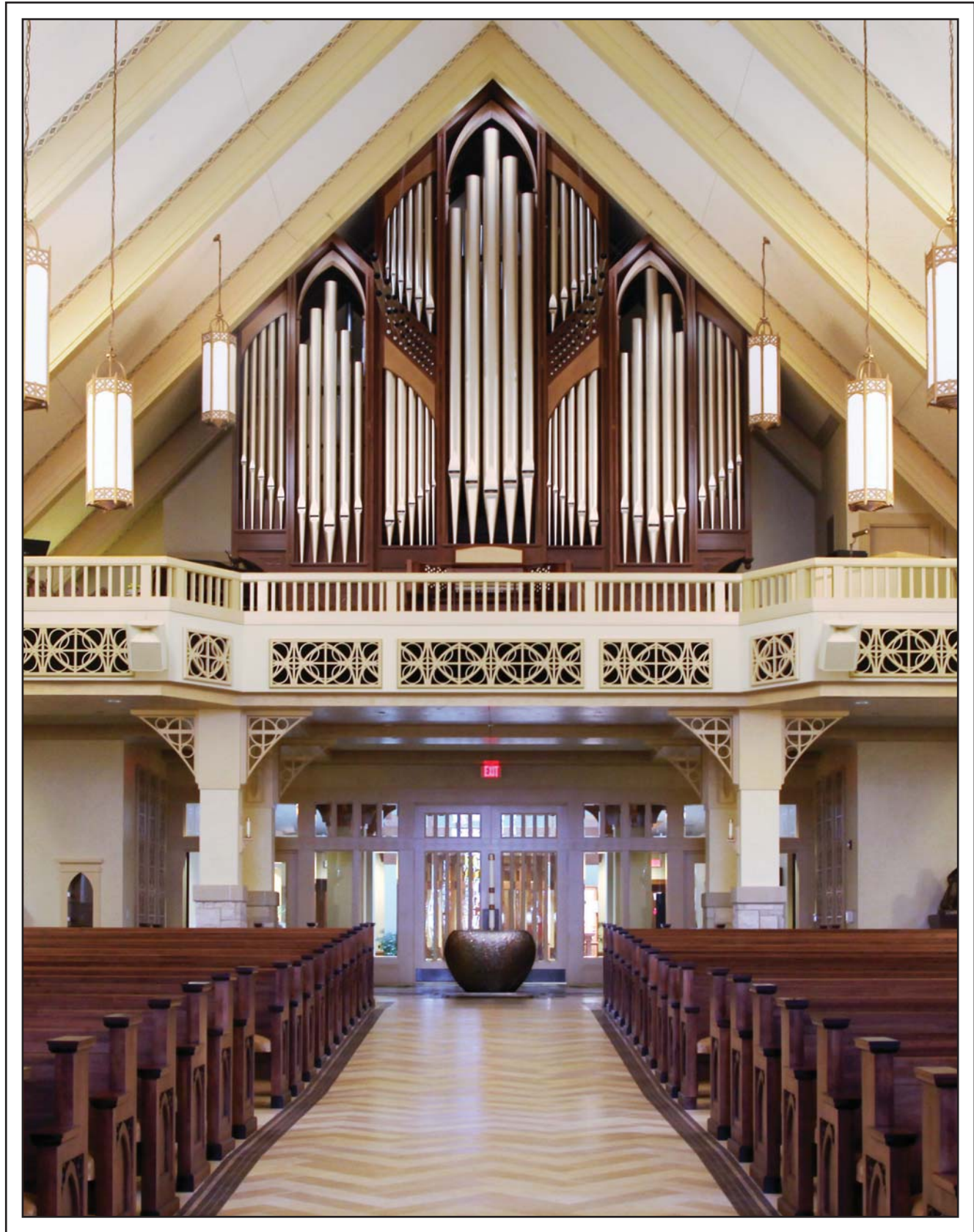


# THE DIAPASON

NOVEMBER, 2010



St. Jerome Catholic Parish  
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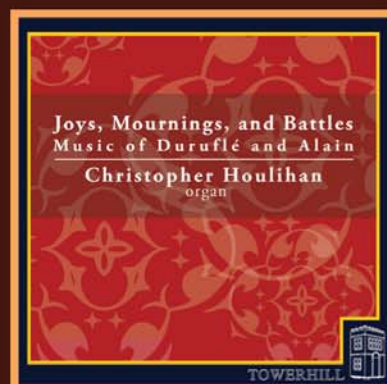
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the Harpsichord, Carillon, and Church Music

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## Editor's Notebook

### In this issue

In this issue of THE DIAPASON one finds reports on the Ann Arbor Summer Festival and the Sewanee Church Music Conference. Philip Crozier reflects on his organ lessons with André Marchal on this 30th anniversary of the French organist's death, and Alexander Fiseisky continues with Part 2 of his discussion of Bach's *Clavierübung III*.

John Bishop takes a close look at the economics of organ building, and Gavin Black continues his discussion of the Buxtehude *Praeludium in E*, BuxWV 141. This is in addition to our regular news and departments, reviews of books, scores, and recordings, calendar, organ recitals, and classified ads. Also, following our regular calendar is a separate section listing Lessons & Carols.

### Next month

We will finish up Alexander Fiseisky's *Clavierübung III* series, continue our tribute to André Marchal with an article by Ann Labounsky, and offer Sean Vogt's account of the carol in England.

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### 2011 Resource Directory

Attention organbuilders and suppliers: as you receive this issue, we will be finalizing the *2011 Resource Directory*. Call or e-mail me right away if there are any last-minute changes to your listing from the 2010 *Directory*.

### THE DIAPASON website and newsletter

Are you receiving our free monthly e-mail newsletter? Visit our website and click on "Newsletter." A general newsletter is sent the first week of the month, and a classified ad newsletter the second week of the month.

While on the website, peruse the many offerings of news, calendar, classified ads, and more. You can read the current issue online, as well as search the archives.

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## Here & There

**St. James' Church**, New York City, presents its 2010–11 music series: November 1, St. James' Compostela & Canterbury Choirs, music of Vaughan Williams; 11/20, Dessoff Choirs; December 16, Choir of St. Paul's School Concord, NH, Lessons & Carols; February 3, Christopher Jennings, with violin; 2/12, Thomas Murray; March 6, music for double choir and organ; May 1, Choral Evensong; 5/14, Brian Harlow & Christopher Jennings. For information: 212/774-4204; [www.stjames.org](http://www.stjames.org).

**First (Park) Congregational Church UCC**, Grand Rapids, Michigan, continues its music series: November 2, Peter Kurdziel; 11/16, Irene Beehe; 11/30, Helen Hawley; December 19, Candlelight Concert; 12/21, Carol McNally, with harp. For information: 616/459-3203 x24; [www.parkchurchgr.org](http://www.parkchurchgr.org).

**Camp Hill Presbyterian Church**, Camp Hill, Pennsylvania, continues its music series: November 3, Nicholas Basehore; December 1, Victor Fields; 12/5, Advent Lessons & Carols (David Binkley, organist/choirmaster); 12/24, Lessons & Carols (David Binkley, organist/choirmaster, with brass choir and guest organist Donald Golden); January 5, Timothy Braband. For information: 717/737-0488; [www.thechpc.org](http://www.thechpc.org).

**All Saints**, Worcester, Massachusetts, continues its 2010–11 music series: November 7, Choral Evensong, the Choir of the Church of the Advent, Boston; December 5, Advent Procession of Lessons & Carols; January 9, Candlelight Festival of Nine Lessons & Carols; 1/30 Choral Evensong, the WPI Men's Glee Club. For information: [www.allsaintsw.org](http://www.allsaintsw.org).

**Douglaston Community Church**, Douglaston, New York, continues its music series: November 7, David Lamb; December 5, 86th annual Vespers service; February 6, Katherine Meloan. For information: 718/229-2169; [www.communitychurchofdouglaston.com](http://www.communitychurchofdouglaston.com).

**Washington National Cathedral** continues its organ recital series: November 7, Sergio Militello; 11/21, Phillip Kloeckner; December 25, Scott Dettra and Jeremy Filsell; January 2, Robert Costin; 1/9, Kyle Babin; 1/16, Craig Williams; 1/23, Lee Dettra; 1/30, Brink Bush. For information: [www.nationalcathedral.org](http://www.nationalcathedral.org).

**Christ Church Cathedral**, Houston, Texas, continues its music series: November 7, Ann Frohbieter, followed by Choral Evensong; 11/13, Joseph Painter, conductor, diocesan youth choral festival; 11/14, Choral Evensong. For information: 713/222-2593; [www.christchurchcathedral.org](http://www.christchurchcathedral.org).

**Brevard-Davidson River Presbyterian Church**, Brevard, North Carolina, announces its concert series for the 2010–11 season: November 8, Charlie Steele; December 19, A Moravian Christmas (Chancel Choir program); March 20, Hymn Festival; May 15, the Mountain Flute Ensemble; 5/22, choral workshop weekend concert; June 12, Jim Hendricks, pianist. For information: 828/884-2645; [www.bdrpc.org](http://www.bdrpc.org).

**Campbellsville University**, Campbellsville, Kentucky, continues its third annual noon organ recital series, Tuesdays, 12:20–12:50 pm, featuring the Farrand & Votey pipe organ in Ransdell Chapel. [See the article, "Farrand & Votey Organ Installed in Ransdell Chapel," by Wesley Roberts, THE DIAPASON, September 2009.] November 9, David Doran. For information: Dr. Wesley Roberts, 270/789-5287; [mwroberts@campbellsville.edu](mailto:mwroberts@campbellsville.edu); [www.campbellsville.edu](http://www.campbellsville.edu).

**First Church of Christ**, Wethersfield, Connecticut, continues its music series: November 14, David Spicer, hymn festival; December 12, Handel, *Messiah* (Part 1); January 30, Super Bell XIX; February 27, The Alfred E. White Chorale; March 20, David Spicer; April 22, Handel, *Messiah* (Parts 2 and 3); June 12, ASOF winners' concert. For information: 860/529-1575 x 209; [www.firstchurch.org/musicarts](http://www.firstchurch.org/musicarts).

**First Baptist Church**, Nashville, Tennessee, continues to celebrate the 40th anniversary of its sanctuary and its 59-rank Schantz organ: November 14, Craig Phillips; December 2, Elizabeth Smith. For information: [www.firstbaptistnashville.org](http://www.firstbaptistnashville.org).



**Klais organ, First Congregational Church, Fairfield, CT** (photo: H. Durston Saylor)

**First Congregational Church**, Fairfield, Connecticut, presents inaugural concerts in celebration of its new Klais organ (three manuals, 36 stops): November 14, Justin Bischof; December 3, carol sing; January 29, David Harris, silent movie; March 13, Duruflé, *Requiem*; June 5, AGO concert.

For the dedication concert on November 14 (4 pm), Justin Bischof will play *Trumpet Tune in D*, Clarke; *Suite Gothique*, Boëllmann; *Trio Sonata No. 3 in D*, BWV 527, *Fugue in G*, BWV 577, Bach; *Improvisation on B.U.R.R.*, Bischof; *Sheep May Safely Graze*, BWV 208, Bach; and *Symphony on F.I.R.S.T. C.H.U.R.C.H.*, Bischof. For information: 203/259-8396; [www.firstchurchfairfield.org](http://www.firstchurchfairfield.org).

**Christ Church**, Bradenton, Florida, presents its 2010–11 music events: November 17, Sarasota-Manatee Bach Festival; 11/21, Schubert, *Mass in G Major*; Advent organ recitals, Thursdays at 12:15 pm: December 2, Neil Page; 12/9, Gene Hodges; 12/16, V. Earle Copes; January 23, Gail Archer. For information: 941/747-3709; [www.christchurchswfla.org](http://www.christchurchswfla.org).

**The Cathedral Church of the Advent**, Birmingham, Alabama continues its music series: November 19, the Hilltop Singers of Birmingham-Southern College; December 5, Advent Lessons & Carols; 12/17, the Cathedral musicians; January 28, the Kimoni Duo. For information: 205/226-3505; [www.adventbirmingham.org](http://www.adventbirmingham.org).

**The Houston Chamber Choir** presents its 15th anniversary season: November 20, at First Evangelical Lutheran Church, Houston; 11/21, at Round Top Festival Concert Hall, Round Top; December 4, at the Church of St. John the Divine, Houston; December 11 and 12, at Chapel of the Villa de Matel, Houston; January 30, at South Main Baptist Church, Houston. For information: 713/224-5566; [www.houstonchamberchoir.org](http://www.houstonchamberchoir.org).

**North Shore Choral Society** presents its 2010–11 season: November 21, at Glenview Community Church, Glen-

view, Illinois; February 12, the Unitarian Church of Evanston; March 13 and June 12, Pick-Staiger Concert Hall, Evanston. For information: 773/741-6727; <www.northshorechoral.org>.

**The Cathedral of Saint Paul**, St. Paul, Minnesota, begins its annual music series on November 22 (7:30 pm), the feast of St. Cecilia, with members of the chamber music ensemble, the Musical Offering, presenting music of Telemann, Bach, and Gebauer—music for violin, cello, flute, oboe, bassoon, and harpsichord. For information: 651/228-1766; <www.cathedralsaintpaul.org>.

**St. Peter in Chains Cathedral**, Cincinnati, Ohio, continues its Great Music in a Great Space series: November 28, Advent Lessons & Carols; December 12, Cincinnati's Vocal Arts Ensemble; 12/17, New York Polyphony; February 27, Cathedral Choir. For information: 513/421-2222; <www.stpeterinchainscathedral.org>.

**Trinity Episcopal Church**, Santa Barbara, California, presents its Advent organ series: November 28, Mahlon E. Balderston; December 5, Steven Hodson & Charles Talmadge; 12/12, Emma Lou Diemer; December 19, David A. Gell. The music series continues: December 17, community Christmas carol sing-along & wassail party; February 13, music of Handel for voice, instruments, and organ. For information: 805/965-7419 or 687-0189; <www.trinitysb.org>.

**Methuen Memorial Music Hall** presents late season special events: December 3, 7–9 pm, holiday season open house; 12/4, 7:30 pm, and 12/5, 3 pm, "A Merry Music Hall Christmas," Douglas Major, with trumpets. For information: 978/685-0693; <www.mmmh.org>.

**Quire Cleveland** begins its third season: December 3 and 4, Carols for Quire from the Old & New Worlds, Trinity Cathedral, Cleveland. Under the direction of artistic director Ross W. Duffin, Quire Cleveland offers Christmas music from all over Renaissance Europe to Colonial Mexico, New France, and America. For more information: 216/223-8854; <www.QuireCleveland.org>.



**St. Norbert Abbey console**

**St. Norbert Abbey**, De Pere, Wisconsin, presents its Canon John Bruce Memorial Concerts: December 4, Christopher Houlihan; April 9, Peter Richard Conte; May 14, Joan Lippincott. For information: <http://norbertines.org/abbey\_music\_canon\_john\_bruce.html>.

**VocalEssence** presents its Welcome Christmas concerts: December 4, Shepherd of the Valley Lutheran Church, Apple Valley, Minnesota; 12/5, Plymouth Congregational Church, Minneapolis; 12/10, Normandale Lutheran Church, Edina; 12/11, Trinity Lutheran Church, Stillwater; and 12/12, Plymouth Congregational Church, Minneapolis. For information: <www.vocalescence.com>.



**Tannenberg organ, Old Salem**

**Old Salem Visitor Center**, Winston-Salem, North Carolina, continues the recital series on its Tannenberg organ: December 8, Susan Foster; 12/15, Timothy Olsen; 12/22, University of North Carolina School of the Arts students; 12/29, Weil Sawyer. For information: 336/779-6146; <scarpenter@oldsalem.org>; <www.oldsalem.org>.

**The ChicAGO 2006 Foundation** is accepting proposals for grants, which will range from approximately \$500 to \$2,000. These are available for projects which favor the cause of the organ and its music. Funding is possible through investments made by the success of the 2006 AGO convention. The first application deadline is December 1. Further information and application forms are available at <www.agochicago.org>, <www.foxvalleyago.org>, and <www.agoqh.org/chapters/northshore>.

**The Association Aristide Cavallé-Coll** announces a composition competition for organ, based on the tonal esthetic of instruments built by Aristide Cavallé-Coll (1811–1899).

The competition, "Aristide Cavallé-Coll" Prize for Composition in celebration of the bicentennial in 2011 of his birth, consists of the composition of two works for organ solo: the first is to be written for an organ with II/P and 10–15 stops; the second to be written for an organ with III/P and 35–50 stops. The duration and musical language of each piece are left up to the candidate. Each candidate is free to submit the first, the second, or both compositions. A special prize, "Grand Prix Aristide Cavallé-Coll" given by



**Aristide Cavallé-Coll**

the Association Aristide Cavallé-Coll, may be awarded.

The competition is open to any composer without restriction of age or nationality. The works submitted for the competition must be original, unpublished pieces and may not have been awarded a prize in a previous, similar competition. The scores, to remain anonymous throughout all stages of the competition, must be submitted by registered letter by June 15, 2011 at the latest, sent to: Association Aristide Cavallé-Coll, 5 rue Roquépine, 75008 Paris, France; or by e-mail as a PDF file.

The competition carries the following awards: 1st Composition: 1st Prize €2500, 2nd Prize €1500; 2nd Composition: 1st Prize €500, 2nd Prize €500; Grand Prix Aristide Cavallé-Coll: €1500 additional for a contestant winning 1st Prize for both compositions.

The jury, presided by Éric Lebrun, will be made up of seven internationally recognized members. It reserves the right not to award a given prize. The prize-winning compositions may be given the opportunity of publication by Editions Delatour, Sampzon, France. The public premiere of the works will be given on October 8, 2011 at the Église Réformée du Saint-Esprit in Paris, and on October 9, 2011 at the Royaumont Foundation (in the greater Paris area).

For further information: Association Aristide Cavallé-Coll, 5 rue Roquépine, 75002 Paris, France; <cavallecoll.assoc@free.fr>; <www.cavaille-coll.com>.

**The 7th Mikael Tariverdiev International Organ Competition** will be held April 7 to September 11, 2011 in Kansas (USA), Hamburg (Germany), Moscow (Russia), Astana (Kazakhstan), and Kaliningrad (Russia).

The first round takes place in four locations: Kansas (USA), April 7–9; Hamburg (Germany), May 23–27; Moscow (Russia), August 27–September 1; and Astana (Kazakhstan), September 1–3. Second and third rounds take place in Kaliningrad, September 4–11.

The closing ceremony of the competition will be held in Kaliningrad Cathedral, where a new organ was recently built. All winners of the competition will be awarded monetary prizes and special diplomas. One of the most prestigious prizes is the "Hope of Russia" for the best performance of a composition by Mikael Tariverdiev.

