visual continuity for the entire concert. Only when the music of Hildegard was sung did the imagery switch to her extraordinary artworks. The music, including improvisations by both of the featured organists, a duet, and two concertos, all harmonized astonishingly well with the context asserted by the visuals. The convention commission was titled *Interstellar: Cornfield Chase*, by Hans Zimmer, arranged by **Aaron David Miller** as a duet. The two organists worked very well together, and the music featured one of the organ's chimes as well as a wonderfully atmospheric (if not entirely chase-like) ambience. Hildegard's songs, though chant-like, contained wonderfully expressive moments and some daring leaps.

It must be admitted that some of the music was soundtrack-like, reminiscent of the "two hours of cosmic music" videos one encounters on YouTube. However, it was more than that, as it featured a good deal of rigorous invention as well as a "cosmic" flavor. And frankly, I found the latter refreshing.

It would be difficult to prefer one of the improvisers over the other; both are able practitioners and did themselves credit. Both had an eye to improvising on the Hildegard theme that had just been sung, as well as accompanying the images on the screen, silent-movie-like. Likewise, both interacted with the orchestra seamlessly; Miller with the Howard Hanson *Concerto for Organ, Harp and Strings*, op. 22/3, and **John Schwandt** with the Poulenc. Both concertos were played with excellent balance and interpretation. An interesting detail involved the transitions from the improvisations into the concertos: in both cases they were handled as *attaccas*, the orchestra quickly tuning the instant the organ stopped. There was a lot of space but no dead air.

The Poulenc, wisely, was placed last, as it was the most intensely energetic music on the program and guided our re-entry to earth as the convention ended. To use another cosmic metaphor, the Houston AGO convention ended with a big bang.

The concluding reception was exceptional, with Tex-Mex food and the "passing of the torch" to the Kansas City team. What they will cook up, besides barbecue, one can only imagine.

—Jonathan B. Hall

Monday, June 20 Rising Stars Recitals, St. Thomas's Episcopal Church

The recitals were played on St. Thomas's three-manual, 43-rank Schoenstein & Co. organ, an instrument that could be made to sound much larger than its actual size. **Madeleine Woodworth** (Great Lakes Region) began, playing a memorized program of Bach's *Prelude and Fugue in A Minor*, BWV 543, and Dupré's *Variations sur un Noël*. The Bach fugue was taken at a very brisk tempo, using the same registration throughout. Woodworth had mastered the counterpoint and accents and recovered well from a minor slipup. The Dupré variations were a fine choice for this organ; especially nice was the flute in the fifth variation.

Next up was **Chase Loomer** (South-east Region), also playing from memory, beginning with Howells's *Psalm Prelude Set 1, no. 1*, op. 32, no. 1. He built lovely crescendos and decrescendos and offered sensitive playing in the very soft sections. He concluded with Liszt's *Präludium und Fuge über den Namen BACH*, S. 260, a complete contrast in dynamic and mood, delivered with confidence and sensitivity.

David Ball (North Central Region) began with a commissioned work by Ryan Dodge, *Psalm 30: For you changed my mourning into dancing*, a jazz-tinged, free-form piece that utilized higher-pitched stops against lower, thick chords, then broke out into the "dancing." This was followed by a nicely done reading of Samuel Barber's *Wondrous Love: Variations on a shape-note hymn*, op. 34. Ball finished strongly, with Mozart's *Fantasia in F Minor*, K. 608; exploiting the piece's strong contrasts and moods and most clearly demonstrating the main versus the antiphonal divisions of the organ.

Jeremy Jelinek (Mid-Atlantic Region) played a memorized program, of Alain's *Litanies* (quite fast!) and *Fantasmagorie* (from *Quatre oeuvres pour orgue*), demonstrating the organ's lovely flutes, and closing with Durufle's *Prélude et Fugue sur le nom d'Alain*, played with elegance and assurance. In the fugue, he built up a marvelous crescendo, always able to add a bit more.

Monica Czausz (Southwest Region) offered contemporary works, performed from memory: John Ireland's *Capriccio*, a pleasant, cheerful piece that began on the flutes and grew dynamically; Alain's *Deuxième Fantaisie*, in a wonderful, mystical reading, and *Final* (from *Homage à Igor Stravinsky*) by Naji Hakim, in which Czausz tossed off the rapid manual changes in this difficult piece with aplomb. She certainly displayed



John Schwandt (photo credit: Joe Routon)



Aaron David Miller (photo credit: Joe Routon)

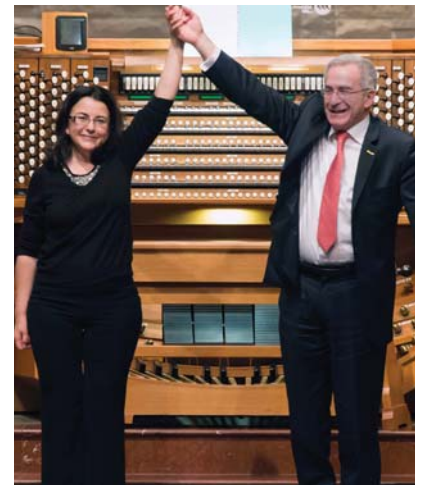
mastery of the organ console, with an easy facility of stop and manual changes.

Tyler Boehmer (West Region) presented a refreshing mix of works. He began by accompanying a tenor singing Bach's aria *Ich habe genug*, with his own transcription of the accompaniment, then performed a lovely atmospheric piece, *Eden* (from *The Three Gardens*), by S. Andrew Lloyd. The flutes and strings were on display, and the work (which I heard quoting VICTIMAE PASCHALI LAUDES), ended with a whisper. Boehmer concluded with a fine rendering of Dupré's *Résurrection* (from *Symphonie-Passion*).

Colin MacKnight (Northeast Region) closed with a memorized program that began with the *Impromptu* from Vierne's *24 Pièces de Fantaisie*, Suite No. 3, op. 54, no. 2, all relaxed and pretty, followed by a very nicely done *Andante espressivo* from Elgar's *Sonata*, op. 28. He closed the morning off with a showstopper, Rachel Laurin's *Étude Héroïque*, op. 38, a multi-sectional, broadly assertive piece that opened on full organ. After backing off a bit, the piece grew more majestic, and MacKnight displayed much registrational color and rhythm. The opening bravado returned, to close the work on full organ. MacKnight made fine use of the antiphonal division.

Monday afternoon Marie-Bernadette Dufourcet, Church of St. John the Divine

Marie-Bernadette Dufourcet presented an all-French program on the five-manual, 143-rank Opus 97 (2005) Orgues Létourneau organ at the Church of St. John the Divine. I was seated in the balcony, directly in front of the antiphonal division; it was probably not the ideal location from which to hear the organ, and most every piece sounded quite loud to me. Dufourcet's recital was bookended by works of Naji Hakim, opening with *Arabesques*, which exhibited rhythmic outbursts and theatre-organ stylistic elements. Next she presented one of her own compositions, *Image*, which opened in an impressionistic style using flute and tremolo; she demonstrated many different registrations, including gapped combinations. This was followed by a muscular performance of the *Allegro vivace* from Widor's *Symphony No. 5*, in which the power of this immense



Marie-Bernadette Dufourcet and Naji Hakim (photo credit: Joe Routon)

instrument was unleashed, including the pedal division's 64' stops.

Her sweet and relaxed performance of Durufle's *Scherzo*, op. 2, featured lots of clear upperwork and the organ's lovely string division. The *Fantaisie* from Tournemire's *L'orgue mystique*, op. 55, no. 7, opened with a rumbling bass and chant snippets, and featured mixture-laden flourishes and heroic chords moving slowly in non-traditional patterns. Dufourcet concluded her program with Naji Hakim's *Fandango*, commissioned for the convention; I would describe it as "a Spanish dance goes to a roller rink." It included a touch of the Zimbelstern and was rollicking great fun—an exuberant close to the recital.

Monday afternoon Ludger Lohmann, St. Philip Presbyterian Church

Ludger Lohmann played a mixed program ranging from Buxtehude (born c. 1637) to Chen (born 1983), demonstrating how the 48-stop, unequal temperament Paul Fritts & Company organ could successfully present repertoire of many styles and periods. Like Dufourcet's, the program design was bookended, here via Bach. Beginning with Bach's *Fantasia und Fuge g-moll*, BWV 542, played without registrational changes, he proceeded to Buxtehude's *Choralfantasia 'Nun freut euch, lieben Christen gmein.'* The variations were solidly played and ornamented, and featured delicious registrational combinations (and chiff!).

Next up with Chelsea Chen's delightful commissioned work, *Chorale-Prélude on BETHOLD*, a charming piece with dancing lines that sounded lovely with the organ's flutes. The mood changed with Brahms's *Choralvorspiel und Fuge über 'O Traurigkeit, o Herzeleid.'* and this lovely recital closed with the matching bookend, Liszt's *Präludium und Fuge über BACH*. It was certainly a different experience hearing this work on a Baroque-style organ (especially the winding system), but it was musically successful and a most satisfying close.

Tuesday, June 21 The Rodland Duo, Episcopal Church of the Epiphany

Organist **Catherine Rodland** was joined by her sister, violist **Carol Rodland**. The 23-rank, two-manual, Vallotti-temperament 1983 Noack organ was a delightful counterpart to the rich sound of the viola, in a clear and friendly acoustic. This recital was wonderfully refreshing after hearing large instruments and repertoire to match; the room and the music invited me to relax and drink in the sonorities. The program began with Bach—first the *Sonata in D Major*, BWV 1028, for organ and viola, including

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Ludger Lohmann and Chelsea Chen
(photo credit: Joe Routon)

creatively playing the accompaniment on a 4' stop (thus above the viola's line), with the bass line on the second manual. Next was Bach's setting of Vivaldi's *Concerto in A Minor*, BWV 593, for organ only—a fine choice for this instrument, and well played. Three works by living composers followed. David Liptak's *Ballast* featured high clusters on the organ, with the viola playing bouncing thirds in different ranges, after which things really took off, though still grounded by the thirds. Adolphus Hailstork's *Lenten Mourning Tears*, the commissioned work, presented free-form melodies that had a folk-tune or spiritual cast to them; it was lovely and atmospheric. The program closed with John Weaver's *Three Chorale Preludes for Viola and Organ*—sturdy settings of WONDROUS LOVE, with a canon at the fifth; the lullabying LAND OF REST; and a martial FOUNDATION.