Besides the monetary awards, the finalists will receive the Special Award of the International Organ Festival in Tallinn, Special Prize of the St. Micaelis Kirche (Hamburg), a solo recital at the Roman Catholic Cathedral of the Immaculate Conception in Moscow, Special Prize of the St. Petersburg Shostakovich Philharmonic Society—solo recital in the Grand Hall, and Prize of the Audience. For information: <www.organcompetition.ru>.



**Larry Schipull and Grant Moss play a duet on the 1781 Johann Andreas Silbermann organ located in the Protestant Church in Gries, France**

**The Historic Organ Study Tour** (HOST) will visit and play organs in Denmark August 2–12, 2011, according to HOST director Bruce Stevens. Planning of the itinerary has begun and a working itinerary and tour cost will be announced this month.

HOST conducted its 17th annual tour of European organs in the organ-rich area of Alsace, France, during 11 days ending September 3, with 43 participants who heard and played 42 historic organs. Most of the instruments were created in the 18th and 19th centuries by such builders as Andreas Silbermann, J. A. Silbermann, the collaboration of Michel Stiehr (1750–1829) and François Xavier Mockers (1780–1861) in a dynastic firm operated by at least three generations, and many other builders were also represented including Cavallé-Coll and Merklin.

Touring with the group and serving with Stevens as artistic co-director of the 2010 tour was Christophe Mantoux, professor of organ at the Strasbourg Conservatory and titular organist of St-Severin in Paris, who demonstrated each of the organs for 15 to 20 minutes before tour members played. The tour lodged seven nights in Strasbourg, two nights in Colmar, and three nights in Mulhouse, with participants taking evening meals independently at the wide variety of restaurants available. The tour included breakfasts and a final dinner.

Participants included Paul Birekner, Carolyn Lamb Booth, Ola Borg, Evan, Geraldine, and Carrie Christensen, David Dahl, John and Kristin Farmer, Ken and Sharon Freude, Grant Hellmers, Suzanne Horton, Helen Hui, Roger Jones, Harry Kelton, Ralph Lane, Fred Lawson, John Lindstrom, James Litton, Ardyth Lohuis, Penny Lorenz, Caroline Mackie, Christopher Martin, Roger Meers, Rosalind Mohnsen, Stephen Morris, Grant Moss, Craig Richmond, Thom Robertson, David Rothe, Larry Schipull, Martin Stempien, Bill Van Pelt, Eric Talbot, Larry Trupiano and Deborah Wythe, Julia Walton, Bruce Westcott, and Thomas White.

Locations of previous HOST tours include many areas in Germany and France, Switzerland, Sweden, The Netherlands, England and Wales, Denmark, and Spain. For information: <bbstevens@erols.com>.

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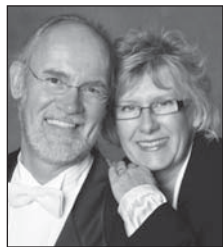
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**The American Guild of Organists** bestowed its two highest awards at its annual meeting in July. The AGO President's Award was presented posthumously to Messrs. Ronald G. Pogorzelski and Lester D. Yankee of New Hope (Bucks County), Pennsylvania, for their "dedicated support of the Guild and generous patronage of the King of Instruments through the endowment of a new music competition, scholarship awards, and the bequest of a pipe organ for the educational purposes of the AGO."

The AGO Edward A. Hansen Leadership Award was presented to AGO past president Frederick Swann of Palm Springs, California, "in recognition of his stellar career as a concert artist and church musician, and in gratitude for his lifetime of leadership, devoted service, and extraordinary generosity to the Guild."



David Hiett, Mark Kline, John Linker, Allison Boccia, Rosalie Cassiday, and Connie Withhart

Organ alumni from **Northern Illinois University** were featured in a recital September 19 on the school's 63-rank Martin Ott organ (1983) in Boutell Memorial Concert Hall. The program included music of Buxtehude, Bach, duMage, Mendelssohn, Schumann, Lemmens, and Reger. The participants included David Hiett (1989), Mark Kline (1980), John Linker (1997), Allison Boccia (2009), Rosalie Cassiday (1985), and Connie Withhart (1975). James Russell Brown is adjunct professor of organ and harpsichord at NIU.

**Our Lady of the Atonement Catholic Church**, San Antonio, Texas, announces the formation of Musica Sacra San Antonio, its new Schola in Residence. Robert M. Finster has been named artistic director of the new choir. The Schola will present fine arts liturgical music at occasional Sunday afternoon Solemn Evensong (Vespers) services.

The church is the founding parish for the Anglican Use Liturgy within the Latin Rite of the Roman Catholic Church, one of several parishes in the United States that was established under the terms of the Pastoral Provision granted by the late Pope John Paul II in 1980. Edmund G.

Murray is the organist and choirmaster for Our Lady of the Atonement.

Dr. Finster is known in San Antonio as the founder and artistic director of the Texas Bach Choir from 1976–1990, and as parish musician at St. Luke's Episcopal Church in Alamo Heights and at Our Lady of the Atonement Church. For eighteen years he was active in the Chicago area as organist and choirmaster for St. Mark's Church in Evanston, Illinois, and as principal conductor for Ars Musica Chicago, an early music ensemble. He taught liturgical music at Seabury-Western Theological Seminary in Evanston and was an adjunct music faculty member at Northwestern and DePaul universities and Garrett-Evangelical Theological Seminary.

Having recently "retired" back to San Antonio with his wife Mary Lew, he is organist and choirmaster for St. Francis by the Lake Episcopal Church in Canyon Lake, Texas. For information: 847/778-4446; 210/695-2944; <www.AtonementOnline.com>.

## Appointments



F. Allen Artz, III

**F. Allen Artz, III** has been appointed director of music ministries at Community Congregational Church in Short Hills, New Jersey. He will direct the Chancel Choir, lead worship with the 54-rank Austin organ, and will also oversee the activities of the church's youth and bell choirs. Artz received his Bachelor of Science degree in music education from Elizabethtown College in Pennsylvania and a Master of Arts degree (summa cum laude) with a major in organ performance from Montclair State University, studying with Jon Gillock. He has held full-time positions as education/music director in several large parishes in Pennsylvania and New Jersey, and served as associate director of music/organist at Newark's Cathedral-Basilica of the Sacred Heart.

As director of music/organist at the Church of Our Lady of Sorrows, South Orange for nearly 10 years, Artz developed a music program involving four choirs that sang at Masses on a weekly

schedule. He was artistic director for "Musica Sacra," a monthly series of choral, organ and other instrumental ensemble concerts at Our Lady of Sorrows from 1999–2006. Artz continues to serve as director of music at the Far Brook School in Short Hills, a private, independent school of 240 students in grades Pre-K–8. On the faculty since 1990, he conducts four choirs, the school orchestra, handbell ensembles, and teaches classroom music.

An active member of the American Guild of Organists, Artz served as dean of the Metro New Jersey chapter from 2002–2004. He is also a member of the Association of Lutheran Church Musicians and the American Choral Director's Association. As a recitalist, he has performed in several Midwestern and Northeastern states and in England, and played Vespers at the Cathedral-Basilica in the presence of Pope John Paul II and President Bill Clinton. Artz founded and directs a select choral ensemble of 22 singers, the "Carrollton Chorale," which specializes in mostly a cappella music of the Renaissance.



Leon Nelson

**Leon Nelson** has been appointed director of traditional music at Southminster Presbyterian Church, Arlington Heights, Illinois. He will direct the Sanctuary Choir, maintain the music library, and prepare the choir for an annual spring concert. The church houses a 30-rank Buzard organ (1992); Keith McNabb is organist. For 37 years Nelson was full-time director of music at two of the largest Presbyterian churches in the Chicago area. He continues as university organist at North Park University, Chicago.

## Here & There

**Cameron Carpenter** is featured on a new recording (CD and DVD), *Cameron Live!*, on the Telarc label. The CD was made at the Church of St. Mary the Virgin in New York City, and includes works by Bach (Preludes and Fugues in F, b, e, a, D, and G) and Carpenter's own *Serenade and Fugue on B.A.C.H.*

The DVD was made on the four-manual Wurlitzer in the Hardman Studio in front of three HD cameras, and includes works by Carpenter, Shostakovich, Schubert, Liszt, Sousa, and others. For information: <www.telarc.com>.

**Duo Majoya** and **Paul S. Hesselink** presented a program celebrating Arnold Schoenberg's 136th birthday on September 13 at Convocation Hall at the University of Alberta in Edmonton, Canada. Dr. Hesselink, Schoenberg scholar from Las Vegas, Nevada, lectured about the commissioning, composition, and publishing of Schoenberg's only work for organ, *Variations on a Recitative*, op. 40. His research on the topic was drawn from 135 letters found in the Schoenberg Letter Legacy of some 18,000 items at the Library of Congress. Key players in the story were Schoenberg, William Strickland, and Donald Gray of the H.W. Gray Company. The publication of the Schoenberg work took more than six years, and after it appeared in 1947 in the "Contemporary Organ Series," edited by Strickland, a controversy between Schoenberg and Gray erupted



Paul S. Hesselink, Marnie Giesbrecht, and Joachim Segger

over the editing of the work done by Carl Weinrich.

The organ piece was performed by organist Marnie Giesbrecht, which was followed by Duo Majoya's (Marnie Giesbrecht and Joachim Segger) performance of the Celius Daugherty two-piano transcription of the composition, published in 1955 by H.W. Gray. The program was sponsored by the Edmonton Centre of the RCCO and the department of music at the University of Alberta. The presentation was also given in Doc Rando Hall at the University of Nevada, Las Vegas on September 13.



Jeremy Filsell

A new two-CD set, *An Organ Legacy*, on the Raven label (OAR-915, \$14.98), marks 50 years of musical history at the Basilica of National Shrine of the Immaculate Conception in Washington, D.C., and celebrates the 50th anniversary of completion of the Shrine structure in 1959. Organ music first played at the Shrine, by composers associated with the Shrine, or music that was played there by well-known organists was recorded for the CDs by **Jeremy Filsell** on the 172-rank M. P. Möller pipe organ installed in 1964. Composers represented on the recording include Jean Langlais, Maurice Duruflé, Flor Peeters, Olivier Messiaen, Healey Willan, Fernando Germani, Marcel Dupré, Charles Tournemire, Malcolm Williamson, Daniel Roth, and Pierre Cochereau. For information: <www.ravencds.com>.

Jeremy Filsell was appointed principal organist of the shrine in 2008, succeeding Robert Grogan, who held the post 1967–2008. Filsell became artist-in-residence at the National Cathedral in 2010.

**Andrus Madsen** plays works for organ and other keyboard instruments composed by Johann Pachelbel on a new release from the Raven CD label. The two-CD set features organs and/or places that were known to Pachelbel, including the 1634 Andreas Putz/1708 J. C. Egedacher organ located at the Abbey in Schlägl, Austria; the 1652 Compenius organ at the Michaeliskirche, Erfurt, Germany, as reconstructed in 2000; and the 1735 Gottfried Silbermann organ at the Petrikirche in Freiberg, Germany, restored in 2007. Of 42 works included on the two CDs, four are played on a harpsichord (Flemish double) built in 1990 by Robert Hicks, and three are

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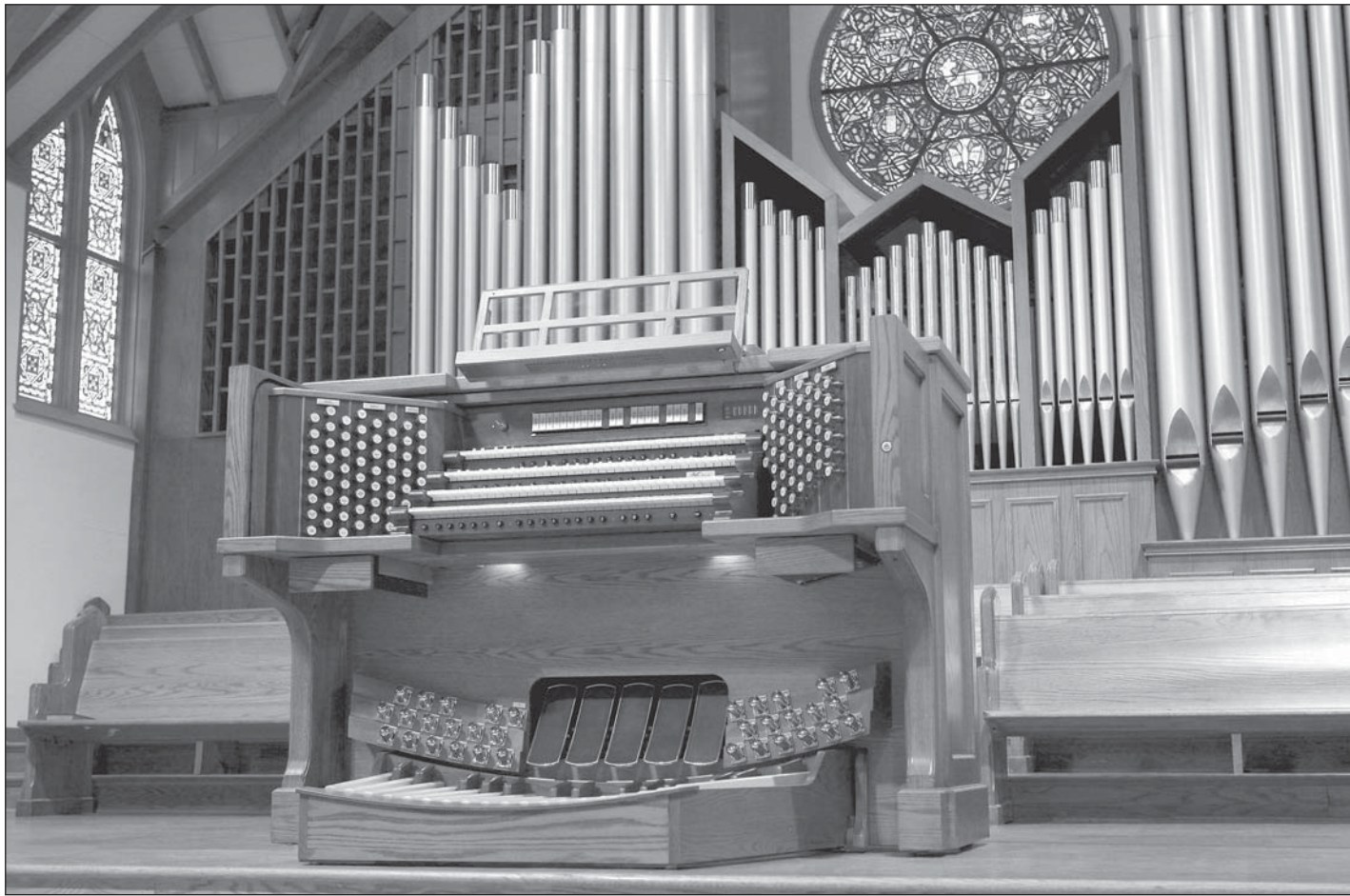
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The Inaugural Recital on Elite™ Opus VI featured Jeremy Filsell, Artist-in-Residence at the Washington National Cathedral. This was the first of a series of concerts presenting Falls Church Presbyterian's own Neil Weston, David Lang, Giles Brightwell, Aram Basmadjian, and the Falls Church Presbyterian's Chancel Choir combined with Opus VI.



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**Andrus Madsen**

played on a clavichord built in 1974 by Christopher Clarke.

The 2-CD set is available for the price of a single CD from <[www.RavenCD.com](http://www.RavenCD.com)> and the Organ Historical Society. It will be released nationally in December and in Europe in January.

A native of Provo, Utah, Andrus Madsen holds undergraduate and graduate degrees from Brigham Young University and the Eastman School of Music. He resides in Newton, Massachusetts, where he is minister of music at the Second Church in Newton. There, he founded Newton Baroque and is also active in several other ensembles.



**Anna Myeong**

**Anna Myeong** completed a series of three organ recitals in England from August 29 to September 2, including programs at Westminster Abbey in London, Coventry Cathedral in Coventry, and St. Paul's Church in Birmingham. This recital tour was supported by Professor H. Donald Brooke Jenkins of Warwick University, who specially requested Liszt's *Fantasia and Fugue on 'Ad nos, ad salutarem undam'* in the Coventry Cathedral program. Anna Myeong received her Doctor of Musical Arts degree from the University of Kansas in 2010 and was appointed an adjunct instructor of organ at the same school. For information: <[www.annamyong.com](http://www.annamyong.com)>.



**The Great Organ at Methuen**

**Barbara Owen** is the author of a new book, *The Great Organ at Methuen: From Its Celebrated Arrival in 19th-century Boston to the Present*. The book presents the story of that catalytic instrument, known then and now as the Great Organ—its checkered history, and the varied and colorful cast of characters who conceived and financed it, built and rebuilt it, played it, made recordings on it, wrote about it, maintained it, rescued it from time to time, and continue to ensure that its voice continues to be heard. The Great Organ is now housed in its present purpose-built concert hall, north of Boston in the town of Methuen, Massachusetts. How it got there and how it remained there is only a part of its story.

The book will be published by OHS Press, which is accepting subscriptions. The subscription deadline is May 30, 2011. For information: <[abrs@verizon.net](mailto:abrs@verizon.net)>. To download a subscription form visit <[www.organsociety.org/owen.pdf](http://www.organsociety.org/owen.pdf)>.



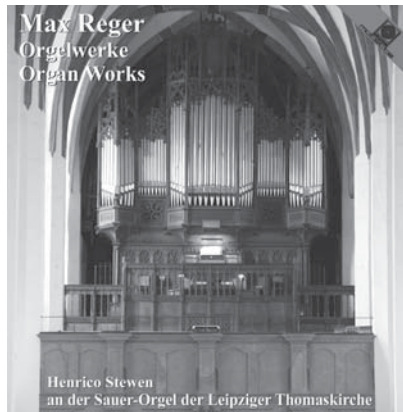
**Dorothy Young Riess**

**Dorothy Young Riess, M.D.**, presented a lecture-recital on August 29 at First Presbyterian Church, Santa Barbara, sponsored by the local AGO chapter. For her program of Bach, Bossi, Wagner-Liszt, Howells and Kreisler, Dr. Riess provided verbal program notes. She had an early concert career after studies with Mildred Andrews at the University of Oklahoma and Marcel Dupré at Fontainebleau, France. After her master's recital at Yale University, she made a life-changing decision to go into medi-

cine and spent the next 40 years in that discipline. Upon retirement in 2000, she returned to the organ and performed on "Pipedreams Live from Las Vegas" for the AGO Region IX mid-winter conclave 2006. She will be a featured performer at the AGO Region IX convention in San Francisco July 2011, when she will celebrate the 59th anniversary of her first-place NYACOP win in San Francisco in 1952 by performing at the same venue.



**Henrico Stewen**



**Henrico Stewen CD**

**Henrico Stewen** is featured on a new recording, *Henrico Stewen Plays Max Reger at the Sauer Organ of the Thomaskirche in Leipzig*, on the Motette label (CD MOT 13801). The program includes *Introduktion und Passacaglia* (without opus number); *Canzone*, op. 65, no. 9; *Toccata und Fuge*, op. 59, nos. 5 and 6 (Straube edition 1919); *Benedictus*, op. 59, no. 9 (Straube edition 1912); *Vater unser im Himmelreich*, op. 67, no. 39; and *Symphonische Phantasie und Fuge*, op. 57. The CD was recorded with Erik Sikkema's unique ULSI technology. Stewen is the author of the controversial book *The Straube Code: De-*

*ciphering the Metronome Marks in Max Reger's Organ Music* (2008). Both the CD and the book can be ordered from <[www.henricostewen.com](http://www.henricostewen.com)>.



**Artis Wodehouse**

**Artis Wodehouse** will present a series of three concerts during the 2010–11 season featuring her 1902 Mustel Art Harmonium and other rare vintage and antique keyboard instruments from her collection at the Ann Goodman Recital Hall, Kaufman Center in New York City. November 6: Bartók, selections from *Mikrokosmos* Books III, IV, and V on two vintage 1950s Yamaha reed pump organs and three vintage 1960s–70s Schoenhut toy pianos; Sigfried Karg-Elert, *12 Impressions*, op. 102, performed on 1902 Mustel Art Harmonium.

February 5: works by American composers Charles Zeuner, Anthony Heinrich, Arthur Clifton, and Stephen Foster on an 1840s Tomkinson square piano, with soprano Ami Brabson and baritone George Spitzer; Alexandre Guilmant, Fourth Sonata for 1902 Mustel Art Harmonium; and a commissioned work by Steven Best for a 1925 Bilhorn folding reed pump organ.

June 4: works by Arthur Bird on a 1918 Mason & Hamlin style 86K reed pump organ; Louis Vierne, Book I *Pieces in Free Style* on Wodehouse's 1902 Mustel Art Harmonium; and a commissioned work by Leonardo Ciampa for the Mustel Art Harmonium. For information: 212/501-3330; <[boxoffice@kaufman-center.org](mailto:boxoffice@kaufman-center.org)>; <[awodehouse@aol.com](mailto:awodehouse@aol.com)>.



**Sister Anita Smisek, OP, Sister Marie Virginia Walters, OP, Marijim Thoene, and Sister Marie Juan Maney, OP**

**Marijim Thoene** was the featured artist on August 11 at Queen of the Rosary Chapel, Sinsinawa Mound, Sinsinawa, Wisconsin. The program included Langlais, *Suite Médiévale* (with chants sung by Sister Anita Smisek, OP); *Ave Maris Stella* (chant sung by Sister Anita Smisek, OP); *Ave Maris Stella* (from the *Faenza Codex*); *Ave Maris Stella* (from *Cinq Improvisations*), Tournemire/Duruflé; Alain, *Luttés* (from *Trois Dances*); and Hovhanness, *Habak-*

*kuk*, op. 434 (with reader Sister Anita Smisek, OP).

Marijim Thoene received a DMA in organ from the University of Michigan in 1984. She is an active recitalist and director of music at St. John Lutheran Church in Dundee, Michigan. Her two CDs, *Mystics and Spirits* and *Wind Song*, are available from Raven Recordings. She is a frequent presenter at medieval conferences on the topic of the image of the pipe organ in medieval manuscripts.

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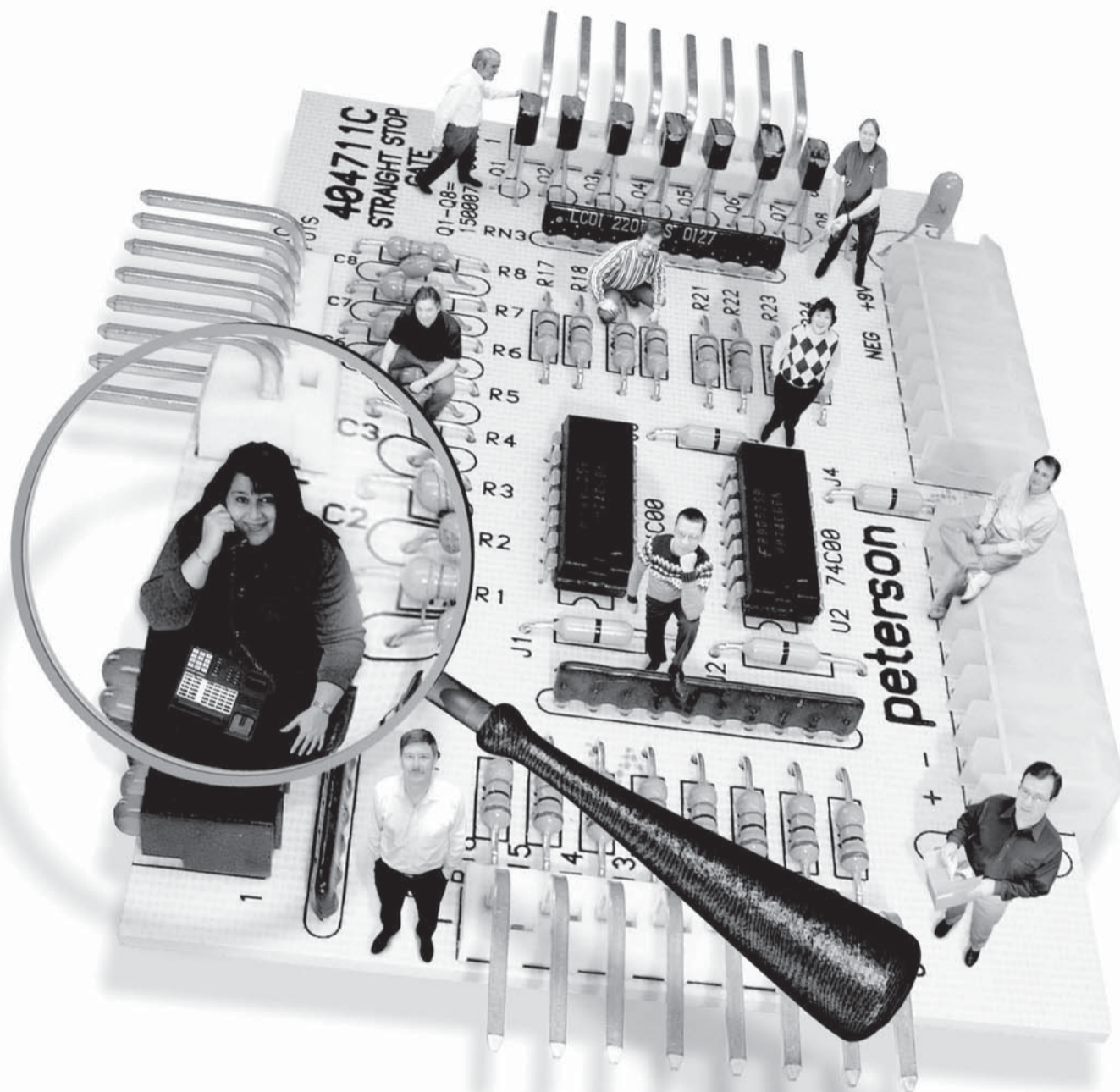
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## Nunc Dimittis



Martha M. Bowlus

**Martha M. Bowlus**, 91 years old, died September 9 in Ventura, California. Mrs. Bowlus served as organist at churches in Ohio, Chicago, and at St. James Episcopal in New York City. She was organist at El Montecito Presbyterian Church in California from 1974 until her retirement in 1987. She and her husband, singer, conductor, and composer Robert Bowlus, gave the gift of music to many during their 22-year joint tenure on the faculty of Ohio Wesleyan University until Mr. Bowlus's sudden death.

Mrs. Bowlus relocated to southern California, teaching and studying at CSU, Northridge and earning a Master of Arts degree in organ performance. She studied with several of the world's leading organists. As professor of music, she taught organ and piano to countless students over the years, both at Ohio Wesleyan University and privately, supplied liturgical music for many churches, and performed in many concerts and recitals playing both organ and viola, an instrument she mastered as well.

—Emma Lou Diemer

**Walter Daumont Kimble** died April 25 in Winter Park, Florida, at age 97. Born in Philadelphia, he moved at an early age with his family to Titusville, Florida, where he played a Wurlitzer theatre organ, accompanying silent films and vaudeville shows. He graduated from the Rollins College Conservatory of Music in 1935 with a bachelor's degree as a student of Herman F. Siewert, and earned a master's degree from the University of Michigan, studying with Palmer Christian.

After returning to Florida, he became music director at radio station WDBO and included a daily 15-minute program of organ music. Kimble served many churches in central Florida, including Orlando's First Methodist and Broadway Methodist, and Winter Park's First Congregational, which he served for 36 years and where he assisted in the installation of the church's Aeolian-Skinner organ. He was preceded in death by his wife Hallie, to whom he was married for 72 years, and is survived by a son, Robert, and several grandchildren.

**William Weaver** died June 23 in Atlanta, Georgia. He was 78. A graduate of the University of Florida, he studied organ there with Claude L. Murphree, along with religious studies and speech. He continued organ studies at the Eastman School of Music, with Catharine Crozier. In Atlanta he served as organist-choirmaster, beginning at Holy Trinity Episcopal Church in Decatur in 1953, and from 1960–1983 at St. Anne's Episcopal Church, where was responsible for selecting a Flentrop organ.

Weaver was an organ instructor at Georgia State University, music critic for the *Atlanta Journal-Constitution*, and served as president of the Atlanta Music Club and chairman of the 1966 AGO national convention that was held in Atlanta. He was also a hand weaver, owning an eight-harness floor loom, and was a member of the Chattahoochee Hand-weavers' Guild. William Weaver is survived by his partner and companion of 57 years, Douglas Johnson.

## Here & There

**Michael's Music Service** announces new offerings. Alexander Russell was director of music and organist for both (New York & Philadelphia) Wanamaker stores and music professor at Princeton University, and brought over Vierne, Dupré, and others for their first American concerts. In preparation for the release of Russell's *St. Lawrence Sketches*, Michael's Music Service is offering a download of John Tasker Howard's booklet on Russell, with comments on his music up to 1925 (it was one of the *Studies of Contemporary American Composers* booklets issued by J. Fischer & Bro. to increase awareness of and interest in American composers), available at: <<http://michaelsmusic.com/music/Howard.AlexanderRussell.html>>.

Also available is a YouTube video of Erica Mundy playing Jeanne Shaffer's *Partita on Schmuecke Dich*, at <<http://michaelsmusic.com/music/Shaffer.SchmueckeDich.html>>.

**MorningStar Music Publishers** announces new publications. *Holy Light: A Candlelight Service of Carols* by Robert Hobby (choral score 70-013, \$7.95) is a complete worship service, containing scripture readings and twelve carols set for SATB choir, organ, handbells, brass, timpani, and percussion; an orchestral version is also available. Nancy Raabe's *One-Minute Devotions for the Church Musician, Cycle A*, provides reflections on the scriptures in Year A of the *Revised Common Lectionary* (90-45, \$12.00). Michael Burkhardt's *Come to Bethlehem: Five Carols for Choir and Orff Instruments* (50-1120, \$19.95) features *He Is Born, Whence Come This Rush of Wings, Come to Bethlehem with*

*Me, On December Five and Twenty*, and *Kling Glockchen*. The set includes study guides for the pieces for teaching them to children's choirs.

New organ music includes *Toccata on A Mighty Fortress* (10-795, \$8.00) by the late Austin Lovelace; *O Love, How Deep: Three Hymn Settings for Organ* by Craig Phillips (10-240, \$12.00), settings of SLANE, WER NUR DEN LIEBEN GOTT, and DEO GRACIAS; *Five Liturgical Pieces for Organ* by Lynn Trapp (10-641, \$11.00), settings based on chants; and *Fanfare, Variations, and Toccata on Hark! A Thrilling Voice Is Sounding* by James Biery (10-637, \$12.00). For information: <[www.morningstarmusic.com](http://www.morningstarmusic.com)>.

**G. Schirmer, Inc.**, the oldest continually active music publisher in North America, is providing access to published concert music with a new online viewing service, SchirmerOnDemand, which allows anyone to view scores from its catalog. SchirmerOnDemand allows users, with one-time free registration, to view the scores online and in most cases print them out for perusal.

Of Schirmer's catalog of 5,000 works by 300 composers, 500 scores—including the work of such American composers as Samuel Barber, Elliott Carter, John Corigliano, John Harbison, Aaron Jay Kernis, Augusta Read Thomas, and Joan Tower, as well as younger composers including Avner Dorman and Gabriela Lena Frank—are currently ready to view, with the entire catalog projected to be online in the next few years.

Also now online are 100 scores from the catalog of Hal Leonard—the leading printed music distributor in the U.S. including music from G. Schirmer—all of which is already on sale in music stores; this music, ranging from orchestral works to chamber music and solo instrument study works, is available for viewing only. To view SchirmerOnDemand, go to <<http://digital.schirmer.com>>.

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Pat Kovalsky (gifted program coordinator), Joseph Rulli (pipe organ builder and English teacher); students: Jesse Wehner, Josiah Bailey, Jessica Penatzer; and Kevin Lang (manufacturing technology instructor)

Three ninth grade students of Forest Hills Middle School in Sidman, Pennsylvania, will be re-engineering and rebuilding a 1909 Möller tracker organ to be used as part of the school's music program. Although the project had been in the planning stages for a few years, the real catalyst was when organbuilder Irv Lawless of Greencastle, Pennsylvania, donated the Möller organ chassis. The students will be reusing the four-rank slider chest, framework, keyboard, and tracker action parts as major components, which will be re-engineered into an essentially new instrument that will be mobile as well as small enough to allow for transport into individual classrooms. The tentative specification is:

- 8' Gedeckt
- 4' Principal
- 2 3/4' Quint
- 2' Octave
- 1 1/2' Tierce (treble from C25)

The project will be under the supervision of **Joseph Rulli**, pipe organ builder and 29-year member of the English faculty at the school. The day-to-day activities will be coordinated by the gifted program teacher, Pat Kovalsky, along with wood shop and technology teacher, Kevin Lang. The principal of the school is Raymond Wotkowski.

Weekly progress will be updated at <[www.jrorganbuilding.com](http://www.jrorganbuilding.com)> under the "Current Projects" link.

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The Walloon-Dutch Church in Hanau





Steiner-Reck organ at Chesterton United Methodist Church before Fabry project



Steiner-Reck organ at Chesterton United Methodist Church after Fabry project

**Fabry, Inc.**, Antioch, Illinois, overhauled the stop and combination action of the Steiner-Reck organ at Chesterton United Methodist Church, where it has served the church faithfully for 28 years. The organ recently developed a problem: the slider motors had difficulty operating. After investigating this complaint, it was clear the motors themselves were not the origin of the problem—the archaic combination action was. Additionally, finding replacement parts such as light bulbs and stop controls was getting increasingly difficult. It was impossible to tell whether the stop was on or off. Plus, the battery backup system was a small car battery.

Fabry provided a major overhaul of the stop controls and combination action. They removed the push-button controls that were housed on the left of the manuals and fabricated new stop jams for both sides with all-new drawknob units. Additionally, a Peterson SBDS (Single Board Duo-Set) combination action was installed, and new slider motor controllers were also installed. Since the new combination action could handle it, Fabry also cut in a new crescendo shoe. The new combination action box and new drawknob banks were constructed to seem as if they had been there all along. For information and more pictures, visit <www.fabryinc.com>.



Schoenstein organ, Schermerhorn Symphony Center, Nashville



Schoenstein console, Schermerhorn Symphony Center, Nashville

**Schoenstein & Co.** of San Francisco has announced that the Nashville Symphony's flood-damaged organ will be back in operation early next year. In May 2010, the orchestra's concert hall, Schermerhorn Symphony Center, was devastated by an unprecedented flood that within hours filled the building's basement with roughly 24 feet of water. The console and blowers of the three-manual, 64-rank Martin Foundation Concert Organ, built by Schoenstein &

Co. and inaugurated just two-and-a-half years before, were completely inundated and declared a total loss. The organ was featured on the cover of the March 2009 issue of *THE DIAPASON*.

Thanks to the immediate and Herculean efforts of the symphony staff, under the direction of President & CEO Alan Valentine, the upper sections of the concert hall, most particularly the organ case, were outfitted with gigantic, temporary air-conditioning equipment to control temperature and humidity. The primary concern was the organ, and the symphony's fast action saved it from the devastation of heat and humidity. This also preserved the woodwork and other vulnerable elements of the hall. The entire building, including the organ, has been monitored for temperature and humidity control around the clock ever since. For information: 707/747-5858; <www.schoenstein.com>.



Monarke Präludium, Hanau, Germany

**Johannus** has installed a Monarke Präludium hybrid organ in the Evangelisch-Reformierte Kirche (Wallonisch-Niederländische Gemeinde) in Hanau, Germany. The four-manual organ has a total of 72 voices, 25 of which have been reused from the existing Peters pipe organ, which dates back to the 1950s. Additional façades have been set up to the left and right of the organ, in the same style as the pipe organ. The façades incorporate the audio system, which consists of 36.3 channels with 45 loudspeakers. Three sub-loudspeakers reproduce the many 16' and 32' stops. For information: <www.johannus.com>.

## Harpsichord News

by Larry Palmer

### Unusual scales at a recording session

We've heard tell of "June bugs caught in a screen door" or "skeletons copulating on a tin roof" as descriptive terms for the sound of the harpsichord, but a three-foot-long snake rattling at a recording session is a first in your harpsichord editor's experience. And scary, for one who is just a few degrees shy of complete ophidiophobia! [In case the term is unfamiliar, it means "one who is irrationally afraid of snakes."]



David Kelzenberg with friend (photo credit: Peter Nothnagle)

Fortunately for composer-harpsichordist **Asako Hirabayashi**, a member of her support team at the quiet, congregation-less St. Bridget's Church in rural Johnson County, Iowa, was tuner **David Kelzenberg**, who has been known to provide housing for various reptiles (as well as the occasional traveling harpsichordist) at his own lodging in Iowa City. With Dave to capture the percussive interloper (discovered dozing in a window sill), all ended well, and the absolute quiet required for the recording session was restored.

The resulting compact disc, *The Harpsichord in the New Millennium*, is a highly recommended addition to the collection of new music for and with harpsichord. Hirabayashi, a superb player, is also a gifted creator of music. Her *Sonatina No. 2 for Harpsichord* was awarded the audience prize at the 2004 Aliénor

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Asako Hirabayashi and Gail Olszewski (photo credit: Peter Nothnagle)

Competition. Hearing it again on this disc reminds one why.

Several works for fortepiano and harpsichord duo (with **Gail Olszewski** as the fine fortepianist) are captivating pieces for this rare combination. Among my favorites is a *Tango* that already intrigues as a possible candidate for transcription and performance on two harpsichords.