Wednesday, June 22
Edoardo Bellotti,
Christ the King Lutheran Church

Edoardo Bellotti presented a captivating program on the two-manual, 35-rank 1995 Noack organ, of eighteenth-century pieces that sandwiched in the commissioned work. Bellotti began with his own adaptation of Vivaldi's *Concerto 'La Notte,'* op. 10, no. 2. Following the opening *Largo*, the second movement, *Fantasmii* ("Ghosts"), demonstrated the clarity a tracker instrument could produce. Movement 3, *Il Sonno* ("Sleep"), chordal progressions over an arpeggiated tenor line, was played using flute and tremulant; the fourth and final movement featured a *do-re-mi-re-do-re-mi* melodic pattern that would link this piece to the recital's final work, Bach's *Prelude and Fugue in D Major*, BWV 532.

The second work, Domenico Zipoli's *All'Elevazione in F*, was dedicated to the memory of the late Jacques van Oortmerssen. It was followed by the commissioned composition, Hans-Ola Ericsson's *God's Angels Are His Messengers*, a setting that began dissonantly with the tune in the pedal underneath a heavy ostinato-filled texture, and proceeded to powerful chord clusters. This was followed by Bengt Hambraeus's chorale, *GOD'S ANGELS ARE HIS MESSENGERS*, sung by the audience; the chorale, part of the Hambraeus St. Michael's Liturgy, is a sturdy tune in F-minor that ends on the dominant.

The mood then lightened appreciably, with Haydn's three-movement *Symphonie L'Imperiale* as transcribed by J. C. Bach. The first movement was charming (one does not hear an Alberti bass often in an organ recital!); Bellotti changed registrations for the repeats, which kept things fresh. In the *Andante con Variationi*, he treated us to the Rossignol and high upperwork, then in the closing *Minuetto*, utilized a full, reedy palette for a strong conclusion. The final work was Bach's *Prelude and Fugue in D*

Major, BWV 532, authoritatively played at a brisk tempo. From where I sat, some of the organ's stops were a bit sluggish in the ensemble, and their slower speech in the rapid tempo made for a bit of muddiness. But all in all, a most satisfying and delightful program and performance.

Wednesday evening
The Choir of St. Thomas Church,
Fifth Avenue, New York City,
Co-Cathedral of the Sacred Heart

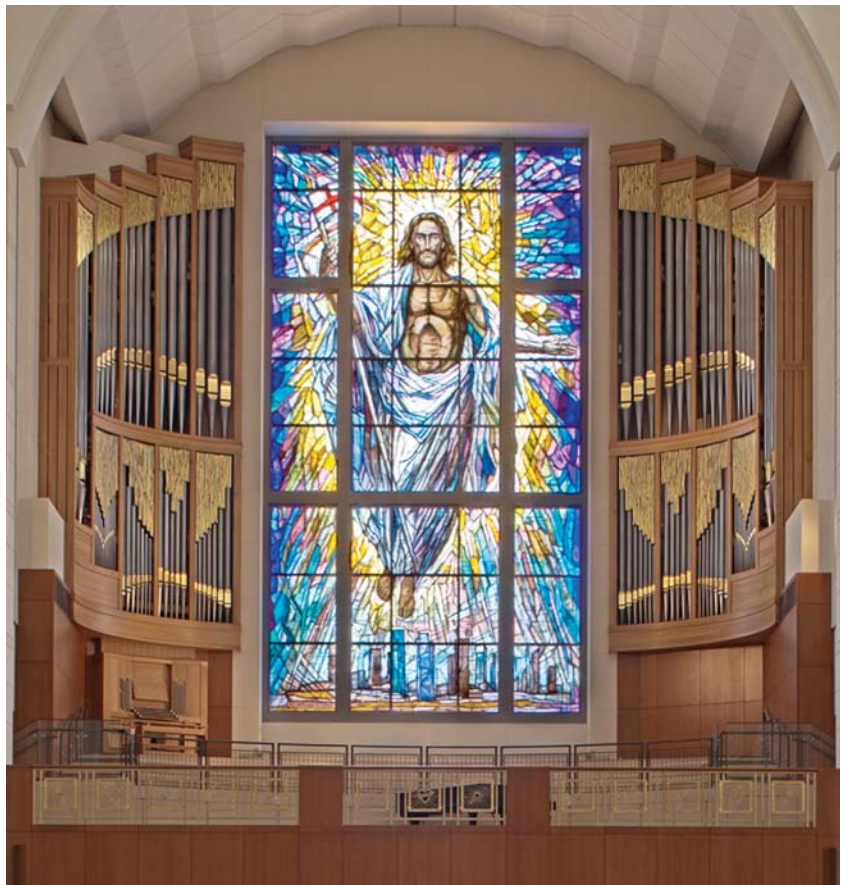
This concert was our second opportunity to hear Martin Pasi's four-manual, 75-stop Opus 19 (having first heard it played by Michel Bouvard on June 20). The instrument boasts versatility and glorious sound, and it is at home in the contemporary architecture of the Co-Cathedral of the Sacred Heart.

Surely none of those who planned this concert had any idea that at this convention the **Choir of St. Thomas Church, Fifth Avenue** would be led by anyone other than John Scott. Scott's sudden passing on August 12, 2015, shocked the community of organists and church musicians, and some of this feeling still lingered in the air.

But the choir was in the best of hands, and Scott would certainly have been pleased. **Benjamin Sheen**, St. Thomas's acting director of music, and **Stephen Buzard**, St. Thomas's acting organist, led the St. Thomas choir in a stirring, finely crafted program (mostly chosen by Scott himself) that lacked for nothing.

The concert began with the choir singing a *cappella* early music from the front of the wonderfully resonant co-cathedral. After two English works, John Sheppard's *Libera nos, salva nos* (in seven parts) and Tallis's *Magnificat octavi toni*, the choir took a break and Stephen Buzard played Bach's *Komm, heiliger Geist, O Herre Gott* (BWV 651, one of the "Great Eighteen"), a fine, stylish performance on Martin Pasi's Opus 19. Next was an energetic performance of Byrd's *Laudibus in sanctis*, then Bach's motet *Komm, Jesu, komm* (BWV 229), with an unobtrusive continuo accompaniment.

Leaping forward into the twentieth century, the choir sang Bernard Rose's *Feast Song for St. Cecilia*, with a marvelous soaring solo treble line, and the *Sanctus* and *Benedictus* from Francis



Martin Pasi Opus 19, Co-Cathedral of the Sacred Heart

Grier's *Missa trinitatis sanctae*, again featuring soaring solos in treble and tenor; the blend in the "Hosanna in excelsis" was amazingly pure.

Benjamin Sheen then switched from his role as conductor to that of organist, delivering a fine reading of *Rhapsody in D-flat Major*, op. 17, no. 1, by Herbert Howells that put the powerful Pasi instrument on glorious display. During this, the choir made its way up to the balcony (where they sounded even better). They performed John Ireland's *Greater Love hath No Man*, then revered the memories of Gerre Hancock with their performance of his *Judge Eternal* (commissioned for the 1988 AGO convention in Houston), and of John Scott, with their performance of his *Behold, O God Our Defender*. And to crown the program the choir offered a muscular *I Was Glad* by C. H. H. Parry, with a stirring crescendo on the word "Glorious" that

guaranteed goosebumps. The audience's ovation went on and on, and only an encore would stop it: Gerre Hancock's thrillingly quiet setting of *Deep River*. Rest in peace, John Scott.

—Joyce Johnson Robinson

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 Organist's Committee on Professional Certification. He 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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Newberry Organ Restoration Nears Completion

A. Thompson-Allen Co. performs historic work in Woolsey Hall at Yale University, New Haven, Connecticut

Experiencing the Newberry

Performing, recording, and teaching our graduate organ majors on the Newberry Memorial Organ during the past 35 years will ever remain the high point of my half-century's musical work. That the instrument is thriving so well is due to the team we celebrate in this article: Aubrey Thompson-Allen and his son Nicholas, Joseph Dzeda, and the staff they have trained so thoroughly.

The good fortunes of the Newberry Organ are also attributable to those who have recognized its singular stature among late-Romantic organs, especially my esteemed colleague and predecessor as University Organist, Prof. Charles Krigbaum, who saw in it an ideal vehicle for some of his favorite music during a bleak period when large electro-pneumatic organs were deemed categorically inferior and artistically decadent by far too many. When Charles recorded all ten of Widor's symphonies and the major works of Olivier Messiaen in the major works of Olivier Messiaen in Woolsey Hall the world took notice! Likewise, Martin Jean's recordings of Vierne and Tournemire beautifully call forth the extraordinary eloquence of this instrument. For my own part, in addition to playing *bona fide* organ repertoire, I have sought to demonstrate the overtly "orchestral" qualities of this superb instrument with some judicious ventures in transcription playing and with repertoire that invites nuanced coloristic treatment.

For our students, sitting on the same oak bench where Alexandre Guilmant sat to perform in 1904 (the heavy

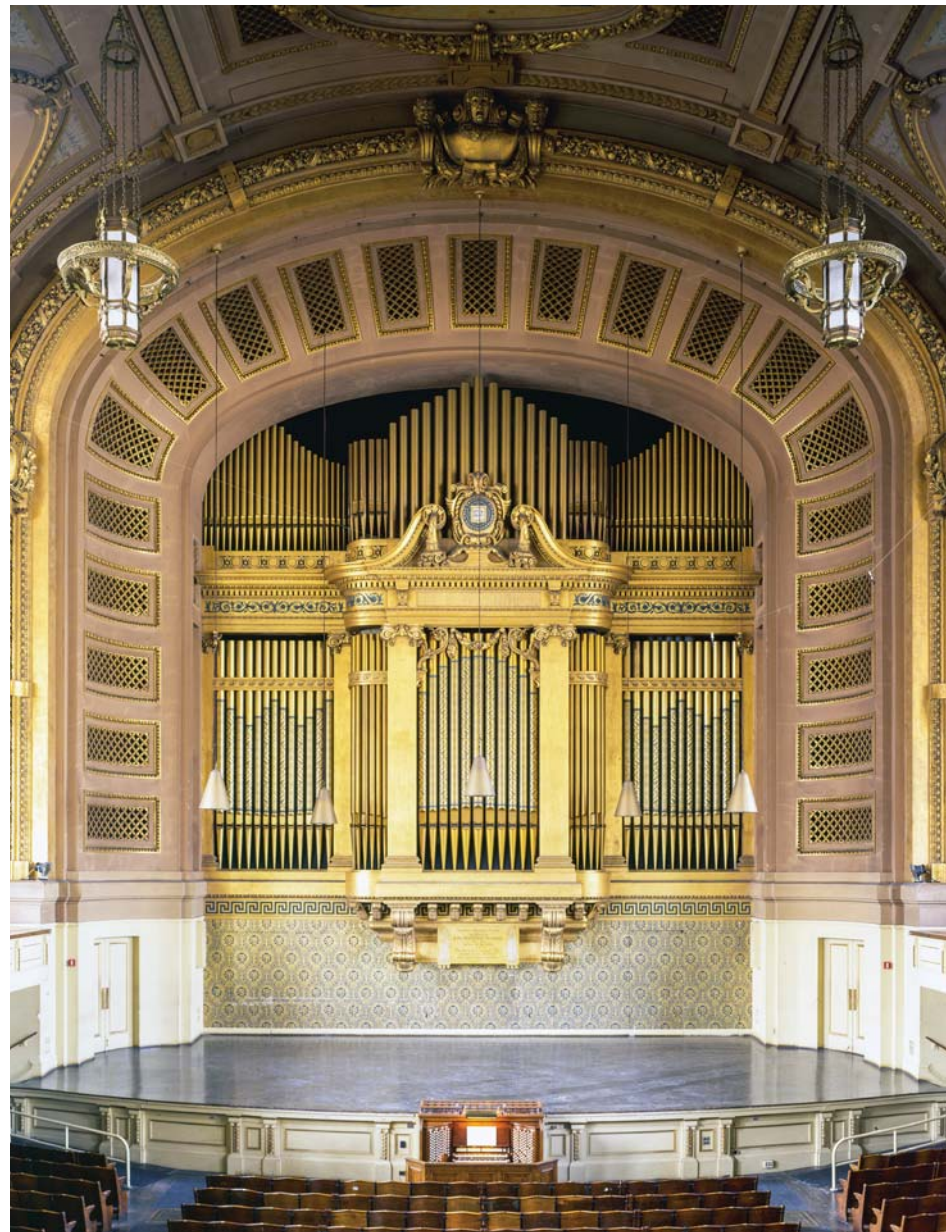
adjustable bench from the original organ is still in use) is a link with a remarkable past: a small detail, but something they will remember! Knowing that the Newberry Organ will soon be fit for service far into the future gives us all a heightened sense of gratitude and joy.