However, to these ears the most gratifying and beautiful pieces from this compilation of Hirabayashi's recent works are those for violin and harpsichord (played with panache by the composer and **Gina DiBello**, principal second violinist of the Minnesota Orchestra), especially the *Suite for Children* (five charming miniatures with a total duration of 7½ minutes), a stunning *Fandango* (slightly more than three minutes), and the clever *Street Music* (almost four minutes).

The sonically superior recording by Peter Nothnagle is rattle-free; total time just under 71 minutes; Albany Troy compact disc 1180 ([www.albanyrecords.com](http://www.albanyrecords.com)).



Asako Hirabayashi and Gina DiBello (photo credit: Peter Nothnagle)

com). For scores, contact the composer at <[hirabayashi.asako@gmail.com](mailto:hirabayashi.asako@gmail.com)>.

*Comments and news items are always welcome. Address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275. E-mails to <[lpalmer@smu.edu](mailto:lpalmer@smu.edu)>.*

## In the wind . . .

by John Bishop



### Appreciating depreciation

When a business owner purchases a machine, it becomes an asset of the company, and its value is spread out over a period of years of tax returns. In some cases, the value of a machine is spread out across the cost of doing business. For example, most pipe organ builders own a table saw. A table saw is a piece of stationary equipment with a circular saw blade that's ten, twelve, fourteen, or maybe sixteen inches in diameter, depending on the size of the machine. There are saws with bigger diameter blades, but they are not so common, and they can be pretty scary.

The blade is mounted on an arbor (shaft) turned by an electric motor. The name of the machine is derived from the milled iron table through which the saw blade emerges. The accuracy of the machine depends on the exact relationship of the blade to the table. Most of the time the blade is set at 90° to the table, so the cut edge of a board is perfectly square to the face that was against the table. The angle of the blade is adjust-

able in most table saws, so when you want the edge of the board to be 30° off square, you turn a crank that swivels the internal works—motor, arbor, and blade all move together.

There's a sliding fence that is square to the table and parallel to the blade. The woodworker sets the distance between the blade and the fence to set the width of the board he's cutting.

The table saw is running a lot in a busy organ shop. Nearly every piece of wood in the organ—from the tallest supports of pedal towers to the tiniest trackers—goes across that machine.

The cost of the machine is depreciated on the company's tax returns, but the use of the table saw is not usually billed directly against the cost of the organ. It's part of the cost of doing business. The other basic machines are the cut-off saw (which cuts boards to length), jointer (with a drum-shaped blade that planes one surface smooth and then another smooth face that's square to the first one), and thickness planer (that works off the jointed face of a board to bring the opposite face parallel and flat). A piece of wood is typically jointed first so an edge and a face are both flat and square to each other, run through the thickness planer so the two faces are parallel and the board is the correct thickness, and passed through the table saw so the two edges are parallel and square to the faces and the board is the correct width. With all that done, the true and square board is cut to length. It takes four machines to cut one board.

A workshop adage is *measure twice, cut once*. The first person to invent a machine that will lengthen a board is going to be rich and famous, just like the inventor of the magnet that will pick up a brass screw.

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You need to put a bell in a church tower, so you hire a rigging company. They show up with the bell strapped on the back of flatbed truck and a big mobile crane. Sometimes you see these cranes on the highway heading to a job. They're



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huge and have ten or twelve wheels. They're very heavy to provide a stable platform for heavy lifting. The steering gears are fascinating—maybe the front three axles are involved in steering. You might think that turning the steering wheel would move all the wheels the same, but if that were the case the machine would hop around corners and eventually break itself apart because the paths of the different axles actually need to be concentric circles. In fact, each axle turns a different amount to allow those concentric circles. Once you know that you can see it easily. It takes some pretty fancy figuring at the drawing board to get it right.

I don't know actual figures, but I'll take a stab at the cost of such a machine. Let's say the machine cost \$600,000. The tires are worth \$3,000 each. The company bills the customer \$400 an hour. Maybe \$100 of that is the cost of the operator and the operation—fuel, insurance, excise taxes, maintenance. So \$300 an hour is applied to the cost of the machine. At that rate, the machine is paid for in 2,000 hours. There are 2,000 hours in a working year. But the owner of the machine probably can't keep the machine busy with billable hours all the time. Maybe it takes three or four years to make 2,000 billable hours. After that, every hour billed for the use of the machine is clear money for the owner.

When I was in high school, my home church commissioned a new organ from one of the premiere builders of mechanical-action instruments. It had twelve stops with preparation for six more. The preparation meant that toeboards and rackboards were in place with center holes marked, there was space on all the stop-action rails for additional actions, and there were plugged holes on the console for additional knobs. The original cost of the organ was \$36,000. The additional stops were added about ten years later—they cost nearly as much as the original organ. Today, the same organ with eighteen stops would cost \$500,000 or more. And this is a relatively small organ.

After looking at those figures, it's easy to see that a three-manual organ with 50 stops is going to cost more than a million dollars. A million dollars for a pipe organ—the organbuilder must be making a killing. But when the contract is signed, the organbuilder buys ten tons of exotic hardwoods and fancy metals, and commits 10,000 person-hours to the project. He's paying income tax, payroll taxes, liability insurance, worker's compensation insurance. He's spending a lot of time researching, planning, designing, and drawing. And he's operating a workshop with all

those machines and enough (heated) space to handle the instrument. It's not easy to make ends meet.

So the organ is installed. It cost a million dollars. I wonder if we can pay for it with a concert series. Let's say there are 500 seats in the church, and let's charge \$20 a seat. That's box office revenue of \$10,000 for each concert. It only takes 100 concerts to pay for the organ. But wait. How often have you seen a 500-seat church filled to capacity for an organ recital? And who's going to pay \$20?

Say \$10 then, and 100 people at each recital. Now it takes 1,000 recitals to pay for the organ. And we haven't heated the building, tuned the organ, paid for electricity to run the blower and light the church, paid the recitalists, or even bought the cider and doughnuts for intermission. And if we're doing ten concerts a year we're talking about 100 years. We'll have to re-leather the organ at least once—and 60 years from now that will probably cost close to the organ's original price.

It's a terrible business plan. You'll never get your money back out of it. You're better off buying a crane.

### What's missing?

Meeting with the vestry or board of trustees of a church to discuss an organ project, I have often heard a question that sounds like this: "We've got a furnace to replace, a parking lot to pave, a roof to repair, and the city says we have to put in an elevator and bunch of ramps. What's this unit going to cost?"

I don't like to think of a pipe organ as a unit. And I don't think the organ belongs on the list with the potholes in the parking lot or shingles on the roof. It goes on the list with communion silver and stained glass windows. It's an expression of our faith. It enhances our worship. It raises our spirits. It facilitates our communal singing. Where else in our society do we sing together so regularly and with such purpose?

Our music has evolved from natural laws. On a sunny afternoon in 540 BC on the island of Samos in the Ionian Sea, 30-year-old Pythagoras was walking past a blacksmith shop. There were several smithies at work inside, and our friend *Thagos* noticed that the hammer blows were producing different pitches. He went inside and watched for a while. At first he thought that a heavier hammer made a lower pitch and a lighter hammer made a higher pitch, but after a little while he noticed that the pitch was determined by the anvil, not the hammer. An anvil would produce the same pitch whether struck with a heavy or a light hammer.

The bell in the temple works the same way—it produces the same pitch when hit with a sledge hammer or a soda can.

With this information in mind, *Thagos* noticed that there were secondary pitches audible in the tone of an anvil or bell. He set up a cord under adjustable tension that would produce a variety of tones and duplicated the various sounds he was hearing in a single tone. He realized that each different "overtone" represented a ratio to the original pitch: 2:1 (octave) was the first one, 3:2 (fifth) was the second, 4:3 was the third (fourth), etc. And he realized that a series of 13 consecutive fifths would take him back to the original pitch displaced by octaves. These formulas are easy enough to understand, but the original discovery was amazing.

*Here's another example of an extraordinary mathematical observation. A perfect cone is one in which the height of the cone and diameter of its base are equal. The cool fact is that a perfect cone is half the volume of the sphere with the same diameter.*

All through his life, Pythagoras worked on these theories, developing systems of altering, or tempering, the intervals to increase the consonance. In simple words, he messed with the math to make it sound better.

The concept of the interval came from the physical world. Next, musicians thought it would sound great to sing in two or more parallel parts using a given interval, and using the scale of notes that had been derived from the natural overtones. It's easy to imagine the moment when a couple singers, either by design or by error, sang in opposite directions rather than parallel motion. (I think it was by mistake!) They started with a fifth. One went up a note while the other went down a note and they were singing a third. It reminds me of a television ad campaign featuring a collision between a truck carrying peanut butter and one carrying chocolate.

Did it take 1,000 years to get from *Thagos's* blacksmith shop to a couple monks messing up while singing in parallel motion? If so it took another 1,500 years to evolve the rules of four-part harmony through Bach's *371 Chorales*, Mozart's symphonies, Mendelssohn's oratorios, and Saint-Saëns' piano concertos. Enter Debussy, Stravinsky, and Alban Berg.

With all that development of the theory of music came the development of the panoply of musical instruments. The physics of each instrument represents another exploitation of the overtone series. Change a pitch by doubling or halving the number of cycles-per-second and you jump an

octave. Change by a factor of 3:2 and you jump a fifth. Hit a string and you get one tone. Stroke a string and you get another. Blow into a tube, blow through a reed, etc., etc. It all started with the hammer and anvil.

By the way, thinking about the evolution of music, I think that Debussy discovered the whole-tone scale in church. The interiors of most pipe organs are arranged in whole tones. The proof of that is the symmetry of most organ cases. Low C is on one side of the case, C# on the other, D is next to C, D# is next to C#, and so on. Among other things, this distributes the weight of the organ evenly from side to side. The organ tuner goes up one side first, then the other side—otherwise he'd be jumping back and forth across the organ for each new note.

It sounds like this: C-next, D-next, E-next, F#-next, G#-next, A#-next, etc. Claude D. walked along the river bank, got a good impression noticing Claude M. painting pictures of the same cathedral day after day, went into the cathedral to hear the organ playing scales in whole tones—another good impression. Bet it was Aristide Cavallé-Coll tuning the organ. Did you know he was the inventor of the circular saw blade?

In the fourteenth century AD, the organ was among the most complicated devices built by mankind. In the early twentieth century, organbuilders were creating the first user-programmable binary computers. They were bulky, made of wood, leather, and metal, ran on electro-pneumatic power, and had memories of about .001KB. But the user could program them. Amazing. Push a button with your thumb and you have the registration for verse three. The organ is the most mechanical of all musical instruments—an oxymoron, a conundrum.

Organbuilder Charles Fisk talked about the magic of all that air being turned into musical sound. Think of the air as fuel. Burn some air and you get a toccata. Or burn some air and you play a hymn. Share the air around the room, and the organ and the congregation can do the same hymn.

All of that Samian observation, all of that math, all of that experimentation brought us to that million-dollar organ. It all comes from natural laws interpreted by a healthy dose of human reason, wonder, trial, and error. The organ may be the most mechanical of all musical instruments, but it's not a machine. It's not a unit. It's a gift. It's the gift that keeps on giving until it needs to be re-leathered. You can't pay for it by selling its use by the hour. You can't justify it as a business expense. It's not practical, it's not even necessary. But it feeds the soul. It's just that simple. ■

The new pipe-digital combination organ at Masland Methodist Church in Sibul, Malaysia draws all eyes to the central cross, where the surrounding pipes are arranged like uplifted hands. Rodgers Instruments Corporation was honored to partner with Modern Pipe Organ Solutions of the U.K. on the installation.

See more pictures at [www.rodgersinstruments.com](http://www.rodgersinstruments.com). For more information about Rodgers pipe-digital combination organs, contact Sales Manager Rick Anderson at 503-681-0483.

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## On Teaching

by Gavin Black



### Buxtehude BuxWV 141—Part 4: Free writing and *trillo lungo*—mm. 51–59

This month's column is about just a little bit of music—the third overall section of the Praeludium, nine measures long, mm. 51–59. I will provide some analysis of the passage, and offer some thoughts and suggestions about fingering and pedaling.

#### Example 1



The Praeludium that we are studying is, as I discussed in the column from June 2010, a one-movement work in several sections. There is both contrast and continuity amongst the sections. Sources of contrast are clear. Some sections are contrapuntal, some are not; some are regular in pulse and rhythm, some are free or essentially unmeasured; some use striking dissonance, some avoid it. Sources of continuity can be more elusive, but can include the use of similar motivic material, or recurring rhythms or harmonies. This is the classic form of the toccata or praeludium as practiced by Frescobaldi and Froberger, among others, and adopted and adapted by Buxtehude as the form of his organ praeludia. It was also used by Bach for organ and harpsichord pieces that we know or believe to come from early in his career: most of the harpsichord toccatas, the famous D-minor organ toccata, BWV 565, and some of the preludes and fugues such as BWV 551.

The section that we are looking at here is essentially non-contrapuntal, in that the writing is not in a set number of voices, although, as we will see, there are recurrent motives. There are fairly quick changes of texture, from one voice in m. 51 and elsewhere to four and five later. Chords are built up out of passagework. There are abrupt changes in the prevailing note values, as in m. 52, which starts with 32nd notes and then somewhat surprisingly sits on the third

quarter-note beat with no motion. The lowest notes make up a true pedal part (always a question with Buxtehude, since the sources don't make it clear, and also since the relationship between the sources and Buxtehude's original intentions is not always known), since there are stretches that cannot be executed by two hands alone.

#### Four-note motive

In the following example, some of the notes have been highlighted with either rectangular or oval outlines (see Example 1). The rectangular outlines indicate either an exact form—nine instances, including inversions—or a plausible variant—six instances—of the four-note motive that begins the entire praeludium (see Example 2). This motive is found in crucial spots throughout the praeludium, sometimes as a marker of transitions or important moments, sometimes as part of "officially" motivic material, such as the second half of the fugue subject of the final section of the piece. The section that we are looking at here is clearly chock full of this short motive—it is present almost exactly half the time. This is one of the sources of continuity between this section and the rest of the praeludium.

It could well be argued that this motive is too simple, too ordinary, to count as a real, identifiable motive, or to serve as a source of continuity or unity within a piece. After all, every piece has plenty of

#### Example 2



#### Example 3



short scale passages, and this one in particular is introduced in the most casual possible way. However, it seems to me that if the composer had not intended it to be heard, perhaps subliminally, as a significant motive, then we would not be able to find it quite so consistently through the whole piece. In any case, we do find it, and each teacher and each student—having initially noticed it—can muse about how significant it really is, and decide for him- or herself.

#### Connections

The second element of this short section that ties it to the rest of the piece is the cluster of notes in the first half of m. 57, highlighted with an oval box. This is a foreshadowing of the fugue subject of the last section of the praeludium (see Example 3), especially as that subject appears when it is in parallel with itself.

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Example 4



Example 5



Example 6



Example 7



where the very last notes of the toccata are echoed in the mordent that begins the fugue subject.)

### Trillo lungo

One interesting feature of this passage is the use of the term *trillo lungo*, placed over two spots in the pedal part, as seen in Example 1. Of course it seems obvious, on one level, what this term means: long trill. And in both instances it is written above notes that are in the shape of a trill, one that begins on the lower of its two notes. One surprising discovery about this term—*trillo lungo*—is that there is no evidence that it was ever in common use as a technical musical term or as a piece of accepted musical jargon. A bit of research reveals that it is not listed as a musical term in any music dictionary or encyclopedia, and there are no papers or articles that discuss it as a term or that mention any piece in the entire history of music that uses it as a term, other than this piece. (A Google search on the term “trillo lungo” returns seven results, one of them about a piece that does not in fact use the term, and all of the other six about this passage. Included in these search results is one prior column in this series.)

So if this term was not in particularly common use—even if its basic mean-

Example 8



ing is clear—why did Buxtehude (or his copyist: we can't be sure) use it here? Was he simply observing that the printed notes constitute a “long trill”? Or was he instructing the player to execute a long trill beyond what the notes indicate? If so, is this to be accomplished by adding notes and time, or by adding notes and making them faster? Does the designation of a group of 32nd notes as a “long trill” suggest that they can or should be played freely, or given some particular grouping or shape? (For example, the 16th-note B that falls on the “and” of three” in m. 51 could be thought of as the beginning of a trill, and the 16th-note/32nd-note rhythm rendered freely, as the gradual beginning of the trill.) Or was he just reminding the player to resist the temptation to shorten or omit or simplify the trill due to its being in the pedal, and therefore tricky to execute? Here's another possibility: perhaps Buxtehude wanted to employ some Italian language at this point to signify that the trills in question were Italian-style trills, that is, trills beginning on the main note.

I don't know the answers to these questions, or whether any of these thoughts really apply. I throw them out there for the student—or teacher—to muse about. Meanwhile, the “long trill” continues to be important as the section goes along, especially as manifested by the (very long) trill in one of the inner voices in m. 56. In this spot, unlike in mm. 51, 53, 55, and 57, the trill is accompanied throughout by motion in other voices. This is also the measure in this passage that is in five voices—and five notes are actually sounding throughout the measure—therefore it is literally the loudest measure within this section. It has the largest number of total notes played of any measure at 32. (The following measure is second at 29.) All of this suggests that this measure might be the rhetorical climax or high point of the section. The major interpretive or performance issue in this measure concerns the trill. Should the notes that follow the pattern of a trill on E and D-sharp be played “as written,” that is, as more or less measured 32nd notes, or should they be untethered from that timing and played as a fairly free trill? The latter is, to put it plainly, harder. It requires that the trill pattern be learned and practiced so well that the fingers can execute it while the mind of the player is, in a sense, ignoring it. The player must let those notes go their own way rhythmically and concentrate on playing the other—right hand—notes in the desired rhythm, regardless of how those notes do or don't line up with the notes of the trill. In any case, the student or player should

initially practice the notes of this trill in the “as written” rhythm, learning them more and more securely while thinking about whether to try to set them free from the printed rhythm.

### Pedaling

Pedaling in this passage are mostly straightforward. That is, there are easy pedaling solutions involving toes—mostly alternate toes—as would have been the norm in Buxtehude's time. A possible pedaling—along with some fingering—is suggested in Example 8. The pedal notes marked with asterisks are (some of?) those that could very easily be played with heel if a player is so inclined, either because that happens to be more comfortable for the particular player or to avoid a disjunct articulation at those spots. (Just for the record, I believe that I have usually used the left heel on the one in m. 51, where my particular posture makes it extremely comfortable and natural to do so, but not on the one in m. 53.) The transaction that takes place between the second and third pedal notes of m. 51 (G# and F#) is interesting. The articulation created by simply using the right toe for both notes, as I have indicated it, is natural and “musical” in that it precedes a note that is on a beat, and confers a slight accent on that note.

However, if in a particular player's conception of the passage that articulation seems jarring, then it is difficult (but probably not impossible) to figure out a way to avoid it that works. Players with very wide feet can play the G# with the extreme outside of the right toe and rotate the foot in order to play the F# with the inside of the foot—the big toe. Some players might be comfortable initially catching the F# with the left toe and quickly substituting the right toe, in order to free the left toe up to aim for the following note. It is hard to picture getting the heel involved since we are dealing with black notes. It is very possible to turn the logic of this around and say that since it is so much more natural to use a pedaling here that creates an articulation, perhaps that is how the passage was meant to be played.

### Fingering

As always, the first step in creating a fingering is to figure out, where there is any possible doubt, which notes belong in which hand. I have indicated some “handing” choices in the example above, using curved lines. There are several other options. For example, it would be possible to take the 16th notes on the second beat of m. 52 in the left hand, or the B# and C# in the second beat of m.

This happens in several places, such as m. 104, for example (see Example 4).

This section is also clearly related to the rest of the piece by its similarities to the transitional passage that constitutes the end of the second overall section of the piece and that therefore comes just before this section. This transition occupies mm. 47–50. It arises out of the fugue that precedes it without break or interruption. The fugal texture just gives way to non-contrapuntal writing with passagework and built-up quasi-arppeggio chords. This texture resembles that of mm. 51–59, although it has the feeling of both a cadence and coda to the long fugue that has preceded it. The flourish that ends the transitional passage and the pedal solo that begins the third section are more or less versions of each other (see Examples 5 and 6).

(A similar way of linking the end of one section to the beginning of the next was employed by Bach in, for example, the *Tocatta in C Major*, at the transition between the opening manual solo and the ensuing pedal solo, where the first four pedal notes seem to answer the last four manual notes [see Example 7], and in the *F-major Tocatta and Fugue*,



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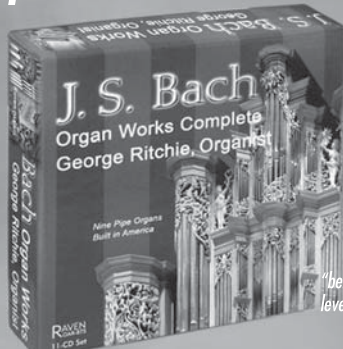
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54 in the right hand. In the third beat of m. 57, I have suggested taking the G# in the left hand. This is because I would find it extremely awkward to play the remaining upper-voice notes of that measure while holding the G#, all in the right hand. However, reaching the E/G# dyad with the left hand is indeed also tricky. It certainly involves a break immediately before those notes, and must be practiced carefully to avoid making that break sound jarring or abrupt.

I have included only a few fingerings as examples. Any of them can also be done a number of other ways. For example, changing the numerals printed above the upper staff in m. 52 from 2-3-4-5-4 to 2-3-1-4-5 would result in an also very good fingering (leaving the other fingers the same). In the right hand in m. 53 the fingering could be (instead of 4-3-1-2-1-4-3) 5-4-3-2-3-4-3 or 4-3-1-3-4-5-2 or a number of other possibilities. For that matter either or both D#s could be taken in the left hand. Comfortable hand position is the main guiding principle, and this is something that varies from player to player, based on posture and the size and shape of the hands.

Notice, however, that in all of these (m. 53) examples I am carefully preserving the use of a different finger to repeat the D# from the one that is already holding it. The suggested fingering for the right hand in m. 56 is also designed to use different fingers on repeated notes. By and large, it is a good idea to keep the thumb off of black keys. In fact, the most physiologically comfortable use of the thumb at the keyboard is for playing white notes just before or just after another finger has played a black note. Much of my approach to fingering a passage like this—in a heavily “black note” key—is derived from this concept of the use of the thumb. This can be seen in essentially all of the fingerings that I have written in here.

The student and teacher can try some of my fingerings, but should primarily work fingerings out from scratch, bearing in mind the ideas discussed above. Then, of course, the next step is what it always is: careful and patient practice, starting with separate hands and feet—doing as much of that as turns out to be needed, better too much than too little—then putting things together at a comfortably slow tempo, speeding up gradually, keeping the hands and feet relaxed.

Next month we will return to Boëllmann, looking at the charismatic and popular *Menuet Gothique*. ■

Gavin Black is Director of the Princeton Early Keyboard Center in Princeton, New Jersey. He can be reached by e-mail at <gavinblack@mail.com>.

## Music for voices and organ

by James McCray

### Epiphany music: Star, manifestation, and baptism

But whom say ye that I am? And Peter answered and saith unto him, Thou art the Christ.

Mark 8:29

To paraphrase the English Bard, Epiphany is much ado about something, usually the star. Although there are three primary stories associated with this season—the transition from Christmas to Lent—it is the visit by the Magi who followed a star that seems to garner the most attention, especially in music. That story is the easiest to portray, and each year new choral music that celebrates this event is published.

It should be noted, however, that the oldest feast associated with Epiphany dates from about the third century—the manifestation of God in Christ, revealing Jesus as the Christ. This, of course, is easily personified through the Kings and the Star. Other Epiphany themes are Christ's baptism and Jesus's first miracle at Cana.

Yet Epiphany does not really get the attention it deserves. By far, Christmas settings are among the best selling items,

and the number of works in that category is probably triple the combined music for Advent and Epiphany, which serve as bookends for the holiday season. Furthermore, Epiphany is often just lumped in. For example, an examination of the 2010 *Choral Music for Fall and Christmas* catalogue from Hope Publishing Co. identifies 13 categories of new music. They include Advent, Christmas, Communion, General Worship, etc., but there is no section for Epiphany. Even All Saints is represented with three new offerings. The one setting suitable for Epiphany is placed under Christmas. In the church, Christmas lingers until Epiphany (January 6), even though in the secular world decorations have been reduced and the sales of Christmas merchandise in stores increased.

Historically, much has been written about the phenomenon of a bright star that appeared at about this time in the ancient calendar. Through the tracking ability of modern computers that reverse paths of stars, scientists have acknowledged some kind of marvelous occurrence in the skies. Some church leaders have suggested this as a sign or proof.

Once again, January 6 (Epiphany) is in the middle of the week, which complicates its celebration, and Ash Wednesday is not until March 9, so Epiphany lasts for over two months this year. Perhaps this is the year to musically expand the winter repertoire to in-

clude other themes associated with the season, although none of the new music found for review includes the Cana story, so directors may have to search their church libraries. The music reviewed is appropriate for the nine weeks of Epiphany in 2010, so start your second decade of the 21st century off with wizened visage. Follow YOUR star.

**Reges de Saba (Kings Come from Sheba), Florian Leopold Gassmann (1729–1774), ed. Jane Hettrick. SATB unaccompanied or with organ, GIA Publications G-6579, \$1.60 (M).**

This contrapuntal Epiphany motet has both Latin and English texts for performance. The three musical sections each begin with the choir entering in staggered imitative lines; the final section is a rhythmic alleluia. The organ part merely doubles the choral parts. The vocal ranges are comfortable and diatonic. This scholarly edition does not include dynamics and presents what was found in the original manuscript.

**Wie schön leuchtet der Morgenstern (How Fair the Morning Star Doth Glow), Wilhelm Friedemann Bach (1710–1784). SATB, SA soli, and chamber string orchestra with organ, Belwin-Mills Publishing Co., BC 4, \$4.00 (choral score) (M+).**

W. F. Bach, the eldest son of J. S. Bach, had only a moderately success-

ful musical career, and many would say he was very unsuccessful. This cantata, in Rococo style, has five movements, with the choir singing in three of them; the other two movements are for the soloists (S and A). The first and last movements are the same—a simple setting of the famous chorale on which the cantata is based. After that, the movements have elaborate rhythms, extensive ornamentation, with the keystone choral movement a challenging one with wide vocal ranges, especially for the sopranos. The orchestra score and parts are available from the publisher.

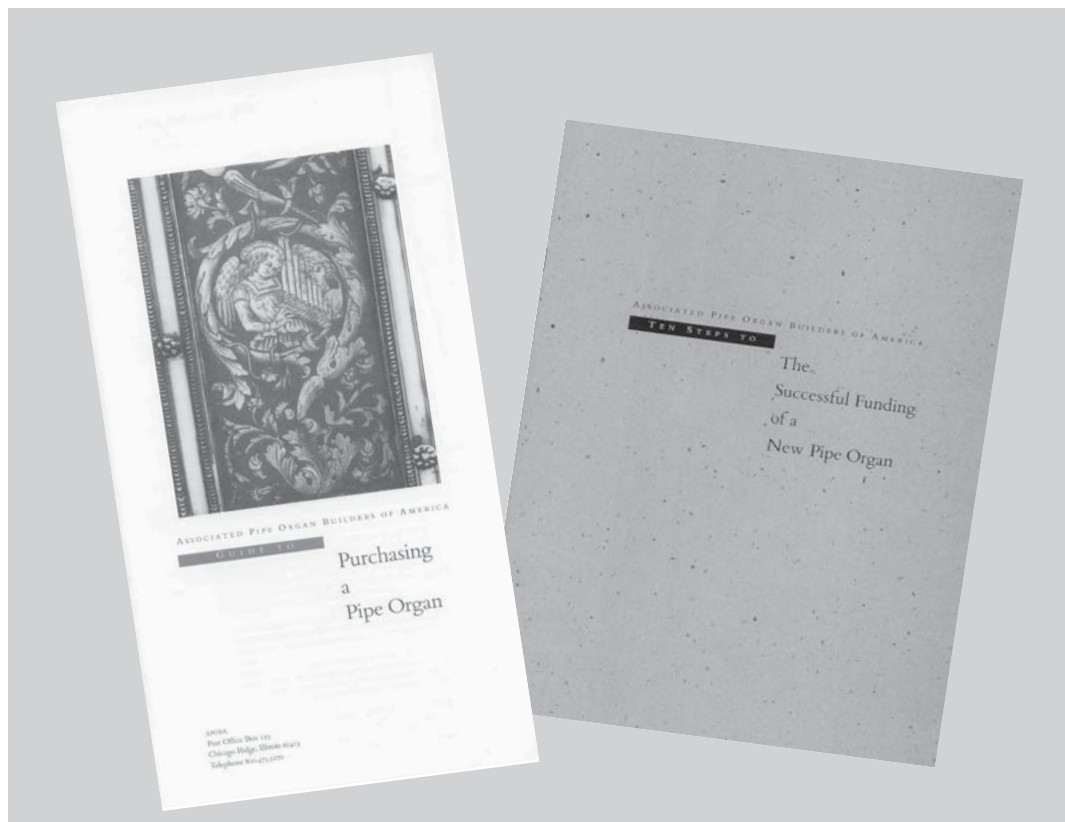
**From a Far-Off Land (De Tierra Lejana Venimos), Sondra K. Tucker. SATB and keyboard with optional flute, guitar, and percussion, MorningStar Music Publishing, MSM-50-1427, \$2.25 (M+).**

The choral score contains all the instrumental parts, but they also are available separately as 50-1427A. Both texts are for performance in this Puerto Rican carol. The instrumental parts are very busy with interesting rhythms, especially in the introduction. The choral music is on two staves, with the opening material in unison. The first section is repeated, then followed by a lengthy coda, which is actually longer than the main section. The text tells of the star and the visit of the Kings.

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**Epiphany Light**, arr. J. Bert Carlson. SATB, organ, and optional assembly, Augsburg Fortress, 978-0-8006-6417-6, \$1.75 (M).

This anthem uses the Nicolai chorale *Wie schön* ("How brightly shines the morning star") as its foundation. Before the choir sings the chorale, there is a long and dramatic choral introduction on the word "darkness"; this builds to a climax on the word "light," which is then followed by a series of alleluias. The organ then plays a more important role as the chorale unfolds first by the choir, then in a broad unison with the congregation. Their music is on the back cover for duplication. A very effective setting.

**The Lord Is My Light**, John Ferguson. SATB and organ, MorningStar Music Publishers, MSM-50-2514, \$1.85 (M+).

Although not strictly an Epiphany setting, Ferguson's anthem using Psalm 27 would be an interesting work during the season that celebrates light through the star and manifestation. It uses *Sprechstimme* to dramatize the text, including a spoken glissando on the word "fall"; however, most of the music is sung. The organ part, on three staves, adds greatly to the spirit of the setting, often having brief solo interludes between unaccompanied choral statements. This will certainly spice up the long Epiphany season for the choir and congregation. Highly recommended.

**Lord, You Left Your Throne**, Timothy Matthews, arr. Jack Schrader. SATB and piano, Hope Publishing Co. C5647, \$1.90 (M-).

This 1864 Emily Eliot text has a panoramic view that goes beyond Epiphany; it starts with Christ's birth in Bethlehem and ends on Calvary. Although categorized in the catalogue as "Christmas," it would serve well in Epiphany. The choral music is on two staves and is not difficult, although there is some brief division for the women. The piano part is somewhat soloistic and greatly enhances the mood of the music. It moves through a wide variety of dynamics.

**Baptized in Jordan**, William Allen Pasch. SATB unaccompanied, Augsburg Fortress, 978-0-8006-6416-9, \$1.60 (M).

Jesus's baptism is one of the major manifestations that has long been associated with Epiphany. Here, the text uses a combination of Martin Luther and an African-American spiritual. There is a swinging rhythmic character that is introduced by the basses; that then becomes a foundation for the other voices when they enter separately. There are a

few very low alto notes, a tricky modulation, and a vocal solo above a choral background, which adds character to the five verses of the anthem.

**Emmanuel, God With Us**, arr. Lloyd Larson. SATB and piano, Hope Publishing Co., C 5642, \$2.10 (M-).

Based on a catchy recurring motive, this setting has two large sections and a coda; the second section is faster with a driving, pulsating accompaniment. The choral parts are on two staves, with much of the first section for the women.

**We Three Kings**, Craig Courtney. SATB, congregation, and piano, with optional accompaniment for brass, strings, organ, and percussion, Beckenhurst Press, Inc., CU 1003, \$1.95 (M).

Courtney's arrangement clearly states the popular hymn tune, with the congregation joining on the refrains ("Star of wonder") each time. Two of the verses are for a male soloist. This would be a very popular setting for the choir and congregation. This music is not too difficult, yet creates a majestic character.

## Book Reviews

**The Leffler Manuscript. Facsimile Edition with Introduction by Peter Williams. Reigate: British Institute of Organ Studies, 2010; xii + 231 pp., edition limited to 200 copies; <www.bios.org.uk>.**

Henry Leffler, who was organist of the London Church of St. Katherine's-by-the-Tower from 1788 to 1819, kept a notebook entitled "An Account of Organs & Organ Building." In this he noted historical and technical details, including stoplists, of several hundred organs. In a number of cases he also gave details of the current and former organists. Most of the organs are British, but a few Continental instruments are also included. The manuscript contains much additional material, including biographies of noteworthy organ builders, an extensive article on the history of the organs and organists of New College, Oxford, and a compendium of useful hints about organ design.

Although a couple of similar compilations exist, such as the England and Sperling notebooks, Leffler's painstakingly compiled manuscript is an invaluable resource for studying the history of British organs. The British Institute of Organ Studies purchased the manuscript, which was in the possession of the great-grandchildren of William Wind-

sor, an apprentice of Henry Willis I, in 2007. Peter Williams's beautifully produced facsimile edition has now made the manuscript available to all. Henry Leffler's handwriting is neat and legible and each page of his manuscript is faithfully reproduced in full color. There was no need to compile an index since Mr. Leffler had compiled an excellent one himself. Perhaps he hoped that one day the manuscript would be published. It is good that now it has been.

I recommend this delightful volume to everyone with an interest in historic organs as a book in which they will spend countless happy hours of browsing.

—John L. Speller  
St. Louis, Missouri

## New Recordings

**Johann Sebastian Bach, *The Art of Fugue*. George Ritchie. Desert Fugue Documentary Feature Film about Bach and *The Art of Fugue*. Fugue State Films FSF-DVD-0001, <<http://www.fuguestatefilms.co.uk/home.html>>. The boxed set is available in the U.S. from <[www.ohscatalog.org](http://www.ohscatalog.org)>, <[www.RavenCD.com](http://www.RavenCD.com)>, and from <[www.fuguestatefilms.co.uk/shop](http://www.fuguestatefilms.co.uk/shop)>.**

At the core of this recent release from Fugue State Films is a fine new solo organ recording of *The Art of Fugue* by George Ritchie, playing the 2006 Richards, Fowkes organ at Pinnacle Presbyterian Church in Scottsdale, Arizona. However, in truth this is a veritable *Art of Fugue* cornucopia. In addition to the performance of the work itself, which was recorded in fall 2007 and spans about a CD and a half, there are performances of other late organ works of Bach—the chorale prelude *Vor deinen Thron tret ich hiermit* (placed right after the abrupt ending of the incomplete final movement of *The Art of Fugue*, in the manner suggested by Bach's heirs in the first edition of the work), the *Canonic Variations on Vom Himmel hoch, da komm ich her*, the *Schübler Chorales*, and the *Ricercar* from the *Musical Offering*—drawn mostly from George Ritchie's earlier recordings on the Raven label. These serve to place *The Art of Fugue* in context, both as a composition from a specific phase of Bach's life and career and, in particular, as an organ composition.

The second CD concludes with Dr. Ritchie's performance of Helmut Walcha's completion of the final *Contrapunctus* of *The Art of Fugue*. This is wisely placed away from the great work itself, and thus is presented as a separate enti-

ty—an interesting and powerful gloss on Bach's counterpoint by a seminal Bach performer who was himself a great contrapuntist, composer, and improviser of counterpoint. Most especially, however, it is Ritchie's tribute to Walcha, who was his teacher, mentor, and inspiration, and to whom this recording is dedicated.

Ritchie describes, in the accompanying booklet and in the extraordinary DVD that forms the second major part of this set—about which more below—his encounter with Walcha's approach to learning counterpoint for performance, or, more meaningfully, for *understanding* and performance. This approach involves studying each voice separately before putting any voices together. Ritchie follows this approach in his own work on the contrapuntal organ music of Bach, and the fruits of this study are abundantly to be heard in this recording.

The clarity and lucidity of the counterpoint is astonishing. The lines of each contrapunctus are so manifestly separate independent melodies that the listener never feels the need to strain or labor to hear them as such. This also creates the pleasant illusion that it is equally easy for the performer, which of course it is not: it is an act of transcendent virtuosity. It is also a source of great rhetorical power in this music and in this performance.

Dr. Ritchie's articulations are clear and consistent, and never exaggerated or sound forced. In general, tempos are moderate. For me as a listener, these tempos are a great plus, and actually enhance excitement and drama, since they allow those attributes to arise out of the counterpoint and out of the ebb and flow of harmonic tension. Registrations are colorful, and again seem designed to enhance rather than obscure or in any way distract from the integrity of the lines. The recording serves as a fine introduction to the organs of Richards, Fowkes, & Co.