—Thomas Murray
University Organist

A Masterpiece Restored

The Newberry Organ in Woolsey Hall is one of Yale University's greatest treasures, and arguably one of the most important examples of the work of Ernest Skinner, America's pre-eminent organ builder of the early twentieth century. Almost equally celebrated are the artisans who care for this and all pipe organs on Yale's campus: the A. Thompson-Allen Company, Nicholas Thompson-Allen and Joseph F. Dzeda, associate curators of organs, and their colleagues.

This is an inspiring list of superlatives, to be sure, and is a rich context for the long-term care of such a priceless instrument as the Newberry. The oldest sections of this organ are from the Hutchings-Votey Organ Company (1903). In 1915, the J. W. Steere & Son Organ Company improved the instrument mechanically and expanded it dramatically, as did the Skinner Organ Company in 1928. For over a century, therefore, the organ has served the university community with distinction. Generations of organ faculty, students, and guest artists have played the instrument for convocations, assemblies, and concerts week after week for hundreds of thousands of grateful listeners. Its music has marked landmark occasions of both triumph and tragedy during one of the most tumultuous centuries in history.



Woolsey Hall stage and Newberry Organ façade (photo credit: © Robert A. Lisak)

The Newberry Memorial Organ

The Newberry Memorial Organ in Woolsey Hall was built in 1903 by the Hutchings-Votey Organ Company, improved mechanically and almost doubled in size in 1915 by the J. W. Steere & Son Organ Company, and rebuilt and enlarged in 1928 by the Skinner Organ Company of Boston. University Organist Harry Benjamin Jepson (1871–1952) was responsible for the design of the instrument, executed by Ernest M. Skinner and G. Donald Harrison of the Skinner firm. Consisting of 12,641 pipes arranged in 197 ranks and 167 speaking stops, it is one of the largest and most outstanding instruments of its period. The Newberry Organ has been kept tonally and technologically intact since its 1928–29 reconstruction, and is used throughout the academic year for teaching, concerts, and gala events. It is maintained by the associate curators of organs Joseph F. Dzeda and Nicholas Thompson-Allen.

Great Organ
Manual II 7½" wind pressure

No.	Pitch	Name	Pipes	Period
1.	32'	Violone (6" wind)	61	III/I
2.	16'	Diapason	61	I
3.	16'	Bourdon	61	I
4.	8'	First Diapason	61	II/III
5.	8'	Second Diapason	61	I/III
6.	8'	Third Diapason	61	I/III
7.	8'	Fourth Diapason	61	I/III
8.	8'	Principal Flute	61	III
9.	8'	Doppelflöte	61	I
10.	8'	Clarinbel Flute	61	II
11.	8'	Erzähler	61	III
12.	8'	Gamba	61	I
13.	5½'	Quint	61	I/III
14.	4'	Principal	61	III
15.	4'	Octave	61	I
16.	4'	Waldflöte	61	I
17.	4'	Hohlpfeife	61	II
18.	3½'	Tenth	61	III
19.	2½'	Twelfth	61	I

20.	2'	Fifteenth	61	III
21.	V	Chorus Mixture 4' E-2	305	III
22.	IV	Harmonics 1½' D-7	244	III
23.	VII	Cymbale 1½' F-2	427	III
24.	8'	Trumpet	61	I
25.	4'	Clarion	80	I
26.	16'	Contra Tromba (10" wind)	61	III
27.	8'	Tromba (10" wind)	61	III
28.	4'	Octave Tromba (10" wind)	61	III
29.		String Ensemble		
30.		Chimes (Solo)		

Swell Organ
Manual III 10" wind pressure

1.	16'	Bourdon	73	I/II
2.	16'	Gamba	73	I/II
3.	8'	Diapason	73	I/III
4.	8'	Geigen Diapason	73	I/III
5.	8'	Open Flute	73	I/II
6.	8'	Flauto Traverso	73	I/II
7.	8'	Gedeckt	73	I/III
8.	8'	Quintadena	73	I/II
9.	8'	Flute Celeste (2 ranks, sharp celeste, TC)	134	III
10.	8'	Gamba	73	I/II
11.	8'	Voix Celeste (2 rks, # and ##, draws #10)	134	I/II
12.	8'	Salicional	73	I/II
13.	8'	Aeoline	73	I/II
14.	8'	Unda Maris (tuned sharp, TC, draws #13)	61	I/II
15.	4'	Octave	73	III
16.	4'	Flute Triangulaire	73	III
17.	4'	Violina	73	I/II
18.	4'	Unda Maris (2 ranks, unison/sharp)	122	III
19.	2½'	Twelfth	61	III
20.	2'	Flautino	61	III
21.	1½'	Tierce	73	I/III
22.	V	Quint Mixture 2' C-1	305	III
23.	V	Cornet 4'/8' I-1	305	III
24.	16'	Posaune	73	I/II/III
25.	8'	Trumpet	73	III
26.	8'	Cornopean	73	III
27.	8'	Oboe	73	I/II/III
28.	4'	Clarion	73	III

29.	8'	Vox Humana (sep. chest/tremolo, 5" wind)	61	I/III
30.		String Ensemble		
31.		Chimes (Solo #20)		
32.		Tremolo		

Solo Organ
Manual IV 15" wind pressure

1.	16'	Diapason	73	II
2.	16'	Viole	73	II
3.	8'	Diapason (two ranks)	146	II
4.	8'	Flauto Mirabilis	73	II/III
5.	8'	Stopped Flute	73	I/II
6.	8'	Gross Gamba	73	III
7.	8'	Gamba Celeste (tuned sharp, draws #6)	73	III
8.	4'	Octave	73	III
9.	4'	Hohlpfeife	73	I/II
10.	4'	Gambette	73	III
11.	2½'	Nazard	61	III
12.	2'	Piccolo	61	II
13.	V	Fourniture 2' C-3	305	III
14.	8'	Tuba	73	III
15.	8'	Trumpet	73	III
16.	8'	French Horn	73	III
17.	8'	Heckelphone	73	III
18.	5½'	Quinte Tromba	61	I/III
19.	4'	Tuba Clarion	73	III
20.		Chimes F2 to G4 27 tubes		II
21.		Tremolo		
22.		String Ensemble		
23.	16'	Ophicleide	73	II
24.	8'	Orchestral Trombone	73	VI
25.	8'	Tuba Mirabilis unenclosed	73	III
26.	8'	Trumpet Harmonique unenclosed	73	IV

Echo Organ
Manual II and IV (duplex action)
10" wind pressure

1.	16'	Bourdon	73	II
2.	8'	Diapason	73	I/II
3.	8'	Cor de Nuit	73	II
4.	8'	Viole d'Amour	73	I/II
5.	8'	Dulciana	73	I/II

6.	8'	Vox Angelica (tuned sharp, draws #5)	73	I/II
7.	4'	Fernflöte	73	II
8.	8'	Trumpet	73	I/II
9.	8'	Oboe Horn	73	II
10.	8'	Vox Humana	61	II
11.		Chimes (Solo #20)		
12.		Tremolo		

Choir Organ
Manual I 10" wind pressure

1.	16'	Dulciana	73	I/II
2.	8'	Violin Diapason	73	III
3.	8'	Flute Harmonique	73	III
4.	8'	Gedeckt	73	I/II
5.	8'	Cello	73	I/II/V
6.	8'	Dulciana	73	I/II
7.	4'	Octave	73	III
8.	4'	Flauto Traverso	73	I/II
9.	4'	Viola	73	I/II
10.	2'	Piccolo Harmonique	73	I/II
11.	16'	Fagotto	73	I/II
12.	8'	Corno d'Amore	73	III
13.	8'	Clarinet	61	I/II
14.		String Ensemble		
15.		Tremolo		

Orchestral Organ
Manual I and III (duplex)
10" wind pressure

1.	8'	Concert Flute	73	II
2.	8'	Bois Celeste (tuned sharp, TC, draws #1)	61	II
3.	8'	Viole d'Orchestre	73	II
4.	8'	First Viole Celeste (tuned sharp, draws #3)	73	II
5.	8'	Second Viole Celeste (double sharp, + #4)	73	II
6.	8'	Muted Viole	73	II
7.	8'	Muted Celeste (tuned flat, draws #6)	73	II
8.	8'	Kleine Erzähler (2 ranks, sharp celeste, TC)	134	III
9.	4'	Orchestral Flute	73	III
10.	4'	Flûte à Cheminée	73	II
11.	2½'	Nazard	61	III



Console of the Newberry Organ (photo credit: © Robert A. Lisak)

About the Yale Institute of Sacred Music

Yale Institute of Sacred Music is an interdisciplinary graduate center dedicated to the study and practice of sacred music, worship, and the arts. Institute students receive rigorous training for careers in performance, church music, pastoral ministry, the academy, and much more. The Institute sponsors several choruses, including the Yale Camerata and the Yale Schola Cantorum, and as a major arts presenter in New Haven, it offers a full schedule of concerts—including the Great Organ Music at Yale series in Woolsey Hall—as well as art exhibitions, literary readings, lectures, conferences, and multimedia events during the year. For updated listings, visit the website at ism.yale.edu.