The final element of this set—by no means an afterthought to the recorded performances—is a documentary DVD in two parts. The first part, about an hour and a half long, is a wide-ranging discussion about *The Art of Fugue*, Bach's life and music, the organ of Bach's time and the organ used in the recording, George Ritchie's history with the piece, his work with Helmut Walcha, and many other things relevant to this recording and to the great work. The participants in this segment include Bach scholar Christoph Wolff and organbuilders Ralph Richards and Bruce Fowkes, as well as George Ritchie himself. It is, not surprisingly, interesting and informative.

But I want to mention something else about it: I reacted to it as being powerfully moving as well. The way the discussion was framed and carried out had the effect for me of delivering something like the following message: *Bach was a person, albeit a very talented one; we are all people; we are all working together; each of us is part of the same fabric, the same web, the same picture.* This is an elusive feeling that I try to capture myself whenever I can, and try to convey to my students. I have rarely found it evoked as strongly as it is in this short film. This comes about in part through simple things like the juxtaposition of pictures of Bach's church and Bach's town with pictures of Pinnacle Presbyterian and its desert environs. It is conveyed in the main, however, through the relaxed, joyous, humane, and serious but never somber demeanor of the participants.

The final element of this very full package is George Ritchie's nearly two-hour "Introduction to *The Art of Fugue*," in which he goes through each constituent piece offering partly theoretical analysis—mostly about counterpoint, some about harmony or other things—and partly discussion of historical context, performance decisions, and other matters. These discussions are clear enough and sufficiently light on jargon that I believe they can be followed by viewers who do not already know much about counterpoint or *The Art of Fugue*—assuming that they are willing to listen with real attention and focus.

They also continue the relaxed, friendly, yet serious attitude found in the first

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section of the DVD. This segment gives the viewer the opportunity to watch Dr. Ritchie play—short examples—and correlate, for example, pair-wise fingerings and same-toe pedaling with the articulations that they create.

In keeping with the nature of this set, even the booklet is jam-packed with information, including stoplists, registrations, a glossary of terms used in the DVD, further analysis of all of the music found on the two CDs, and more. Furthermore, the Fugue State Films website has even more, with a fascinating link or two. Check it out!

—Gavin Black  
Princeton Early Keyboard Center

## New Organ Music

**Variations on “Wondrous Love” for organ, Robert Lau. Paraclete Press PPM0845, \$11.25.**

The composer has set the style and mood of each of the four verses of the hymn and quotes the text at the beginning of each of the four variations. The variations are simple straightforward settings of the verses as he listed them. Each of the first three is to be played softly. The tune, which is well known, is set out in its entirety with brief episodes between the phrases.

The first variation, based on the words “What Wondrous Love is this, O my soul . . .” and marked “In a lilting manner,” puts the melody in the soprano as a solo on a second manual. The second variation has the solo melody in the tenor and is based on the text “to God and to the Lamb who is the great I AM.” It is marked *misterioso* and would be effective with any string chorus. The third variation has the melody in the soprano again, but more hymn-like, without the solo effect; it is based on the words “to bear the heavy cross for my soul . . .” The fourth variation, based on “And when from death I’m free, I’ll sing on,” is the only one marked *forte* and the only one that breaks the melody up into segments and uses short motives from it.

Robert Lau does not venture far harmonically from the hymn, and the writing is generally easy. I used it recently as an effective prelude on a communion Sunday and felt that it set the tone for the service very well.

**Partita on Chesterfield—Hark the Glad Sound, by Paul Bouman. Concordia Publishing House 97-7020, \$12.00.**

This music consists of a theme and six variations on the popular hymn. In variation one, a bright little dialogue between the right hand and pedals in 6/8 time is joined by the left hand with some of the theme, but it forgets the theme and joins the fun of the right hand. The second variation is a duet between the hands on one manual and contains hints of the theme from time to time. The third variation is the time to get out all those strings again, as the manuals have large seventh chords against the theme on a 4’ flute in the pedal. Lilting sixths on 8’ and 4’ flutes over long notes in the pedal mark the fourth variation. The theme makes its first complete appearance in the left hand on a solo stop. The fifth variation is fugal in nature and built primarily on the first four notes of the hymn. It is technically a three-voice fugue, but remains in two voices for much of its length. The last variation is a toccata, with the theme in long pedal notes.

The harmonies do not go far afield and the writing is of easy-medium difficulty. It will take some work to put it together, however, as there are a few tricky sections. This is a very effective set of variations and completely acceptable for a church prelude.

**Partita on “Winchester New” by Trey Clegg. MorningStar Music Publishers MSM-10-331, \$10.00.**

The theme is introduced with pedal and moving parts in the lower three voices. A short *fugato* based on the opening of the hymn follows, arriving at four entries before closing with a brief refer-

ence to the remainder of the hymn tune. The next variation, entitled *Ritornello*, is reminiscent of a Bach cantata movement such as “Sheep may safely graze.” A moving two-voice right-hand part against a stepwise moving pedal part allows the left hand to bring in the theme in a flowing manner. The surprise comes when you realize that the right hand is on an 8’ flute while the left on a 2’, which sounds much higher. The *Bicinium* that follows is in traditional 16th-century style with a simple two-part texture: continuous 16th notes in the right hand and the theme on a solo reed in the left.

The final variation is a toccata. This variation is the most difficult and will require considerable working out. The toccata pattern did not lie easily under my fingers, but this pattern is only used for the first half of the piece where the theme is very pronounced in the pedal. After two and a half pages, the right hand suddenly doubles in speed to 32nd notes against sustained chords in the left hand. After a few moments the hymn theme makes another entry in the soprano at the top of the texture! Since this melody must be played with the little finger of the right hand, there will be some non-legato, which should be unnoticeable in the full organ sound. In all, it is a significant contribution for church or recital.

**Village Variations, by Andrew Carter. MorningStar Music Publishers MSM-10-976, \$13.00.**

This is a most delightful set of variations by a highly talented composer. According to the composer’s notes, in 2007 he was to write a piece for the re-opening of an organ in Suffolk. He wanted to write a set of variations to show off the various stops and searched for a Suffolk folk song to use as a theme. As none was found that suited his purpose, he eventually wrote his own, and the ten variations that resulted take a light-hearted look at what composers over the centuries might have played had they visited the church, Great Wenham.

Set in the key of E major, the “ditty” Carter wrote is primarily conjunct in its movement. In the center of its 16 bars there is a flatted seventh, which gives a characteristic charm to every repetition. It is one of those melodies that you will find yourself singing to yourself later. The theme is set forth very simply in two parts.

Variation one, for manuals alone, has a rocking motion in the right hand where the first note in every beat is the melody note, and the left accompanies in two parts. Variation two, a pastorale, begins with a solo reed playing the theme in the left hand against a running triplet figure in the right. Rhythmic interest is obtained

by occasionally having the melody in a duple rhythm against the right-hand figure. In two places an unexpected rest and the melody note coming on an off-beat also adds interest. Syncopation and a 16th-note figure add interest to the two-part texture in the third variation. A single running 16th-note line, in E minor, which generally outlines the harmony of the tune, forms the fourth variation. Carter turns to a two-part canon in three voices for the fifth variation and a chorale setting for the sixth. In the seventh, marked “Scherzando” and written in 12/8 time, two voices in triplets race back and forth as they outline the melody. The organist will need the “sista” that follows—a highly ornamented soprano melody in the key of A minor. This variation becomes more chromatic than the preceding variations and is the only one containing a repeat. An interesting “Caprice” in 5/4 time follows; the melody is in chords in the right hand and in altered rhythm against a bouncing left hand. A rousing toccata takes over for the final variation. The pedal has the theme and the manuals have a very unusual pattern, which is going to take some work to learn. The pattern remains regular until the final page, but the chromaticism adds not only to the delicious flavor but also to the work to learn it.

Of all these variations, this is the most interesting and challenging. It is at all times well written and keeps your interest at a high level. Some of the movements are quite easy, but as the complexity increases, so does the difficulty. I would rate it as medium to difficult. However, it would make a wonderful recital piece.

**Oh, Worship the King—Variations for Organ on Hanover, by Michael Burkhardt. MorningStar Music Publishers MSM-10-583, \$10.00.**

The set of variations opens with a triumphant trumpet tune, marked as *Fanfare and Chorale*; the accompanimental parts suggest the hymn tune and the solo trumpet elaborates the tune majestically. This movement could be used alone as a postlude. The *Canon* that follows as variation two opens with the first five notes of the hymn before breaking into falling eighth notes, which dance around in two parts until the actual canon enters, parallel fourths in the right hand and the pedal line following one measure later. The left hand continues the disjunct eight-note figure until the final measures, where a short coda rounds out the movement. Variation three, which is marked *Pastorale*, is in 6/8 and intersperses snatches of the tune with related figures over an accompaniment, which slowly gathers and releases held pitches. The fourth variation is very short and, as

it is based on the words “frail children of dust,” contains the beginning notes of the hymn in parallel sevenths. One has the feeling that, as frail as we are, we do not have the strength to go on.

Burkhardt does go on, however, ending the variations with a brilliant toccata. A conventional right-hand figure above repeating chords in the left draws attention to the thundering hymn tune in the pedal. Each of the five variations is paired with a verse of the hymn.

Although slightly less difficult than the Carter variations, this piece gives a good account of itself and would be appropriate for church or recital. If you do not want to end the prelude with a rip roaring toccata, then that movement could be saved for the postlude, while playing the beginning movements as a prelude. I highly recommend this music.

—Jay Zoller  
Newcastle, Maine

## New Handbell Music

**Sing Praise to God Who Reigns Above, by Valerie W. Stephenson, arranged for 3–6 octaves of handbells with optional 3–5 octaves of handchimes and B-flat or C solo trumpet. Agape (a division of Hope Publishing Company), Code No. 2494, \$4.75, Level 3 (M+).**

The German tune MIT FREUDEN ZART is majestically set to provide a strong expression of praise. This arrangement is in the original stately 3/2 time, and, as the publisher states, affords an excellent teaching opportunity to introduce this meter to your choir. The addition of a trumpet adds to the festive nature of the arrangement. Special effects include mallets and shakes, along with the contrasting sound of handchimes.

**God of Grace and God of Glory (CWM RHONDDA), arranged for 3–6 octaves of handbells with optional B-flat trumpet, by Cynthia Dobrinski. Agape (a division of Hope Publishing Company), Code No. 2531, \$4.75, Level 3 (M+).**

Opening with a majestic two-page flourish, the arrangement moves into a straightforward verse of the hymn and then proceeds into a varied melodic treatment. A very effective stanza set in the minor mode brings the piece back to a festive, convincing close. A separate part for B-flat trumpet is also included, which would only add to the effectiveness of the hymn. A variety of bell techniques is incorporated throughout.

—Leon Nelson



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# Ann Arbor Summer Festival International Organ Series

Lisa Byers

Presented July 11, 18, and 25, the Ann Arbor Summer Festival's International Organ Series included performances by Marilyn Mason with soprano Brenda Wimberly; David Troiano with Finnish violinist Tapani Yrjola; and Horst Buchholz with soprano Meeae Cecilia Nam. The series was coordinated by University Organist Marilyn Mason and all concerts were given in the Blanche Anderson Moore Hall in the E. V. Moore Building at the University of Michigan. The hall features the Fisk mechanical-action organ, built in the style of Silbermann, closely resembling the instrument in the Georgenkirche in Rotha, Germany.

## July 11

The first recital was presented by **Marilyn Mason** and soprano **Brenda Wimberly**, professor of voice at Grambling State University and an alumna of Michigan. The first work for organ alone, *Variations, Heil Dir im Siegeskranz* by Johann C. H. Rinck, based on the tune AMERICA, featured various stop combinations, making each of the eight variations distinctive. Ms. Wimberly then provided the alternate verses for the Le Clerc *Magnificat du Huitième Ton en Sol Majeur*. The score was obtained from the British Museum and edited for performance by Dr. Mason.

The duo next offered *Ave Maria* by Bach/Gounod and *The Lord Is My Light* by Allitsen. Wimberly's voice was rich and robust as well as gentle when necessary in the upper registers. In *O Divine Redeemer* by Gounod, organist and vocalist produced a nice sense of ensemble. The program closed with three spirituals for organ by Calvin Taylor. Wimberly sang the melodies for "Steal Away," "This Little Light of Mine," and "Swing Low, Sweet Chariot," each followed by the organ settings that were commissioned by Mason, a long-time supporter of contemporary music. This duo has performed together for several years and was met with enthusiastic approval by audience, who applauded until an encore was performed.

## July 18

The second program was offered by Finnish violinist **Tapani Yrjola** and the



Soprano Meeae Cecilia Nam and organist Horst Buchholz

musically versatile **David Troiano**, organist, lyric tenor soloist, and choral conductor. Both have their doctorates in performance from the University of Michigan, have received numerous awards, and enjoy active international careers.

The opening *Sonata Prima* by Veracini featured several dance movements. Troiano then played three Neumeister Chorales by Bach: *Allein zu dir, Herr Jesus Christ*, BWV 1100; *Erhalt uns, Herr bei deinem Wort*, BWV 1103; and *O Herre Gott, dein gottlich Wort*, BWV 1110, aptly performed and registered. Next was Handel's *Sonata in D*, op. 1, no. 13, for the duo. In this work and throughout the recital, Troiano always kept in mind the timbre and volume of his accompaniment, so as not to overshadow the violin.

Marcello's *Sonata di Organo* is a charming piece, and proved to be a fun, somewhat pianistic fanfare. The "Allemanda" from Bach's *Partita in B Minor* for violin solo was sensitively performed. *Variations on a Finnish Chorale* for organ solo by Sulo Salonen featured canonic and dramatic passages. The concluding three brief pieces were by Finnish composers: *Chanson sans paroles* by Toivo Kuula, *Berceuse* by Armas



Fisk organ, University of Michigan

Jamefelt, and *Rondino* by Jean Sibelius. All three works were originally written for violin and piano, but here transcribed for violin and organ by Troiano. Both artists showed great poise and were well rewarded by the audience, who insisted on an encore.

## July 25

The final concert of the series featured soprano **Meeae Cecilia Nam** and organist **Horst Buchholz**. Originally from South Korea, Dr. Nam is currently professor of voice at Eastern Michigan University and has performed extensively with Dr. Buchholz, who is organist/choirmaster at Cleveland's Trinity Cathedral and on the faculty at Cleveland State University.

One could easily tell from Buchholz's opening work, *Voluntary in C Major* by John Stanley, that his European background and experiences made him at home on this German-style instrument. Ms. Nam gave a convincing and stylish rendition in impeccable German of two

sacred concerti by Schütz: *Ich will den Herren loben allezeit* and *O süsser, o feundlicher, o gütiger Herr Jesu Christe*. Buchholz then followed with Bach's chorale prelude, *Kyrie, Gott Vater in Ewigkeit*, BWV 669, played with great clarity and accuracy. Psalm 99 *Jubilate Deo* for soprano and organ by French Baroque composer André Campra showed Nam's vocal agility and expressiveness in the multi-movement cantata.

In Pachelbel's partita *Was Gott tut, das ist wohlgetan*, the organist offered colorful registrations. Pergolesi's *Salve Regina*, originally for soprano and string orchestra, worked very well on the Fisk, with Pergolesi's highly expressive melodies and suspended harmonies. Buchholz played his own most interesting arrangement of the famous *Fantaisie in D Minor*, K. 397, by Mozart. His transcription seemed to fit naturally on the organ, with beautiful stop changes for the various sections.

Dr. Nam's voice was full of warmth and depth, and was also crystal clear in the demanding coloraturas of Mozart's beautiful aria *Dulcissimum convivium*. The closing work by Carlo Morene, *Versetti per il Gloria sopra la musica di Mozart*, displayed good contrast in registrations and appropriate excitement. The audience insisted on an encore. ■

Lisa Byers, a native of Virginia, holds a B.A. from Westhampton College, University of Richmond, Virginia, a master's in music education, and a master's in organ performance, both from the University of Michigan. She earned a J.D. from the University of Toledo, Ohio.

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# Sewanee Church Music Conference

## July 12–18, 2010

Jane Scharding Smedley

In its sixtieth year, the Sewanee Church Music Conference continues to offer a well-planned week of choral rehearsals, organ repertoire and anthem reading sessions, worship—and fun social events! Regular attendees know to reserve the second week of July for their annual pilgrimage to the ‘holy mountain’ in East Tennessee, home of the gathering since its founding in 1951. This year’s faculty presented a triple encore: **Malcolm Archer**, **Peter Conte**, and **Bishop Joe Burnett**.

One of the strengths of this conference is the sensitivity of its leadership to the needs and requests of participants as revealed in an annual survey, and the attention to detail shown by the board of directors. Choral repertoire for the two major liturgies—Friday Evensong and Sunday Eucharist—is carefully selected to provide teachable opportunities during the week, but also quality literature accessible to most choirs back home. This emphasis on quality as well as usefulness is apparent in the commissioned works. This year’s anthem, penned by Malcolm Archer himself, was premiered during the Sunday Eucharist at All Saints Chapel, University of the South at Sewanee. Using a text from Colossians, Archer’s setting of “We Give Thanks to God” was an excellent example of new music sought by this conference.

On the organ bench, Peter Conte displayed his phenomenal improvisational skills and fondness for transcriptions. Opening a solo recital with his arrangement of Arthur Sullivan’s overture to the *Yeomen of the Guard*, even more of his touch was shown in selections from Elgar’s *Enigma Variations*. The silent film *The Kid* allowed Conte ample opportunity to explore the tonal possibilities of the chapel’s Casavant—all to the delight of his audience.

Archer and Conte were a superb team leading the 150 singers through daily rehearsals of anthems by Stanford, Stainer, and Holst for Evensong and Eucharist, demonstrating techniques and sharing their expertise along the way. As chaplain, Bishop Burnett offered a profound look at the “liturgical logics of Rubrics,” using titles known to many organists via Dan Locklair’s suite. One of the strong points of the week is the integration of musical and liturgical issues. Bishop Burnett’s thoughtful words resonated deeply with his listeners.

The week also featured **Marty Wheeler Burnett** and **Mark Schweitzer** in anthem reading sessions, **Bradley Almquist** in choral voice training techniques, and **Susan Rupert** in the ever-popular “Episcopal Basics.” Lois Fyfe’s music display was open around the clock for browsing. Numerous opportunities for interaction with the faculty exist—a strength of this conference. Rehearsals, lectures, worship, and fellowship were complemented by delicious meals prepared by the competent and friendly staff of the DuBose Conference Center. The annual formal banquet gave all a chance to dress up—then let their hair down at the hilarious “Frolic”!

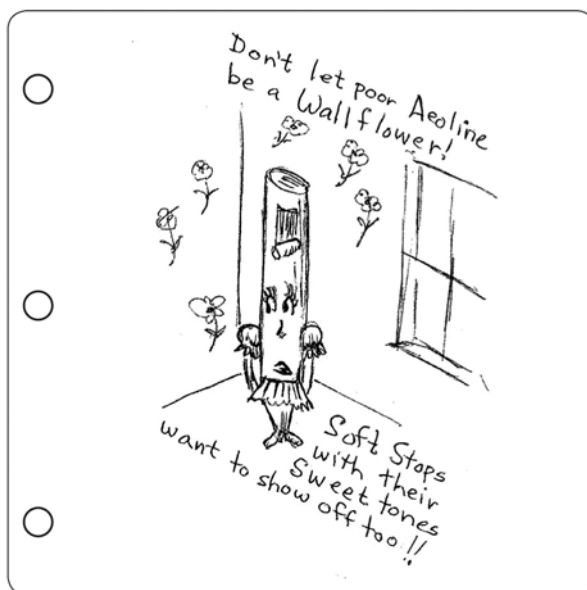


Malcolm Archer and Peter Conte in rehearsal with attendees

Next year’s conference will include Dale Adelman and Todd Wilson, with the Reverend Barbara Cawthorne Crafton as chaplain. For more information: [www.sewaneeconf.com](http://www.sewaneeconf.com).

Jane Scharding Smedley has served as organist-choirmaster at St. Peter Roman Catholic Church in Memphis, Tennessee since 1980. She earned bachelor’s (Rhodes College) and master’s (Wittenberg University) degrees in sacred music, and holds the Colleague and Choirmaster certificates from the American Guild of Organists. She currently serves as secretary of the Sewanee Church Music Conference board of directors.

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# Remembering André Marchal Thirty Years Later

Philip Crozier

Studying with one of the greatest organists of all time was a remarkable privilege in my life. It is already more than thirty years since André Marchal passed away on August 27, 1980 in Saint-Jean-de-Luz, near Hendaye in the south of France, where he had a summer home. I had private lessons with André Marchal in London and Paris from autumn 1978 until July 1980. These lessons came about by chance.

In August 1978 I was browsing through the *Musical Times* when I saw a notice in small print announcing that André Marchal would be in England in October to give masterclasses and private lessons. I promptly wrote for details, and after an exchange of correspondence with Malcolm Rudland, a private lesson was arranged at All Saints' Church, Durham Road, London. I was asked to bring any music I wanted, but was told that his *métier* was Bach, Franck, and Clérambault.

## Lesson 1: *Fantasia and Fugue in g*, BWV 542

At the time, I was a twenty-year-old student at Cardiff University in South Wales and traveled to London on an early train in time for my lesson at 11 am. Arriving in the church, I found that the organ was in the chancel on the left side, with the console backing on to the choir stalls. Several people were already there, including well-known London music critic Felix Aprahamian (Marchal's host for the visit) and Marchal's daughter Madame Jacqueline Englert-Marchal. To the right of the attached console, seated on a stool, was 84-year-old André Marchal, blind, his eyes fast shut. The people were talking amongst themselves, the previous pupil having finished his lesson. I felt like an intruder as I approached, but I was made to feel so welcome by Marchal, who leaned forward holding his hand out to greet me as I introduced myself. I felt altogether very humble and awestruck.

I really did not know what to expect, but the following hour was unforgettable and left a very deep impression on me. I had brought the Bach *Fantasia and Fugue in G Minor*, BWV 542. Marchal spoke in French, which was translated for me by Felix Aprahamian on this occasion. Marchal stated that we must bear in mind the vast structure of the *Fantasia*, and then felt his way carefully onto the organ bench. His hands went up and down the stopboards of the modest-sized three-manual instrument, halting here and there to draw stops. It was fascinating to watch—there was no question as to which one was which, and no wrong ones were drawn. He played up to bar 9 with full magisterial treatment, absolutely note perfectly and no failing in memory.

Then it was my turn to play, and he covered all aspects of it in his detailed discussion and instruction. His choice of stops and indeed everything throughout this lesson was all carefully directed to the idea that he was putting across and was exactly right all the time. Arriving at bar 31 and once again at the console, Marchal played to the beginning of bar 35 with a layered crescendo. It was so smooth that at first I thought he was using the Swell pedal. He started on the Swell, bringing the Choir in on the D of bar 31, adding the G on the second beat of bar 32, then the last beat all on the Choir, followed similarly by the Great coming in on the tenor F in bar 33, adding the B-flat on the fourth beat and then the E-flat in bar 34, remaining with three notes on the Great and two on the Choir until the first beat of bar 35 (there is a recording of Marchal playing this work at Saint-Eustache on YouTube where he does this: <[www.youtube.com/watch?v=SQaG\\_hSejXY](http://www.youtube.com/watch?v=SQaG_hSejXY)>).

After the lesson, he said he was "very pleased" with the progress made in the hour, and said I could watch him teach



Marchal at his house organ

some other pupils that afternoon. I had seen some veritable feats by organists, but there was altogether something intangible about Marchal that made me wish to see more.

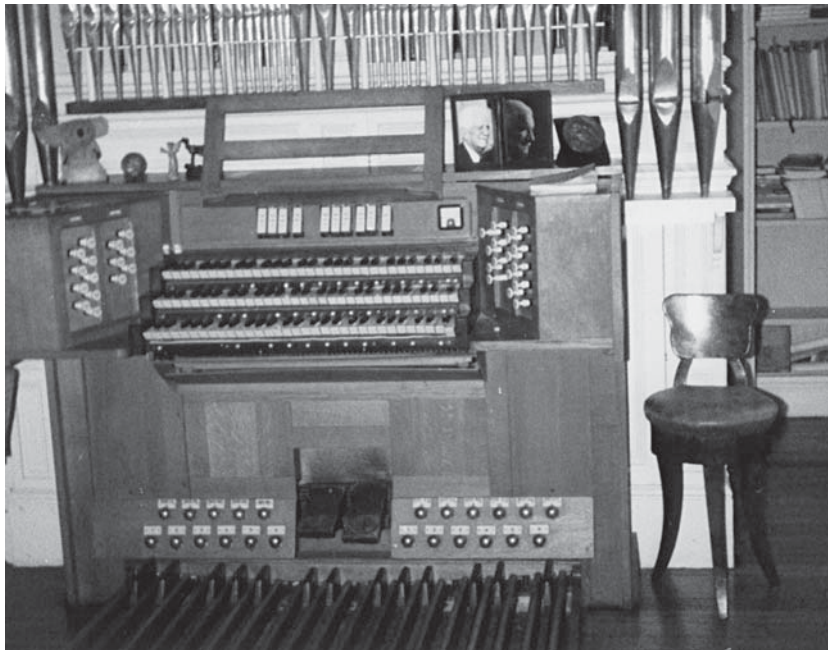
## Lesson 2: *Toccata, Adagio, and Fugue in C*, BWV 564

As there was a lesson vacancy the following week, I went to London again, which was his last day in England, and had another lesson, which was kindly delayed for me until after lunch because of an unexpected travel difficulty. I played the *Fantasia* for him again and he was pleased with it, and so we passed on quickly to the *Fugue*, during which Malcolm Rudland who had arranged everything arrived, and I was introduced. Marchal covered the *Fugue* with the same exactness as the *Fantasia*. We then turned to the *Toccata, Adagio and Fugue in C*, BWV 564. I scribbled down some notes on the inside cover of my Peters Edition of Bach so I would not forget.

"The beginning of the *Toccata* is like a question (Choir) and answer (Swell), then the Choir again on the downward scale. The upward scale in bar 2 after the rests is on the Great. Then echo on the Choir at the same parts where there is exact repetition (bar 5); observe the rests." Marchal adds the Swell reeds for the Pedal solo. "Ritardando as the arpeggios proceed to the low Gs (bar 23)." In bar 30 from the F-sharp "begin slowly and accelerando. Detach the chords at the end of the pedal solo from the ensuing passage. The Rondo theme (bar 32) is on the Great. The first episode is on the Swell and the second one on the Choir. Detach the left-hand and right-hand eighth notes (bars 32, 34 and similar) where the theme is in the other hand. Observe the length of the rests and the notes. Clearly detach the pedal A, E, F (Bar 70)."

For the *Adagio*, Marchal uses a Cornet for the solo, with a staccato pedal. He makes an interesting point in bar 7 about the repeated trills being increased in repercussions the way his own teacher Eugène Gigout had told him to do it. In bar 23 Marchal continues the downward scale on the solo stop then plays the chords on an 8' 4' 2' registration. The *Fugue* was not played.

The lesson concluded with the Gigout *Scherzo*, which Marchal on this occasion directed to be played on a light registration without reeds. Afterwards I observed another couple of lessons, which included the first movement of Vierne's Fourth Symphony, which I did not know at the time. Marchal spent much time correcting the printed text, and Felix Aprahamian turned to me and whispered, "by God he knows it!" One pupil offered an improvisation that Marchal guided as it progressed. Unfortunately, improvisation, for which Marchal was so renowned, was a subject I never studied with him. (He was not a composer, but several composers had submitted themes on which he improvised a four-movement organ symphony in London in the



The Marchal house organ console

1930s: Albert Roussel, Sibelius, Joseph Jongen, and Vaughan Williams; and then on another occasion with themes sent by Alan Bush, William Walton, Benjamin Britten, and Constant Lambert.)

After this we closed for the day. Outside there was a car waiting. Both back doors were open and Marchal was guided in, but he slipped over an invisible object and fell into the back of the car behind the front seats. Alarmed, I grabbed hold of him and although he was a bit shaken, he saw the funny side of it. He was told who had "saved" him and then Felix Aprahamian took me aside and said "the Master would like to have you as a student." I was completely overbowed!

## Lessons in Paris

I wrote to him in Paris, and shortly afterwards received a letter from France, the envelope bearing the words "Concert André Marchal." He began: "I shall be most happy to see you and hear you again on Saturday, February 10th [1979], afternoon. Could you come from 2 pm to 4 pm; my daughter will be free then to do the interpreting. . . I shall be very pleased to hear your Bach, Franck, and do bring as much Couperin and Clérambault as possible, which sound very well on my home organ. Happy New Year and see you soon." His daughter had written the letter and she arranged all my lessons in Paris as well as acting as interpreter (as my French was rudimentary then), which she did with great skill and clarity throughout every lesson. I was curious over his references to *seeing*, which he often made, and apparently he knew parts of the south of France very well and would point things out, which he would never see, for the benefit of others.

This lesson, like all the others I had in Paris, was at his home in rue Duroc. When I saw the three-manual organ for the first time (named "Philippe-Emmanuel") it was quite a sensation for me, never having seen a pipe organ of such magnitude in a private home. The room it was in was not enormous, but also had a grand piano, a sofa, and a large globe of the world in Braille amongst other furniture. It was all just so impressive, and still remains so in my mind.

This is the stoplist of the organ "Philippe-Emmanuel":

### Grand-Orgue (56 notes, 2nd manual) tracker action

- 8' Montre (façade)
- 8' Flûte à fuseau°
- 4' Prestant°
- 2' Doublette°
- III Plein-Jeu°
- 16' Ranquette (Pédale)
- ° In a Swell box

### Récit expressif (56 notes, 3rd manual) tracker action

- 8' Principal
- 8' Voix Céleste
- 8' Quintaton
- 4' Principal
- 2' Doublette
- 1½' Tierce
- 1½' Lariot
- III Cymbale
- 8' Trompette

### Positif (56 notes, 1st manual) electric action

- 8' Bourdon
- 4' Flûte conique
- 2½' Nasard
- 2' Quarte
- 1½' Tierce
- 1' Piccolo
- 8' Cromorne

### Pédale (32 notes) electric action

- 32' Soubasse° (acoustic)
- 16' Soubasse°
- 8' Bourdon°
- 4' Flûte°
- 2' Flûte°
- 16' Ranquette°°
- 4' Chalumeau°°
- 8' Trompette°°°
- 4' Clairon°°°
- ° By extension
- °° By extension
- °°° from Récit expressif

### Couplers

- Tirasses I, II, III, III 4
- Pos/GO, Réc/GO, Réc/Pos
- Pos/GO 16, Réc/GO 16
- Réc 4

### Pistons

- 6 adjustable pistons for each manual and pedal
- 6 general pistons for the whole organ
- Tutti for the whole organ and each manual
- General cancel for the whole organ and each manual

Arbiter Records has reissued on CD the 1956 Zodiac recordings made by Marchal on this instrument before the extension of the Pedal Ranquette 16' comprising extracts of the Bach *Orgelbüchlein*, BWV 603–612, 614–15, as well as BWV 564. Marchal describes and plays each stop, with Jacqueline Englert-Marchal translating. There is a quote from Francis Poulenc on the cover: "No one has an ear like Marchal. He has the best ear in Paris." I have since heard an anecdote of Maurice Duruflé, saying "if you want to hear a true Cromorne, it is on this organ." Philippe-Emmanuel was the model for the Lincoln Center/Tully Hall instrument inaugurated by Marchal in 1975. The booklet notes, which also contain an extensive biographical note on Marchal, are available online at <<http://www.arbiterrecords.com/notes/111notes.html>>.



Philip Crozier and Jacqueline Englert-Marchal at Marchal house organ



Timothy Taylor, Sylvie Poirier, and Philip Crozier

Marchal also had a small two-manual mechanical-action organ by Victor Gonzalez named "Jean-Sébastien" in his villa Guereza in Hendaye-Plage, with the following stoplist:

**Grand-Orgue**

- 8' Bourdon
- 4' Prestant
- II Cymbale

**Récit expressif**

- 8' Quintaton
- 2' Doublette

**Pédale**

- 16' Soubasse
- 8' Bourdon
- 4' Flûte 4 (by mechanical extension)

Three usual manual and pedal couplers.

**Marchal's playing style**

For this first lesson in Paris, I had brought the Franck *Choral No. 3*. Marchal knew it, as everything else, absolutely inside out. He had learned all his vast repertory from Braille, involving the arduous task of learning each line separately and assembling them afterwards, thus making a thorough study of the construction of each work, and this would be pointed out in his interpretation, giving a true re-creation of the music from the inside.

In his lessons as a whole, traits of his own playing style came through. He gave the experience of a full lifetime of performances to me—a young student—condensed into small points. He had a magnificent sense of rubato, as shown in his own recording of Franck's *Choral No. 1*, which I later studied with him. He would often play fugal passages (e.g., Vierne Symphony No. 4, second movement in the middle) without reeds, and would delay ever so slightly such imposing entries as the theme in the *Pièce Heroïque* to give it more drama. The tempo would not be altered, and often there would be no slowing down at a cadence (Vierne Symphony No. 2, first full close).

Frequently he would say "Make that note more *waited* for," and at the start of the *Choral No. 3*, which he emphasized should not be played rapidly, he gave insistence to the first note and every time a similar passage came. There would be no overall alteration of tempo, and any dreaming and dragging that can creep into Franck was eradicated, but it would still be so sensitive and overall extremely musical.

His own sense of coloring was remarkable, and he would gain effects that would do wonderful justice to the music through his intimate knowledge of every part of the piece he was concentrating on. Another point in his interpretations was to repeat notes well and clearly. If he added Swell reeds, the box would always be shut "so as not to be brusque," and he would not move from full organ to Swell-pianissimo (as in parts of Vierne's symphonies for example)—he would take the Swell loudly and then diminuendo, but all was done with the greatest of subtlety.

I was allowed to record on cassette all these lessons in Paris, which make fascinating listening. He was a man full of history, and he would occasionally reminisce over the past. Each lesson was two hours long, and for me one was arranged on a Saturday and the other on Monday so that I could hear the organs in Paris on the Sunday. I was a frequent visitor to Saint-Sulpice, where I heard Jean-Jacques Grunenwald on many occasions, and met him along with many others who climbed the steps to the organ loft during the Sunday service.

One day I went to Sainte-Clotilde and Jean Langlais was actually there, and we had a long discussion that I also recorded. I was not aware that he lived next door to Marchal until a few years later! I never heard Pierre Cochereau at Notre-Dame as he was always away on the weekends I was there, but I did hear the organ in the Sunday afternoon recitals.

All this was a tremendous experience for me, especially since a young blind organist, David Aprahamian Liddle, and I were André Marchal's last two British pupils. David later inherited "Jean-Sébastien," which my wife Sylvie Poirier and I played for the first time at Felix Aprahamian's home in Muswell Hill, London, not so long after it arrived there from France. I last saw Marchal in July 1980, a few weeks before his death, and among the works studied then was the Franck *Pièce Heroïque* (the last complete work I played for him) and the Fourth Symphony of Vierne.

**Marchal and the Vierne Fourth Symphony**

Marchal supplied a personal note on his association with the work and its composer to Felix Aprahamian for a performance in 1970, which reads in part as follows:

... (Vierne) spoke to me of this new Fourth Symphony which, published in the United States, had not yet been heard in France. This was in 1922, when I was preparing to make my first real contact with the public in four historical recitals of organ music ranging from Cabezón to Marcel Dupré. Tempted by the work, the first performance of which Vierne seemed happy to entrust to my care, I set to learning it with enthusiasm.

The four recitals were given under the patronage of the Minister of Fine Arts, and Vierne's Fourth Symphony opened the third program on Wednesday, 24th January 1923.

The work is of severe technical difficulty, and I remember my nervousness and beating heart on reaching the fugal passage in the *Allegro*. But happily this remained only an inward uneasiness. The symphony had an immense success. Vierne embraced me on the platform and let his feelings flow in a flood of affectionate and encouraging words. Having to leave the hall before the end of the recital, he wrote me the following letter the same evening:

*"Thank you again with all my heart, my dear lad, for the great joy you have just given me. I will retain forever the memory of this emotion, which is one of the most profound that I have experienced in my life as*

*an artist. You have admirably understood and felt this work, which is brightened for a moment by the fragments of a happy dream, and finishes in a fever. You have interpreted it like a poet, and this is manifest. I could not refrain from telephoning B. this evening so that he could tell you of my enthusiasm before this note reaches you. See in this a sincere and spontaneous gesture, the natural reflex of people of my kind and one that cannot be withheld."*

composers: Cabezón, Frescobaldi, Buxtehude, de Grigny, Bach, Daquin, Couperin, DuMège, Mendelssohn, Schumann, Franck, Saint-Saëns, Boëllmann, Widor, Guilman, Gigout, Déodat de Séverac, Tournemire, Gabriel Dupont, Barié, and d'Indy, along with Dupré's newly published *Prelude and Fugue in B major*. So already Marchal's memorized repertory was quite extensive. He developed this later into a series of recitals at the Palais de Chaillot in Paris in 1942 under the heading "Les Grandes Formes de la Musique d'Orgue," with commentary by Norbert Dufourcq. (See the flyer for the series he gave in private homes from December 1935 to March 1936, on p. 24.)