The care of Yale's organs came under the auspices of the Institute of Sacred Music in 2003, and in 2012 the organ faculty and curators saw an opportunity to launch a complete renovation of all 12,641 pipes and eight divisions—the

first thorough restoration in the organ's storied career.

Such an opportunity would not be possible without leadership from the uppermost levels of Yale's administration. In 2003, then-president Richard Levin



Aubrey Thompson-Allen (1907–74)
(photo credit: Kurt Lueders)



Current student Joseph Fala samples the Muted Violes (photo credit: Thomas Murray)

asked all units on campus to begin a program of financial stewardship that would, in effect, create a savings account in the university coffers for the restoration

or replacement of Yale's capital assets, thus ending the practice euphemistically known as "deferred maintenance" that had been so prevalent in the 1970s and '80s. This Capital Replacement Charge (CRC) continuously accrues funds from across the university, a stewardship model that has now been adopted by academic institutions the world over; it is the mechanism by which our Institute was able to fund a project as ambitious as the Newberry restoration.

This acutely needed work has been supported by an enthusiastic administration, by our own financial capacity, and by the world-class skills of Yale's organ curators, whose lifetimes of experience have brought them international recognition.

Here we celebrate their work—as well as the inspiring creation of this unparalleled instrument, and the generations of stewards who have gone before us.

—Martin Jean, Director
Yale Institute of Sacred Music

Restoration Goals and Timeline

When it was decided to perform a full "ground-up" restoration, the first objective was to construct a timeline that would enable the organ to be used during most of the school year. The project was divided into seven phases that could be carried out between late spring and early fall, leaving the organ available for teaching and performance during academic terms. While the restoration would have been easier and quicker to do all at once, the organ would have been shut down for three years. The seven phases are:

- 1) String and Choir 2012
- 2) Swell 2013
- 3) Solo 2014
- 4) Orchestral 2015
- 5) Great 2016
- 6) Pedal and Console 2017
- 7) Relay Room and Echo 2018

Woolsey Hall, Yale University, New Haven, Connecticut

12. 2' Piccolo	61 III	6. 16' Second Diapason	
13. 1 3/4' Tierce	61 III	(1–12 Gt.; 13 up Ped. #2) 12	
14. 1 1/2' Larigot	61 III	7. 16' Bourdon (Great #3)	
15. 1 1/2' Septième	61 III	8. 16' Gedeckt (Swell #1)	
16. V Dulciana Mixture 2 1/2' H-2	305 III	9. 16' Violone (Great #1)	
17. 16' Bassoon (Orch #18)	12 III	10. 16' Gamba (Swell #2)	
18. 8' Bassoon	73 III	11. 16' Dulciana	32 I
19. 8' French Horn	61 II	12. 8' Octave (Pedal #5)	12
20. 8' English Horn	61 IV	13. 8' Principal (Pedal #6)	12
21. 8' Corno di Bassetto	61 II	14. 8' Flute Bass (Great #3)	
22. 8' Orchestral Oboe	61 II	15. 8' Still Gedeckt (Swell #1)	
23. Harp (C2 to C6, 8' pitch,		16. 8' Salsicional (Great #1)	
from Orch #24)		17. 8' Cello (Solo #6 and #7)	
24. Celesta (C1 to C6, 4' pitch)		18. 4' Super Octave	32 I
61 bars	III	19. 4' Flute	32 I
25. Chimes (Solo #20)		20. VI Harmonics 5 1/2' K-13	192 III
26. Tremolo		21. V Mixture 4' K-11	160 III
		22. 32' Bombarde (20" wind)	32 IV/I
		23. 16' Trombone (Pedal #22)	12 IV/I
		24. 16 10 3/4' Quint Trombone (Great #26)	
		25. 16' Fagotto (Choir #11)	
		26. 10 3/4' Quint Trombone (Great #26)	
		27. 8' Tromba (Pedal #23)	12 I
		28. 8' Tuba (Solo #23)	
		29. 4' Clarion (Solo #23)	
		30. String Ensemble	
		31. Chimes (Solo #20)	

String Ensemble (any manual or pedal) 10" wind pressure

1. 8' Orchestral Strings I	flat/sharp	2 ranks	146 III
2. 8' Orchestral Strings II	unison/sharp	2 ranks	146 III
3. 8' Orchestral Strings III	unison/sharp	2 ranks	146 III
4. 8' Orchestral Strings IV	unison/sharp	2 ranks	146 III
5. 8' Muted Strings I	flat/sharp	2 ranks	146 III
6. 8' Muted Strings II	unison/sharp	2 ranks	146 III
7. 8' Muted Strings III	unison/sharp	2 ranks	146 III
8. 8' Muted Strings IV	unison/sharp	2 ranks	146 III
9. IV Cornet des Violes 4' J-2			244 III
10. Tremolo			

Pedal Organ 6" wind pressure

1. 64' Gravissima (draws #2; #3 at 21 1/2' pitch)	
2. 32' Diapason	32 I
3. 32' Contra Bourdon (Great #3)	12 I
4. 32' Violone (Great #1)	III/I
5. 16' First Diapason	32 I

Echo Pedal 10" wind pressure

1. 16' Diapason	32 II
2. 16' Bourdon (Echo #1)	
3. 8' Octave	12 II
4. 8' Flute (Echo #1)	
5. Chimes (Solo #20)	

Combination Pistons

Great	1–12, 0
Swell	1–12, 0
Choir	1–12, 0
Solo	1–12, 0
Couplers	1–4, 0
Solo-Echo	1–5, 0
Great-Echo	1–5, 0
General	1–10, 00
Combination Set	

Combination Toe Studs	
General	2 - 4 - 6 - 8 - 10, 00
Pedal	1–10, 0

Reversible Pistons	
Great-to-Pedal Reversible	
Swell-to-Pedal Reversible	
Choir-to-Pedal Reversible	
Solo-to-Pedal Reversible	
All Swells to Swell (with indicator light)	

Reversible Toe Pedals	
Great-to-Pedal Reversible	
Swell-to-Pedal Reversible	
Solo-to-Pedal Reversible	
Sforzando I (with indicator light)	
Sforzando II (with indicator light)	

Couplers (by rocking tablets)	
Swell to Pedal	8' – 4'
Great to Pedal	8'
Choir to Pedal	8' – 4'
Solo to Pedal	8' – 4'

Swell to Great	16' – 8' – 4'
Choir to Great	16' – 8' – 5 1/2' – 4'
Solo to Great	16' – 8' – 4'
Swell to Choir	8' – 4'
Solo to Choir	8'
Solo to Swell	8'
Swell to Solo	8'
Great to Solo	8'
Choir to Solo	8'
Swell to Swell	16' – 4'
Choir to Choir	16' – 4'
Solo to Solo	16' – 4'

Echo on Great off	
Echo on Solo off	

Balanced Pedals (Left to Right)

Choir Expression	
Orchestral Expression	
Swell Expression	
Solo and Echo Expression	
Register Crescendo (with indicator light)	

The String Ensemble shades operate from the shoe of the manual upon which it is drawn; when engaged on the Great or Pedal, the String shades operate from the Orchestral shoe.

The present Orchestral English Horn and Solo unenclosed Trumpet Harmonique were installed by the Skinner Organ Company in 1931. At the same time, the 24 lowest resonators of the Bombarde-Trombone unit, originally large-scale and of wood, were replaced with new metal resonators.

On/Off Thumb Pistons

Pedal to Manual Combinations Solo
Pedal to Manual Combinations Swell
Pedal to Manual Combinations Great
Pedal to Manual Combinations Choir
Solo Stops on Crescendo

Key

I: George S. Hutchings, 1902–03
II: Steere Organ Company, 1915
III: Skinner Organ Company, 1928–29
IV: Skinner Organ Company, 1931
V: Hook & Hastings Battell Chapel organ, 1875
VI: Skinner Organ Company, 1928–29 (removed 1931, located and reinstalled 1994)

Blowing Plant

Two 20-horsepower Spencer Turbine blowers, arranged redundantly, each powered by a 240-volt direct-current Westinghouse motor

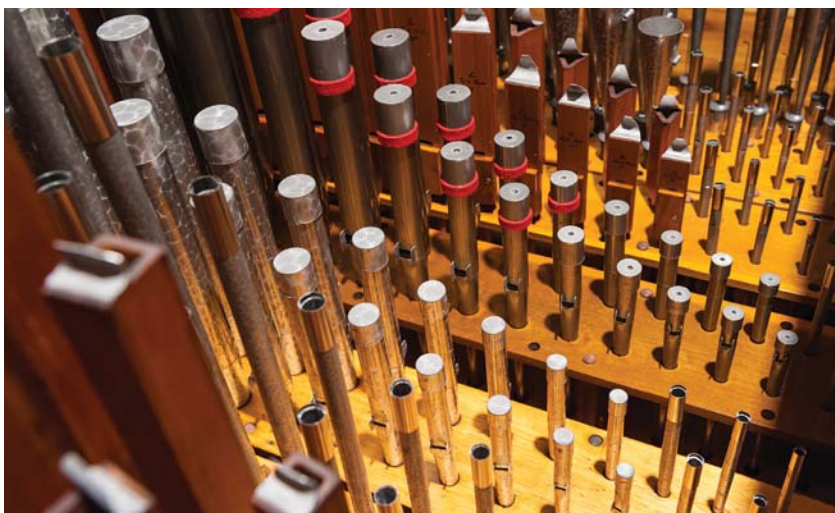
Summary

167 speaking stops
197 ranks
12,641 pipes

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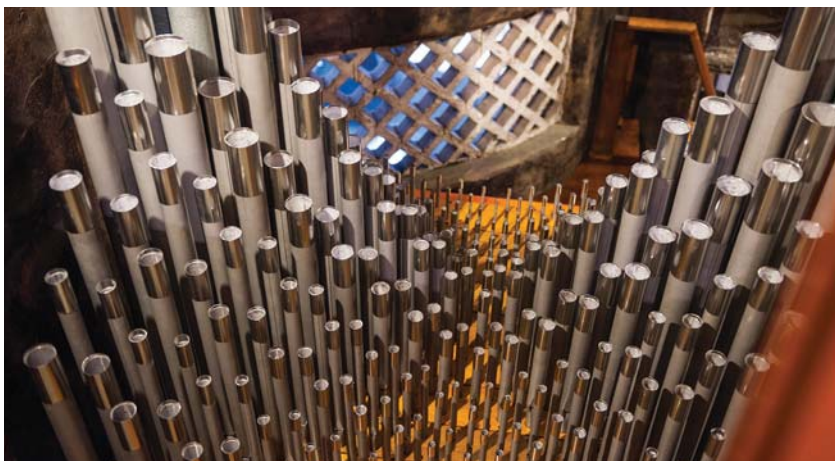
Cover feature



Part of the renovated Swell division (photo credit: © 2014 David Ottenstein)



The Great upperwork chest (photo © 2014 David Ottenstein)



Newly cleaned pipes of the two Pedal Mixtures (photo credit: © 2014 David Ottenstein)



Reconditioned Vox Humana chest and pipes (photo credit: © 2014 David Ottenstein)



Vox Humana chest and pipes before cleaning (photo credit: © 2014 David Ottenstein)

The two blowers, the static reservoirs, and the humidification system have been recently rebuilt and/or provided and do not need attention at this time. Also, the “piggy-backed” solid-state combination action, generously given by Yale alumnus Hugh Allen Wilson and elegantly installed by the renowned Richard Houghten, is also of recent date and works perfectly. It should be noted that the 1928 remote-control combination action, the last remaining example of the Skinner Organ Company’s design, has been retained and can still be used and studied as an historical model.

Our goals in restoring this masterpiece have been relatively straightforward. There have been no tonal or mechanical changes whatsoever with the minor exception of furnishing compression springs and “dowel-nutting” (a system of providing fresh hard wood for all the screws under wind-pressure) for the chests, in order to insure air tightness. The original builders sealed all the wood, common metal, and zinc pipes, plus all of the other woodwork, to protect and preserve these components.

All the pipes have been fully cleaned and have had fresh shellac applied where appropriate, as shellac deteriorates over time and is partly removed during the cleaning process. The pipes from 8’ C and up have been fully regulated for original speech and power on the voicing machine, the 16’ and 32’ bass pipes being restored mostly on site. The reeds have been restored by Christopher and David Broome, utilizing all of the original tongues. We have made every effort to preserve the original voicing and have only sought to bring the organ back to 1928, when the Skinner Organ Company rebuilt it with mostly new diapasons and chorus reeds while



Nicholas Thompson-Allen with the freshly cleaned and regulated pipes of the Dolce Cornet (photo credit: Thomas Murray)



Nate Ventrella, with his mentor Joseph Dzeda, reconditions one of the four manuals. (photo credit: Thomas Murray)

retaining many of the earlier Hutchings and Steere flutes and solo reeds.

It is very rare to find an organ of this age and magnitude that is complete and unaltered from both musical and technological perspectives. Our most important goal is and always has been to keep it that way, so that the organ can survive another hundred years—or more.

—Nicholas Thompson-Allen
Associate Curator of Organs

In Retrospect

The Newberry Memorial Organ would not have survived to our day were it not for the skillful ministrations of Aubrey Thompson-Allen, Yale’s curator of organs from 1952 to 1973. When he arrived, having served as managing director of Henry Willis & Sons and later as assistant to G. Donald Harrison at Aeolian-Skinner, he found the heavily used organ rapidly approaching the point of needing a major intervention, as the work done by all three of the organ’s builders was beginning to fail simultaneously. Several of the organ’s twenty-five regulators were beginning to leak, and dead notes

peppered the instrument’s divisions. The organ’s fading glory did not daunt Aubrey, however; he was determined that the organ would survive.

The large Holtkamp organ installed in 1951 in Yale’s Battell Chapel took much of the pressure off the Newberry Organ, both by assuming its teaching duties and by satisfying the desire for a more contemporary instrument on campus. Aubrey knew that if he could keep the Newberry Organ playable, there would be less chance that it might receive unsympathetic, unwanted attention of a destructive kind, as had befallen so many other major Skinner organs of the same period. Both his affection for and knowledge of the instrument enabled Aubrey to come up with ways, sometimes unorthodox, to keep the organ air-tight and its pipes playing.

Younger musicians may find it hard to believe that in the 1960s the Newberry Organ languished in the typical period of disgrace that seems to befall many great works of art twenty or thirty years after their creation. At Yale there was little awareness of the need for comprehensive work on the instrument, let alone any budget to support it. The organ survived on Aubrey’s finger-in-the-dike repairs carried out in the summertime, while Yale is out of session.

When I became his assistant in 1968, I recognized that the Newberry Organ was something of a time capsule. The lack of funds to “update” the organ allowed it to remain as it was left when it was dedicated in late 1929. Its pipework and technology completely intact, the instrument had been spared the fate of the other three famous Skinner “university organs.” When eventually the funds did materialize through the Yale Institute of Sacred Music, they were designated for the instrument’s comprehensive restoration, preserving it from further decline or replacement.

I often wish that Aubrey could see firsthand the current painstaking restoration of the organ, carried out by the company formed by his son Nicholas (my colleague, friend, and business partner for the past forty-eight years) and me, his last assistant.

Today it is genuinely gratifying to see the Newberry Organ so universally acknowledged, enjoyed not only by Yale’s faculty and students, but also by countless visitors and colleagues from America and abroad. Somewhere, I’m sure, Aubrey is nodding in approval!

—Joseph F. Dzeda
Associate Curator of Organs

Cover photo credit: © Yale University, photo by Michael Marsland

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

Ken Cowan; Holy Trinity Lutheran, Buffalo, NY 8 pm

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

David Jonies; St. Paul Cathedral, Pittsburgh, PA 7:30 pm

Katelyn Emerson; Cathedral of St. John the Evangelist, Cleveland, OH 7:30 pm

Heinrich Walther; Valparaiso University, Valparaiso, IN 7:30 pm

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

16 NOVEMBER

Robert Myers; Trinity Lutheran, Cleveland, OH 12:15 pm

17 NOVEMBER

Paul Jacobs, with orchestra; Verizon Hall, Philadelphia, PA 8 pm

Simon Thomas Jacobs; Bower Chapel, Moorings Park, Naples, FL 7:30pm

18 NOVEMBER

Children's Choirs concert; St. Agnes Cathedral, Rockville Centre, NY 7:30 pm

Scott Dettra; St. Paul's Episcopal, Rochester, NY 8 pm

Paul Jacobs, with orchestra; Verizon Hall, Philadelphia, PA 8 pm

Ken Cowan, with violin; Longwood Gardens, Kennett Square, PA 8 pm

Chelsea Chen; Heinz Chapel, University of Pittsburgh, Pittsburgh, PA 8 pm

Duke Vespers Ensemble, Victoria, *Requiem*; Duke Chapel, Durham, NC 8 pm

Stephen Tharp; Fourth Presbyterian, Chicago, IL 7:30 pm

19 NOVEMBER

Yale Voxtet; Sprague Hall, Yale University, New Haven, CT 7:30 pm

Scott Dettra, masterclass; Third Presbyterian, Rochester, NY 9 am

F. Allen Artz III; United Methodist Church on the Green, Morristown, NJ 7:30 pm

Paul Jacobs, with orchestra; Verizon Hall, Philadelphia, PA 8 pm

Bella Voce, Handel, *Messiah*; St. Luke's Episcopal, Evanston, IL 7 pm

William Twohig; Northern Illinois University, DeKalb, IL 1 pm

Josh Ring; Northern Illinois University, DeKalb, IL 5 pm

20 NOVEMBER

Rosalind Mohnsen; St. John's Seminary Chapel, Brighton, MA 3 pm

Jonathan Ryan; First Congregational, Ridgefield, CT 4 pm

Christophe Mantoux; Woolsey Hall, Yale University, New Haven, CT 7:30 pm

Benjamin Sheen; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Olivier Latry; Cathedral Basilica of the Sacred Heart, Newark, NJ 4 pm

Peter Richard Conte; St. Matthew Lutheran, Hanover, PA 3 pm

George Fergus; Washington National Cathedral, Washington, DC 5:15 pm

Christopher Jacobson, works of Bach; Duke Chapel, Durham, NC 5 pm

Mozart, *Mass in C* ("Sparrow"); Christ Episcopal, Bradenton, FL 11 am

Alan Morrison; Stambaugh Auditorium, Youngstown, OH 7 pm

Dexter Kennedy; Basilica of St. John the Baptist, Canton, OH 4 pm

Hymn festival; Westminster Presbyterian, Dayton, OH 4 pm

Cathedral Choir, with orchestra; St. Peter in Chains Cathedral, Cincinnati, OH 3 pm

Jeremy David Tarrant; St. Paul's Episcopal, Flint, MI 3:30 pm

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

Christopher Houlihan; St. Francis in the Fields Episcopal, Harrods Creek, KY 5 pm

Steven Betancourt, with Vox3 Vocal Collective, works of Dvorák; Loyola University, Chicago, IL 3 pm

Bella Voce, Handel, *Messiah*; Fourth Presbyterian, Chicago, IL 7 pm

North Shore Choral Society; St. John Brebeuf Catholic Church, Niles, IL 3 pm

Bach, *Cantata 71*; Grace Lutheran, River Forest, IL 3:45 pm

Jean-Baptiste Monnot; Cathedral-Basilica of St. Louis, New Orleans, LA 6 pm

21 NOVEMBER

Chelsea Chen; Kravis Center for the Performing Arts, West Palm Beach, FL 7:30 pm

23 NOVEMBER

Thanksgiving Evensong; Emmanuel Church, Chestertown, MD 6 pm

Robert Myers; Trinity Lutheran, Cleveland, OH 12:15 pm

David Jonies; Cathedral of St. John the Evangelist, Milwaukee, WI 12:10 pm

25 NOVEMBER

John Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm

26 NOVEMBER

Mark Kroll, Ann Stephenson-Moe, & Julane Rodgers, harpsichords; Christ Episcopal, Bradenton, FL 7:30 pm

27 NOVEMBER

Neil Keen; Cathedral of All Saints, Albany, NY 2:30 pm; 3 pm Advent Procession

Gail Archer, works of Reger; St. Patrick's Cathedral, New York, NY 4 pm

Parker Ramsey; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Duke Chapel Bach Choir, Bach, *Cantata 62*; Duke Chapel, Durham, NC 5:15 pm

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

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

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

28 NOVEMBER

Katie Minion; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

29 NOVEMBER

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

30 NOVEMBER

Mark King, with bagpipes; St. John's Episcopal, Hagerstown, MD 7 pm

Brian Wentzel; Trinity Lutheran, Cleveland, OH 12:15 pm

Stephen Schaeffer; Church of the Ascension, Montgomery, AL 12:05 pm

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

1 DECEMBER

Choir of St. Luke-in-the-Fields, St. Luke-in-the-Fields Episcopal, New York, NY 8 pm

John Fraser Jull; Christ Episcopal, Bradenton, FL 12:15 pm

2 DECEMBER

Fidelio Society *a cappella* Choir; Methuen Memorial Music Hall, Methuen, MA 7 pm

TENET; Caspary Auditorium, Rockefeller University, New York, NY 12 noon

TENET; Church of St. Jean Baptiste, New York, NY 7:30 pm

Duke Chapel Choir, Handel, *Messiah*; Duke University, Durham, NC 7:30 pm

Quire Cleveland; Trinity Cathedral, Cleveland, OH 7:30 pm

Notre Dame Handbell Choir; St. Paul Catholic Church, Valparaiso, IN 7 pm

3 DECEMBER

Ray Cornils, with trumpets; Methuen Memorial Music Hall, Methuen, MA 7 pm

Katelyn Emerson; Nelson Hall, Cheshire, CT 2 pm

Yale Camerata; Battell Chapel, Yale University, New Haven, CT 7:30 pm

TENET; Church of St. Jean Baptiste, New York, NY 7:30 pm

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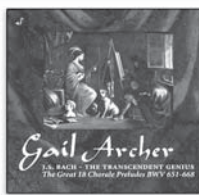
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Visit TheDiapason.com
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20 UNDER 30

Calendar

Duke Chapel Choir, Handel, *Messiah*; Duke University, Durham, NC 2 pm
Quire Cleveland; St. Paul's Episcopal, Akron, OH 7:30 pm
Lessons & Carols; St. John Cantius Catholic Church, Chicago, IL 7 pm

4 DECEMBER

Copley Singers; Methuen Memorial Music Hall, Methuen, MA 3 pm
Olukola Owolabi; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
Lessons & Carols; Vassar College, Poughkeepsie, NY 7 pm
Vaughan Williams, *Hodie & Magnificat*; Madison Avenue Presbyterian, New York, NY 3 pm

Kirk Rich; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Advent Lessons & Carols; St. Agnes Cathedral, Rockville Centre, NY 3:30 pm
Duke Chapel Choir, Handel, *Messiah*; Duke University, Durham, NC 3 pm

Carols by Candlelight; Peachtree Road United Methodist, Atlanta, GA 5:30 pm
Advent Lessons & Carols; Christ Episcopal, Bradenton, FL 11 am
Quire Cleveland; St. Peter Church, Cleveland, OH 4 pm

Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Advent Lessons & Carols; Cathedral Church of the Advent, Birmingham, AL 9 am, 11 am
Chicago a cappella; Nichols Hall, Music Institute of Chicago, Evanston, IL 3 pm

5 DECEMBER

Holiday concert; St. Paul's Episcopal, Greenville, NC 7:30 pm

6 DECEMBER

Handel, *Messiah*; Cathedral of All Saints, Albany, NY 7 pm
Erik Wm. Suter; Cathedral of St. John the Divine, New York, NY 7:30 pm
Handel, *Messiah*; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm

7 DECEMBER

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm
James Guyer; Advent Lutheran, Melbourne, FL 12 noon
Christopher Urban; First Presbyterian, Arlington Heights, IL 4 pm

8 DECEMBER

Handel, *Messiah*; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm
James Culver; Christ Episcopal, Bradenton, FL 12:15 pm

9 DECEMBER

Nathan Laube; Church of St. Monica, Berwyn, PA 8 pm
Alan Morrison, with Spivey Hall Children's Choir; Spivey Hall, Morrow, GA 7 pm
Candlelight Carols; St. Chrysostom's Episcopal, Chicago, IL 7:30 pm
Handel, *Messiah*; Orchestra Hall, Minneapolis, MN 8 pm

10 DECEMBER

Cathedral Christmas Concert; Cathedral of St. John the Divine, New York, NY 7 pm
Barnard-Columbia Chorus, Bach, *Mass in B Minor*; Church of the Ascension, New York, NY 8 pm
Advent Lessons & Carols; Cathedral of the Sacred Heart, Richmond, VA 7:30 pm
Alan Morrison, with Spivey Hall Children's Choir; Spivey Hall, Morrow, GA 3 pm
Chicago a cappella; Fourth Presbyterian, Chicago, IL 8 pm
Handel, *Messiah*; Orchestra Hall, Minneapolis, MN 8 pm

11 DECEMBER

Lessons & Carols; St. John's Episcopal, West Hartford, CT 3 pm
Benjamin Sheen; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Christmas Concert; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm
Christmas Concert; Shadyside Presbyterian, Pittsburgh, PA 3 pm
Lessons & Carols; Emmanuel Church, Chestertown, MD 4 pm
Lessons & Carols; St. Paul's Episcopal, Greenville, NC 5 pm
Alan Morrison, with Spivey Hall Children's Choir; Spivey Hall, Morrow, GA 3 pm

Christmas Concert; Peachtree Road United Methodist, Atlanta, GA 5:30 pm
Sarasota Young Voices; Christ Episcopal, Bradenton, FL 4 pm
Handel, *Messiah*; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Margaret Dickinson; St. Margaret Mary Catholic Church, Louisville, KY 2:30 pm
Chicago a cappella; St. Clement Catholic Church, Chicago, IL 3 pm
Karen Beaumont; St. John Lutheran, Milwaukee, WI 2 pm
Advent Lessons & Carols; Cathedral of St. John the Evangelist, Milwaukee, WI 5:15 pm

12 DECEMBER

Mariner Chapel Choir & Kings Point Glee Club; U. S. Merchant Marine Academy, Kings Point, NY, 7:00 pm
Christmas Concert; First Presbyterian, Arlington Heights, IL 4 pm

13 DECEMBER

Yale Voxtet, Vespers; Dwight Chapel, Yale University, New Haven, CT 7:30 pm
Gail Archer; Church of the Gesu, Milwaukee, WI 8 pm

14 DECEMBER

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm
Barbara Larsen; Advent Lutheran, Melbourne, FL 12 noon

15 DECEMBER

Britten, *Ceremony of Carols*; St. Thomas Church Fifth Avenue, New York, NY 5:30 pm
Richard Benedum & William Holt; Christ Episcopal, Bradenton, FL 12:15 pm
Emmanuel Arakelian; Cathedral-Basilica of St. Louis, New Orleans, LA 6 pm

16 DECEMBER

David Simon; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
American Boy Choir; Christ Church, Easton, MD 7:30 pm
Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm
Cathedral Ringers Handbell Ensemble; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Chicago a cappella; North Central College, Naperville, IL 7:30 pm

17 DECEMBER

Lessons & Carols; St. Thomas Church Fifth Avenue, New York, NY 4 pm
Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm
Lessons & Carols; Cathedral Church of St. Paul, Detroit, MI 5 pm
Chicago a cappella; Rockefeller Memorial Chapel, Chicago, IL 8 pm
Bella Voce; St. Procopius Abbey, Lisle, IL 7:30 pm

18 DECEMBER

Handel, *Messiah*, Britten, *Ceremony of Carols*; Madison Avenue Presbyterian, New York, NY 3 pm
Lessons & Carols; St. Thomas Church Fifth Avenue, New York, NY 4 pm
Pittsburgh Camerata; Shadyside Presbyterian, Pittsburgh, PA 3 pm
Lessons & Carols; St. John's Episcopal, Hagerstown, MD 10:15 am
Moravian Christmas Lovefeast; Brevard-Davidson River Presbyterian, Brevard, NC 4 pm
Christopher Jacobson, works of Bach; Duke Chapel, Durham, NC 5 pm
Lessons & Carols; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Lessons & Carols; Cathedral Church of the Advent, Birmingham, AL 3 pm
James Fackenthal, carillon; St. Chrysostom's Episcopal, Chicago, IL 3 pm
Daniel Segner; Loyola University, Chicago, IL 3 pm
Bella Voce; Arts Center of Oak Park, Oak Park, IL 3:30 pm
Chicago a cappella; Pilgrim Congregational, Oak Park, IL 4 pm

20 DECEMBER

Ray Cornils; Merrill Auditorium, Portland, ME 7:30 pm

21 DECEMBER

Oratorio Society of New York, Handel *Messiah*; Carnegie Hall, New York, NY 8 pm

Calendar

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm

Betty Jo Couch; Advent Lutheran, Melbourne, FL 12 noon

22 DECEMBER

Musica Sacra, Handel, *Messiah*; Carnegie Hall, New York, NY 7:30 pm

23 DECEMBER

Katherine Meloan; St. Malachy's Catholic Church, New York, NY 6:30 pm

24 DECEMBER

Lessons & Carols; St. Thomas Church Fifth Avenue, New York, NY 4 pm

31 DECEMBER

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

UNITED STATES

West of the Mississippi

16 NOVEMBER

Alcee Chriss; Third Baptist, St. Louis, MO 6 pm

17 NOVEMBER

Olivier Latry; Haan Auditorium, Dordt College, Sioux Center, IA 7 pm

18 NOVEMBER

Stephen Hamilton; Nativity of Mary Catholic Church, Bloomington, MN 7 pm

Olivier Latry, masterclass; Haan Auditorium, Dordt College, Sioux Center, IA 11 am

Bradley Burgess; Third Baptist, St. Louis, MO 12:30 pm

Theodore van Wyk; University of North Texas, Denton, TX 8 pm

Gail Archer; Holy Rosary Catholic Church, Bozeman, MT 7:30 pm

Raúl Prieto Ramirez; Catalina United Methodist, Tucson, AZ 7 pm

Joan Chambers; Trinity Episcopal, Reno, NV 12 noon

Paul Thornock & Joseph Adam, with brass; St. James Cathedral, Seattle, WA 7:30 pm

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

19 NOVEMBER

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

John Walko; Legion of Honor Museum, San Francisco, CA 4 pm

20 NOVEMBER

Gail Archer; Cathedral Basilica of the Immaculate Conception, Denver, CO 3 pm

Peter Sykes; Caruth Auditorium, Southern Methodist University, Dallas, TX 7:30 pm

Bruce Neswick; Memorial Lutheran, Vancouver, WA 3 pm

John Walko; Legion of Honor Museum, San Francisco, CA 4 pm

Angela Kraft Cross; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

21 NOVEMBER

Robert Bates; Co-Cathedral of the Sacred Heart, Houston, TX 7 pm

26 NOVEMBER

Ennio Cominetti; Legion of Honor Museum, San Francisco, CA 4 pm

27 NOVEMBER

Advent Service with Carols; St. Mark's Episcopal Cathedral, Minneapolis, MN 7:30 pm

Ennio Cominetti; Legion of Honor Museum, San Francisco, CA 4 pm

2 DECEMBER

Michael Lynch; Trinity Episcopal, Reno, NV 12 noon

3 DECEMBER

David Hegarty; Legion of Honor Museum, San Francisco, CA 4 pm

4 DECEMBER

David Hegarty; Legion of Honor Museum, San Francisco, CA 4 pm

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

7 DECEMBER

James Welch, with Santa Clara Chorale; Santa Clara University, Santa Clara, CA 8 pm

9 DECEMBER

Isabelle Demers; Colorado State University, Fort Collins, CO 7:30 pm

James Welch, with Santa Clara Chorale; Santa Clara University, Santa Clara, CA 4 pm

10 DECEMBER

Jonathan Dimmock; Legion of Honor Museum, San Francisco, CA 4 pm

11 DECEMBER

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

Jonathan Dimmock; Legion of Honor Museum, San Francisco, CA 4 pm

16 DECEMBER

Philip Manwell; Trinity Episcopal, Reno, NV 12 noon

17 DECEMBER

Angela Kraft Cross; Legion of Honor Museum, San Francisco, CA 4 pm

18 DECEMBER

Angela Kraft Cross; Legion of Honor Museum, San Francisco, CA 4 pm

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Calendar

20 DECEMBER

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

30 DECEMBER

James Welch; Tabernacle, Salt Lake City, UT 12 noon

31 DECEMBER

James Welch; St. Mark's Episcopal, Palo Alto, CA 8 pm

INTERNATIONAL

16 NOVEMBER

Elmar Lehnen; Kreuzkirche, Dresden, Germany 8 pm

17 NOVEMBER

Christoph Hauser; Abteikirche, Köln, Germany 8 pm

20 NOVEMBER

Richard Hobson; Westminster Cathedral, London, UK 4:45 pm

Martin Ford; Westminster Abbey, London, UK 5:45 pm

22 NOVEMBER

Paul Jacobs, Isabelle Demers, Christian Lane, Olivier Latry, & Jean-Willy Kunz; Maison Symphonique, Montreal, QC, Canada 8 pm

23 NOVEMBER

Johannes Trümpler; Kathedrale, Dresden, Germany 8 pm

Vincent Dubois; Westminster Cathedral, London, UK 7:30 pm

Paul Jacobs, with orchestra; Maison Symphonique, Montreal, QC, Canada 8 pm

24 NOVEMBER

Paul Jacobs, with orchestra; Maison Symphonique, Montreal, QC, Canada 10:30 am

25 NOVEMBER

Andreas Bolz, with trumpet; Dom, Frankfurt, Germany 8 pm

27 NOVEMBER

Peter Stevens; Westminster Cathedral, London, UK 4:45 pm

Matthew Jorysz; Westminster Abbey, London, UK 5:45 pm

Jens Korndörfer; St. Joseph Oratory, Montréal, QC, Canada 3:30 pm

30 NOVEMBER

Holger Gehring; Kreuzkirche, Dresden, Germany 8 pm

2 DECEMBER

Peter Wright; St. Stephen Walbrook, London, UK 12:30 pm

4 DECEMBER

Joseph Beech; St. Paul's Cathedral, London, UK 4:45 pm

6 DECEMBER

Stephen Tharp; Konzerthaus, Dortmund, Germany 8 pm

7 DECEMBER

Stephen Tharp; Augustiner Kirche, Würzburg, Germany 7:30 pm

9 DECEMBER

Stephen Tharp; St. Antoniuskirche, Düsseldorf-Oberkassel, Germany 7:30 pm

11 DECEMBER

Martyn Rawles; St. Paul's Cathedral, London, UK 4:45 pm

Laurence Lyndon-Jones; Westminster Cathedral, London, UK 4:45 pm

Benjamin Cunningham; Westminster Abbey, London, UK 5:45 pm

18 DECEMBER

Kurt Ison; St. Paul's Cathedral, London, UK 4:45 pm

Bach, *Magnificat* and *Cantata 140*; Chan Centre for the Performing Arts, Vancouver, BC, Canada 3 pm

24 DECEMBER

Peter Stevens, Messiaen, *La Nativité du Seigneur*; Westminster Cathedral, London, UK 3 pm

25 DECEMBER

Jean-Christophe Geiser; Cathedral, Lausanne, Switzerland 5 pm

26 DECEMBER

Barry Jordan; Dom, Magdeburg, Germany 3 pm

31 DECEMBER

Michael Utz, with trumpet; Abteikirche, Köln, Germany 8 pm

Jean-Christophe Geiser; Cathedral, Lausanne, Switzerland 11:45 pm

Lessons & Carols

27 NOVEMBER

St. Peter in Chains Cathedral, Cincinnati, OH 3 pm

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

3 DECEMBER

St. John Cantius Catholic Church, Chicago, IL 7 pm

4 DECEMBER

St. Agnes Cathedral, Rockville Centre, NY 3:30 pm

Vassar College, Poughkeepsie, NY 7 pm
Christ Episcopal, Bradenton, FL 11 am
Cathedral Church of the Advent, Birmingham, AL 9 am and 11 am

10 DECEMBER

Cathedral of the Sacred Heart, Richmond, VA 7:30 pm

11 DECEMBER

St. John's Episcopal, West Hartford, CT 3 pm

Emmanuel Church, Chestertown, MD 4 pm

St. Paul's Episcopal, Greenville, NC 5 pm

Cathedral of St. John the Evangelist, Milwaukee, WI 5:15 pm

Palmer Memorial Episcopal, Houston, TX 5 pm

17 DECEMBER

St. Thomas Church Fifth Avenue, New York, NY 4 pm

Cathedral Church of St. Paul, Detroit, MI 5 pm

18 DECEMBER

St. Thomas Church Fifth Avenue, New York, NY 4 pm

St. John's Episcopal, Hagerstown, MD 10:15 am

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

Cathedral Church of the Advent, Birmingham, AL 3 pm

24 DECEMBER

St. Thomas Church Fifth Avenue, New York, NY 4 pm

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EDOARDO BELLOTTI, Christ the King Lutheran Church, Houston, TX, June 22: *Concerto La Notte*, op. 10, no. 2, Vivaldi, arr. Bellotti; *All'Elevazione in F*, Zipoli; *God's Angels are His Messengers*, Ericsson; *Symphonie L'Imperiale*, Haydn, transcr. J. C. Bach; *Prelude and Fugue in D*, BWV 532, Bach.

JEFFREY BRILLHART, Bryn Mawr Presbyterian Church, Bryn Mawr, PA, June 29: *Grand Dialogue*, Marchand; *Chorale I in E*, Franck; *Le Dieu cachée*, La Résurrection du Christ, Prière après la communion, Of-frande et alléluia final (*Livre du Saint Sacra-ment*), Messiaen.

STEPHANIE BURGOYNE, St. Paul's Cathedral, London, ON, Canada, June 21: *Allegro moderato (Sonata Celtica)*, Stanford; *Allegro cantabile (Symphonie V in f)*, op. 42, no. 1), Widor; *Baroque Suite*, Young.

PETER CONTE with Andrew Ennis, flugelhorn, Macy's Department Store, Philadelphia, PA, June 29: *Cortège et Litanie*, op. 19, no. 2, Dupré, transcr. Conte; *Wotan's Farewell and Magic Fire Music (Die Walküre)*, Wagner, transcr. Lemare, ed. Conte; *Overture to Candide*, Bernstein, transcr. Conte; *Variations on America*; Ives; *Mondscheinmusik (Capriccio)*, Strauss, transcr. Conte; *The Ninety-Fourth Psalm*, Reubke.

KEN COWAN, Fourth Presbyterian Church, Chicago, IL, June 3: *Fantasia in f*, K. 608, Mozart, arr. Glaus; *The Soul of the Lake (Seven Pastels from the Lake of Constance)*, op. 96, no. 1, Karg-Elert; *Scherzo (A Midsummer Night's Dream)*, Mendelssohn, arr. Nevin/Cowan; *Introduction, Passacaglia, and Fugue*, Willan; *Étude Héroïque*, Laurin; *Pastorale*, Roger-Ducasse; *Fugue in G*, BWV 577, Bach; *Prelude (Die Meistersinger)*, Wagner, arr. Warren/Lemare.

CRAIG CRAMER, Presbyterian Church of Chestnut Hill, Philadelphia, PA, June 29: *Introduction, Scherzo, und Fuge on B-E-A-T-E*, Zahnbrecher; *Passacaglia et Thema Fugatum in c*, BWV 582, Bach; *Kingsfold Suite*, Martinson; *Zweite Sonate*, op. 60, Reger.

MONICA CZAUSZ, Bryn Athyn Cathedral, Bryn Athyn, PA, June 28: *Capriccio*, Ireland; *Deuxième Fantaisie*, Alain; *Carnival Overture*,

op. 92, Dvorák, transcr. Lemare/Czausz; *Claire de Lune (Three Impressions)*, op. 72, no. 2), Karg-Elert; *Requiescat in Pace*, Sowerby; *Allegretto (Sonata in e-flat)*, op. 65), Parker; *Final (Hommage à Igor Stravinsky)*, Hakim.

NATHAN DAVY, St. Matthew's Lutheran Church, Charleston, SC, June 6: *Étude Héroïque*, op. 38, Laurin; *Andante sostenuto (Symphonie Gothique)*, op. 70), Widor; *Toccatà, Adagio, and Fugue in C*, BWV 564, Bach; *Prélude, Forlane, Toccatà (Le Tombeau de Couperin)*, Ravel, transcr. Davy.

ISABELLE DEMERS, Summerall Chapel, The Citadel, Charleston, SC, June 5: *Orb and Sceptre*, Walton, transcr. McKie; *Romance (Lieutenant Kijé)*, op. 60), Prokofiev, transcr. Demers; *Prelude to Act I (Lohengrin)*, Wagner, transcr. Demers; *Introduction and Passacaglia in f*, op. 63, nos. 5-6, Reger; *Festival at Baghdad—The Sea—The Shipwreck (Scheherazade)*, op. 35), Rimsky-Korsakov, transcr. Demers; *Two-Part Inventions No. 1 in C, No. 4 in d, No. 5 in E-flat, No. 6 in E, No. 8 in F (School of Trio Playing)*, Bach, arr. Reger and Straube; *Variations on That Good Old Baylor Line (Symphonic Etude for Solo Pedal)*, op. 72), Laurin.

ISAAC DREWES, Carmelite Monastery of Philadelphia, Philadelphia, PA, June 27: *Festival Prelude*, op. 67, no. 1, Parker; *Impromptu*, op. 54, no. 2, Claire de Lune, op. 53, no. 5, Aubade, op. 55, no. 1 (*24 Pièces de fantaisie*), Vierne; *Wondrous Love—Variations on a Shape-note Hymn*, op. 34, Barber; *Allegro maestoso e vivace (Sonata IV)*, op. 65, no. 4), Mendelssohn.

RICHARD ELLIOTT, with Brass of the Houston Symphony, First Presbyterian Church, Houston, TX, June 21: *Scherzo for Brass Quintet*, Cheetham; *Rhapsody for Brass Quintet and Organ*, Ewazen; *Phantasia über den Choral Wie schön leucht' uns der Morgenstern*, op. 40, no. 1, Reger; *Chorale Prelude on Christe, Redemptor Omnium*, Parry; *Herzlich tut mich verlangen*, Lloyd; *Toccatà on O filii et filiae*, Farnam.

JILLIAN GARDNER, Baylor University, Waco, TX, June 28: *Prelude in E-flat*, BWV 552i, Bach; *Invention #1 in C*, *Invention #8 in F*, *Invention #10 in G (The School of Trio*

Playing), Bach, arr. Reger; *Fugue in E-flat*, BWV 552ii, Bach; *Rhapsody in c#*, op. 17, no. 3, Howells; *Concert Etude on Salve Regina*, Manari; *Cathédrales (Pièces de Fantaisie)*, op. 55, no. 3), Vierne; *Variations on America*, Ives.

MATTHEW GLANDORF, Holy Trinity Church, Philadelphia, PA, June 27: *Apparition de l'église éternelle*, Messiaen; *Mein Junges Leben hat ein End*, Sweelinck; *Chorale Fantasia on Ein' feste Burg*, op. 27, Reger; *Improvisation on American folk songs*.

CHRISTOPHER HENLEY, First-Plymouth Congregational Church, Lincoln, NE, June 15: *Comes Autumn Time*, Sowerby; *Sonata III in A*, op. 65, no. 3, Mendelssohn; *Jesu, Dulcis Memoria*, Decker; *Jerusalem, My Happy Home, Shall We Gather at the River*, Owens; *Psalm Prelude Set 1, No. 3*, Howells; *Andante (Sonata IV)*, Guilmant; *To Call My True Love to My Dance*, Hakim.

DAVID HOUSTON, Grace Church Cathedral, Charleston, SC, June 3: *Cortège et Litanie*, op. 19, no. 2, Dupré; *Hymne au Soleil, Claire de Lune (24 Pièces de Fantaisie, Deuxième Suite)*, op. 53), Vierne; *Suite*, op. 5, Duruflé.

SIMON THOMAS JACOBS, Loyola University, Chicago, IL, June 19: *Marche Funèbre et Chant Seraphique*, Guilmant; *Répons pour le temps Pâques*, Demessieux; *Allegro vivace (Symphonie V in f)*, op. 42, no. 1), Widor; *Allegretto (Four Sketches for Pedal Piano)*, op. 58), Schumann; *Prelude and Fugue in C*, BWV 545, Bach; *Prelude and Fugue in f*, op. 7, no. 2, Dupré; *Free Fantasia on O Zion Haste and How Firm a Foundation*, Bolcom; *Communion, Sortie (Messe de la Pentecôte)*, Messaien.

DAVID JONIES, Sinsinawa Mound, Sinsinawa, WI, June 8: *March on a Theme by Handel*, op. 15, Guilmant; *Canon in the Fourth between the soprano and the bass, Choral in the tenor, Choral ornamented in the style of J. S. Bach, Final (Ave maris stella)*, op. 18), Dupré; *Marche du Veilleur de Nuit based on Wachet auf, ruft uns die Stimme*, BWV 645, Bach, arr. Widor; *The Swan (Carnival of the Animals)*, Saint-Saëns, arr. Guilmant; *Hungarian March from The Damnation of Faust*, op. 24, Berlioz, arr. Brewer;

Pavane—Dance Liturgique, Proulx; *Sonata II*, op. 60, Reger.

NATHAN LAUBE, St. Luke's Episcopal Church, Evanston, IL, May 27: *Cortège et Litanie*, op. 19, no. 2, Dupré; *Lullaby (Suite No. 2 for Organ)*, Hampton; *Pastorale*, Roger-Ducasse; *Chromatische Fantasie und Fuge*, BWV 903, Bach, arr. Reger; *Prelude in g*, Rachmaninoff, arr. Federlein; *Phantasia und Fuge über den Chorale Ad nos, ad salutarem undam*, S. 259, Liszt.

AARON DAVID MILLER, Fourth Presbyterian Church, Chicago, IL, May 16: *Festive Overture*, Mendelssohn; *Prelude and Fugue in e*, BWV 533, Bach, transcr. Straube; *Four Argentinian Dances, Rain Descends*, Miller; *Hornpipe in F*, Handel; *Three Turkish Marches for Barrel Organ*, Mozart; *Fireflies*, Miller; *Three Preludes*, Gershwin; *Improvisation: Capriccio, Andante, Scherzo, Finale*.

ANDREW SENN and EDWARD LANDIN, St. Laurent, Dorlisheim, France, June 25: *Pièce d'orgue*, BWV 572, Bach; *Wedding Blessing for Adrien and Powers*, Landin; *Prelude and Fugue in G*, op. 37, no. 2, Mendelssohn; *Excelsior!*, S. 666, *Adagio in D-flat*, S. 172, Liszt; *Praeludium in D*, BuxWV 139, Buxtehude; *Prelude, Adagio, and Fugue in C*, BWV 545, Bach.

STEPHEN THARP, University of Pennsylvania, Philadelphia, PA, June 26: *Toccatà (Suite)*, op. 5), Duruflé; *Poème héroïque*, op. 33, Dupré; *Prelude on Iam Sol Recedit Ignus*, Simonds; *Danse diabolique*, Baker; *Fantasia on a theme by Thomas Tallis*, Vaughan Williams, transcr. Lo Muscio; *La Valse*, Ravel, transcr. Fagiani.

MADELEINE WOODWORTH, Presbyterian Homes, Evanston, IL, June 27: *Prelude and Fugue in a*, BWV 543, Bach; *Follia (Toccatà Settima)*, Scarlatti; *Canzon II in C*, Weckmann; *Variations on O Filii et Filiae*, Demessieux; *Choral No. 3 in a*, Franck.

ANDREW YEARGIN, St. John the Baptist Catholic Cathedral, Charleston, SC, June 7: *Hommage à Messiaen*, Robinson; *Impromptu*, Episode, Song, Serenade, Reveille (*Organbook I, III*), Roem; *Symphonie VI in g*, op. 42, no. 1, Widor.

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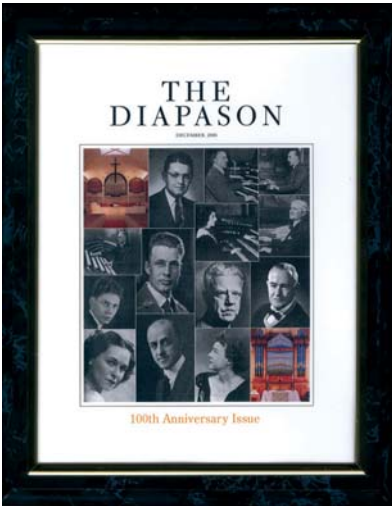
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Wanted: Organists visiting Maui. Lahaina's Holy Innocents Episcopal Church invites visiting organists to play its Beckerath Positiv organ at Sunday services. Built in 1972 by Rudolf von Beckerath and then-apprentice Hans-Ulrich Erbslöh for Honolulu's 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; holymaui.org

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Fruhauf Music Publications is pleased to offer a seasonal complimentary hymn tune setting: *Intermezzo on Mariners Hymn* provides a gentle serenade for organ solo (*ad lib.* with added voices and/or instruments). Known as "O Sanctissima," a Marian hymn, the melody is claimed by some to be a Sicilian Mariners song, a prayer for safe passage; in other lands it is sung as "O du fröhliche," a German Christmas carol with lyrics celebrating the birth of Jesus. It is truly a hymn for all seasons. Visit www.frumuspub.net's home page Bulletin Board for more details about this complimentary PDF booklet publication, and to explore other unique offerings for organ from FMP.

ChicAGO Centenary Anthology, by Alan J. Hommerding, Paul M. French, Richard Proulx, et al. This joint effort of the Chicago Chapter of the American Guild of Organists and World Library Publications presents specially commissioned organ works by Chicago composers, as well as rare or unpublished pieces by earlier organists from the city including Leo Sowerby. Also includes a jubilant *Bailado Brasileiro* by Richard Proulx, the AGO's 2006 Composer of the Year! 003074, \$25.00, 800/566-6150, Wlpmusic.com.

Richard Peek (1927–2005) was best known for "Aria." His *Festive March* (en rondeau), known to friends for years, is now available in a printed edition. michaelsmusicsservice.com, 704/567-1066.

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The Organ Historical Society has released *Historic Organs of the Capital District, New York*, a 4-CD set featuring 21 organs and 21 organists. Organs include Davis & Ferris, Giles Beach, Odell, Hook, Hook & Hastings, Backus, Johnson & Son, Farrand & Votey, Geo. Jardine & Son, Skinner, Wurlitzer, Casavant, and Aeolian-Skinner. Performers include Robert Barney, Diane Belcher, Antonius Bittmann, Randy Bourne, Michael Diorio, Thomas Dressler, Jelani Eddington, Alfred Fedak, Donald Fellows, Sebastian Glück, Peter Krasinski, Joan Lippincott, Christopher Marks, Grant Moss, Thomas Murray, Derek Nickels, Eugene Roan, Dana Robinson, Stephen Schnurr, Timothy Smith, and Paul Tegels. Booklet includes comprehensive notes. Item# OHS-06; non-member price: \$34.95; member price: \$31.95; www.ohscatalog.org.

Avant Garde Organ Music on a Raven CD, Light and Dark and In Between: Diane Luchese plays works by Messiaen, Jean-Louis Florentz, Keith Carpenter, John Cage, Pozzi Escot, Sofia Gubaidulina, Arvo Pärt, Robert Cogan, Mauricio Kagel, and György Ligeti. Four organs in Baltimore: 2007 Schantz, Cathedral of Mary Our Queen; 1931 Skinner, Brown Memorial Presbyterian; 2007 Andover, Christ Lutheran; 1961 Andover/Fisk, Mount Calvary. Raven OAR-964. \$15.98 each, postpaid. Raven, Box 25111, Richmond, VA 23261; 804/355-6386, RavenCD.com.

The new Nordic Journey series of CD recordings reveals premiere recordings of symphonic organ music—much of it still unpublished—from Nordic composers, played by American organist James Hicks on a variety of recently restored Swedish organs. It's a little bit like Widor, Reger, and Karg-Elert, but with a Nordic twist. Check it out at www.proorgano.com and search for the term "Nordic Journey."

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

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

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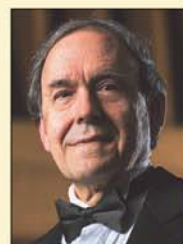
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