To learn the work, Vierne had loaned Marchal, for the Braille transcription, his own beautifully bound copy, a present from the publisher, G. Schirmer. (Marchal also described this occasion in one of my lessons.)

**Marchal's four historical recitals**

These four concerts given by Marchal in the Salle Berlioz at the Paris Conservatoire to a highly critical audience, consisting largely of professionals, were of representative works by the following

**Recitals at the Cleveland Museum of Art**

Since his death, I have been more and more amazed by his phenomenal repertory from all the programs collected by Felix Aprahamian of Marchal's recitals,

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# Les Grandes Formes de la Musique d'Orgue

HUIT AUDITIONS - CONFÉRENCES

par

**ANDRÉ MARCHAL**

avec le concours de

**NORBERT DUFOURCQ**

LE SAMEDI A 16 HEURES PRÉCISES

7 Décembre : *Le Prélude et Fugue.* 8 Février : *La Partita, le Choral à Variations.*  
 21 Décembre : *La Toccata.* 22 Février : *La Suite, la Sonate, la Symphonie.*  
 11 Janvier : *Chacone, Canzone, Passacaille.* 7 Mars : *La Fantaisie.*  
 23 Janvier : *Le Choral Scholastique et expressif.* 21 Mars : *Le Thème libre.*

Séances publiques — Prix des Places : 10 francs  
 Abonnement pour les 8 Séances . . . : 60 francs

7 Décembre - 7 Mars : chez Mme DUJARRIC DE LA RIVIÈRE, 18, Avenue Victor Hugo, Boulogne-sur-Seine. Entrée : 10, Rue du Châlet. (Métro : Porte d'Auteuil - Autobus : 17 et 16)  
 21 Décembre - 25 Janvier : chez Mme GOÛIN, 4, Avenue Milleret de Brou (16<sup>e</sup>). (Métro : Ranelagh)  
 11 Janvier - 22 Février : chez Mme FLEERSHEIM, 45, Rue du Ranelagh (16<sup>e</sup>). (Métro : Ranelagh)  
 8 Février - 21 Mars : chez la Comtesse B. de MIRAMON FITZ-JAMES, 48, Boulevard Maillot, Neuilly. (Métro : Maillot - Autobus : 43)  
 Places : chez DURAND, 4, Place de la Madeleine; ROUARY et LEROLLE, 40, Boulevard Malesherbes; A. MARCHAL, 21, Rue Duroc; N. DUFOURCQ, 11, Rue du Pré-aux-Clercs et sur place le jour même.  
 (Orgues de Salon L. EUGÈNE-ROCHESSON et GONZALEZ)

# THE ORGAN MUSIC SOCIETY

## SECOND RECITAL

(SIXTEENTH SERIES)

AT

ST. JOHN'S, RED LION SQUARE, W.C.1.

(By kind permission of the Vicar and Churchwardens and the Organist—Mr. F. Darwin Fox)

THURSDAY, 12TH. NOVEMBER, 1936, at 8.15 p.m.

# ANDRÉ MARCHAL



Committee:  
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 NICHOLAS CHOVEAUX.  
 L. C. SMART.

FELIX APRAHAMIAN, Hon. Secretary.  
 8, Methuen Park,  
 Muswell Hill, N.10.

Programme . . . SIXPENCE.

SPECIAL NOTE.—Members are asked to present this programme, as a means of identification, when purchasing tickets.

Samedi 7 Décembre.

Chez Mme DUJARRIC DE LA RIVIÈRE  
 18, Avenue Victor Hugo, Boulogne-sur-Seine  
**Le Prélude et Fugue**  
*Prélude et Fugue en sol majeur* . . . PURCELL  
 > en fa # mineur . . . . . BUXTEHUDE  
 > en sol mineur, Liv. III, 5. . . . . J.-S. BACH  
 > en ut majeur, Liv. II, 7. . . . . >  
*Fugue sur le nom de B.A.C.H.* . . . . . SCHUMANN  
*Fughetta* . . . . . GUILLMANT  
*Prélude et Fugue en si majeur* . . . . . C. SAINT-SAËNS  
 > en si b mineur . . . . . A. BARIÉ  
 > en si majeur . . . . . M. DUPRÉ

Samedi 21 Décembre.

Chez Mme GOÛIN  
 4, Avenue Milleret de Brou (16<sup>e</sup>)  
**La Toccata**  
*Toccata per l'Elevazione* . . . . . FRESCOBALDI  
*Récit de tierce en taille* . . . . . N. DE GRIGNY  
*Toccata-Pastorale* . . . . . FACHÉLBE  
*Toccata en fa majeur, Liv. III, 2.* . . . . . J.-S. BACH  
*Toccata en ut mineur* . . . . . L. BOELLMANN  
*Toccata en si mineur* . . . . . E. GIGOUT  
*Toccata en si mineur* . . . . . A. BARIÉ  
*Toccata en fa majeur* . . . . . CH.-M. WIDOR

Samedi 11 Janvier.

Chez Mme FLEERSHEIM  
 45, Rue du Ranelagh (16<sup>e</sup>)  
**Chacone, Canzone, Passacaille**  
*Trio en chacone de la messe du V<sup>e</sup> ton* . . . . . A. RAISON  
*Chacone en mi mineur* . . . . . BUXTEHUDE  
*Canzone* . . . . . J.-S. BACH  
*Grande Passacaille et Fugue* . . . . . >  
*2<sup>e</sup> Choral en si mineur* . . . . . C. FRANCK

Samedi 25 Janvier.

Chez Mme GOÛIN  
 4, Avenue Milleret de Brou (16<sup>e</sup>)  
**Le Choral Scholastique et Expressif**  
*Choral sur le Te Deum* . . . . . D. STRUNGE  
*Choral: Par la chute d'Adam, tout est perdu, Liv. V, 13* . . . . . J.-S. BACH  
*Choral: Quand nous sommes dans une grande détresse, Liv. V, 51.* . . . . . >  
*Choral: Gloria in excelsis, Liv. VI, 7* . . . . . >  
*Choral: Orne-toi, chère âme, Liv. VII, 49* . . . . . >  
*Choral: Orne-toi, chère âme* . . . . . MAX REGER  
*Choral* . . . . . J. BRAHMS  
*Choral* . . . . . HONIGGER  
*Choral de la I<sup>re</sup> Symphonie* . . . . . L. VIERNE

Samedi 8 Février.

Chez la Comtesse B. de MIRAMON FITZ-JAMES  
 48, Boulevard Maillot, Neuilly-sur-Seine  
**La Partita**  
**Le Choral à Variations**  
*Choral* . . . . . J. WALTHER  
*Partita en ut mineur* . . . . . J.-S. BACH  
*Choral Agnus Dei, Liv. VII, 48* . . . . . >  
*3<sup>e</sup> Choral en la mineur* . . . . . C. FRANCK

Samedi 22 Février.

Chez Mme FLEERSHEIM  
 45, Rue du Ranelagh (16<sup>e</sup>)  
**La Suite - La Sonate**  
**La Symphonie**  
*Suite du I<sup>er</sup> ton* . . . . . CLÉRAMBAULT  
 (Plein-Jeu, Trio, Basse de Cromorne, Caprice sur les Grands Jeux)  
*Sonate en Trio n<sup>o</sup> 5* . . . . . J.-S. BACH  
*Sonate n<sup>o</sup> 3 en la majeur* . . . . . MENDELSSOHN  
*Grande Pièce Symphonique* . . . . . C. FRANCK  
*Adagio de la Symphonie* . . . . . A. BARIÉ  
*Final de la IV<sup>e</sup> Symphonie* . . . . . L. VIERNE

Samedi 7 Mars.

Chez Mme DUJARRIC DE LA RIVIÈRE  
 18, Avenue Victor Hugo, Boulogne-sur-Seine  
**La Fantaisie**  
*Fantaisie et fugue en ut mineur, Liv. III, 6* . . . . . J.-S. BACH  
 > en fa mineur . . . . . MOZART  
 > en ut majeur . . . . . C. FRANCK  
 > en ré b . . . . . C. SAINT-SAËNS  
*Fantaisie et fugue sur le nom de B.A.C.H.* . . . . . LISZT

Samedi 21 Mars.

Chez la Comtesse B. de MIRAMON FITZ-JAMES  
 48, Boulevard Maillot, Neuilly-sur-Seine  
**Thème libre - Musique descriptive**  
**Musique à programme**  
*Tiento XVI* . . . . . CABANILLES  
*Dialogue sur la voix humaine* . . . . . COUPERIN  
*Les Cloches* . . . . . N. LEBÈGUE  
*Noël en sol majeur* . . . . . DAQUIN  
*Pastorale I, IV* . . . . . J.-S. BACH  
*Pastorale* . . . . . C. FRANCK  
*Deux Pièces Grégoriennes* . . . . . E. GIGOUT  
*Poème n<sup>o</sup> 2, dédié à André Marchal.* . . . . . CH. TOURNEMIRE  
*La Vallée du Béthorléguay au matin.* . . . . . E. BONNAL  
*Poème Évangélique - la Nativité* . . . . . J. LANGLAIS  
*Apparition de l'Église Éternelle* . . . . . O. MESSIAEN

(a) POÈME ÉVANGÉLIQUE (No. 2) . . . "Nativité" . . . Jean LANGLAIS (b. 1907)

Langlais is a pupil of Marchal, Dupré and Dukas, and holds the posts of organist at St. Pierre de Montrouge and professor at the "Institution nationale des jeunes aveugles" of Paris.

(b) "APPARITION DE L'ÉGLISE ÉTERNELLE" . . . . . Olivier MESSIAEN (b. 1908)

Messiaen is organist at the Sainte-Trinité in Paris, and one of the late Paul Dukas' most distinguished composition pupils. Of this piece the composer writes: "An enormous and granitic *crescendo*. It (the Church) appears and disappears. The pedal scans the hammer-strokes of Grace, which erects the divine construction."

IMPROVISATION, IN THE FORM OF A SYMPHONY.

The subjects on which M. Marchal will improvise have been specially submitted, at the invitation of the Society, by four English composers. The scheme of the movements is as follows:—

Fugue	Alan Bush.
Adagio	William Walton.
Scherzo	Benjamin Britten.
Toccata	Constant Lambert.

ANNOUNCEMENT.

Members and Visitors are invited to an informal Reception, with refreshments, to be held at the Church House, Fisher Street, at the conclusion of the Recital. It is hoped that M. Marchal will be present.

The Third and last Recital of this series will be given by RALPH DOWNES at St. John's, Red Lion Square, on TUESDAY, 24th NOVEMBER, at 8.15 p.m. The programme will include the Messe des Pauvres by Satie, three movements from Widor's Symphonie Gothique, the Finale of the Seventh Suite by Tournemire, and pieces by Dandrieu, Mulet, Vierne and Reger.

duplicates of which he gave to me in the 1980s. These programs are from all over Europe, the USA, and Australia, spanning from the 1930s to the 1970s. Among them stands out a booklet of the complete series of ten recitals given at the Cleveland Museum of Art during the 1947-1948 season (most Wednesdays from October to December and two in January), entitled "The Large Forms of Music for Organ," which is a further extension of the aforementioned. The subjects are (the titles are in French in the booklet):

- 1) Le prélude et fugue
- 2) La Toccata
- 3) La fantaisie
- 4) Chacone, Canzone, Passacaille

- 5) Musique d'orgue d'inspiration grégorienne
- 6) La Musique d'inspiration populaire
- 7) Le Choral expressif et contrapuntique
- 8) Le Choral à variations et la Partita
- 9) Sonate, concerto, symphonie
- 10) Le thème libre

In total, he performed 96 works of all periods without duplication. Each concert ended with an improvisation in the form to which the program was devoted. Walter Blodgett, then Curator of Musical Arts, wrote in the booklet "M. Marchal is esteemed as one of the great musicians in our time. To be able to present so distinguished an artist in this illuminating survey of musical literature is a privilege."

### Works studied with Marchal

Here is a list of the repertory I studied with André Marchal.

In London (lessons not recorded):

**Bach**—*Fantasia and Fugue in G Minor*, BWV 542; *Toccata, Adagio* (not the Fugue), BWV 564

**Gigout**—*Scherzo (Dix Pièces, No. 4)*

In Paris (lessons recorded):

**Franck**—*Trois Chorals* (No. 1 dedicated to Marchal's teacher, Eugène Gigout); *Cantabile; Pièce Héroïque*

**Vierne**—*Symphonie II*, op. 20; *Symphonie IV*, op. 32; *Impromptu*, op. 54, no. 2 (dedicated to André Marchal); *Carillon de Westminster*, op. 54, no. 6

**Clérambault**—*Suite du Premier ton: Grand Plein Jeu, Fugue*

**Bach**—*Prelude and Fugue in E Minor*, BWV 548; *Prelude and Fugue in A Minor*, BWV 543; *Trio Sonata No. 2 in C Minor*, BWV 526, Vivace

### Marchal answers stylistic questions

In these lessons I asked multiple questions that I had prepared beforehand. For some of the questions I already had a good sense of what Marchal might answer, but I wanted to hear what he had to say directly. Here is a small sample, with the actual words he used, via translation:

- 1) PC: What are the general rules for "tying over" in César Franck? (quoting the opening of the *Choral* theme in bar 30 of *Choral* 3).





Sylvie Poirier, Timothy Taylor and Jacqueline Englert-Marchal

AM: Theoretically you only repeat the notes that are repeated at the same pitch in the same part, but when you have two voices that succeed each other on the same note, that is when they are legato—unless it is specifically indicated otherwise. The different voices are treated exactly as you would treat vocal parts.

2) PC: Does the “tying over” rule apply to other composers of the period?

AM: It is the same for Vierne—but Vierne is a bit different; he uses those ties just like violin bows. Vierne used those ties because he wanted one to sense the direction of the melody. And Vierne was a violinist—and so sometimes in his music you realize that he thinks of the bow of the violin. But it would be a big mistake every time you have a rupture of the legato to make a big silence. And sometimes you just have a look at it enough not to do it.

3) PC: Do we stick rigidly strictly to the string-like phrasing of Vierne?

AM: YES! And you must have a very muscular way of playing. Vierne insisted very much on the rhythm. He did not like so much metronomically played music, but he liked a good strong rhythm. Keep in mind that Vierne was above all a musician. He would not like to have his music being ruined by playing too strictly in tempo. Generally speaking he does indicate what he wants.

4) PC: What is a good substitute for the Voix humaine in Franck?

AM: The Célestes—you can use the célestes—it is not the same in effect. But the important thing is, it is quite different from the other registration—but it is most important that it comes out as something entirely different from the rest.

5) PC: (AM had mentioned in one lesson that he is quite sure that some details in registration in Franck's *Chorals* are not probably what he meant). Are his other organ works more “exact” in this context?

AM: For all the works of Franck, not just the *Chorals*, you must always keep in mind that all his registrations were meant for his organ at Sainte-Clotilde. Remember that this instrument was so special. You always must adapt the registration to the instrument you are playing on. [In his recordings of the complete organ works on Erato made at Saint-Eustache, Paris, also reissued on CD, Marchal supplies a valuable note on his registrations.]

6) PC: Can Swell to Pedal be used in Franck? (There was no such stop at Sainte-Clotilde in Franck's time.)

AM: Of course! Franck was the first one to be sorry not to have one.

7) PC: When it specifies for example *Fonds et anches 16, 8, 4* in French organ music of this period, can we use the mixtures also? What is the rule for using mixtures in this context?

AM: It means also mixtures when there are some mixtures. Cavaillé-Coll invented the idea of dividing the stops of each manual into two to make the registrations easier. Generally speaking, on one side you would have all the 16, 8 and 4 foundations. The 2-foot, mixtures, cornets and reeds were on a separate chest. In order to have those you had to push on a pedal [ventil], which also allowed you to suppress them. Before the era of adjustable pistons, it was a way of helping you change the stops. And that was not only in France. The Germans had a different and complicated system. [AM was referring to the *Freikombination* system.]

8) PC: In Clérambault, can ornaments be added at will, and can the existing ones be made more expressive by prolonging?

AM does not think it is necessary to add them—it is safest to do as written. Not everybody does this. It is certainly possible to make them more expressive by prolonging them. Often ornaments replace the expression of the Swell box, which didn't exist yet.”

On the subject of *notes inégales*:

AM: “It is a matter of taste. Each one must do according to his own taste.” But he is not very attracted himself, considering it a bit of a fashion.

On the subject of ornaments:

AM: All ornaments should be played on the beat—where there is a mordent, appoggiatura, etc., always on the beat.

9) PC asking about the best editions of de Grigny, Daquin, Marchand.

AM likes the Guilman edition very much except for the registration. “The registration is very bad because Guilman tried to adapt it to the nineteenth-century organ. Guilman was very conscientious however, so if we avoid the replacement registrations he suggests, his editions are the best.”

10) PC: What are your registration plans for Trio Sonatas, particularly No. 2 and No. 6?

AM: “It is very easy. Always an equivalence of sound but a different timbre.” In the second movement of BWV 526 he likes using a reed stop in the LH, which makes a nice dialogue with the flute RH. Since the tempo is slow there, a 16' can be used on the Pedal. For the third movement a little more sound, for example, the Cornet.

In one lesson he played through the complete Bach *Fugue in C*, BWV 547, demonstrating phrasing, registration, and manual changes. Several other works were also used as examples in many lessons, where he would play and explain, jumping directly into the middle of a piece to make a point.

#### About the recorded lessons

I am most grateful to Claude G. Thompson of Montreal, who transferred the original cassette tapes of my lessons

to CD in 2008 to ensure their preservation. Listening to them again after three decades, it hardly seems it is so long ago and it is like having the lessons all over again. Sometimes I cringe at my innocence, but at the time most of this repertory was very fresh in my fingers, so I had not fallen into the habit of doing it all the “wrong way,” which can be hard to unlearn afterwards. Since having these lessons, and living in Montreal for more than 25 years and being married to Sylvie Poirier, who is French-Canadian, I understand everything Marchal says in these recordings directly, so it is doubly enlightening for me hearing his teaching in his own language also. I have always tried to apply what I learned from him, transcribing the lessons into my scores.

There are thirteen CDs of lessons I recorded in Paris in 1979 and 1980. In some parts there is a lot of repetition and revision covering the same passages. The Franck *Chorals* are conveniently on one CD each, approximately one hour each, except *Choral 2*, which is 77'55". *Pièce Héroïque* and *Cantabile* are on the same CD (63'45"). BWV 543 and 526 are on two CDs of nearly one hour each. BWV 548 and the Clérambault are one CD (71'00"). Vierne *Symphonie IV* is on three CDs (75'05", 51'50", and 65'09"), plus 2'30" on a fourth CD with *Impromptu* and *Carillon de Westminster*, totaling 53'11" with related questions. Vierne *Symphonie II* is on two CDs (59'10" and 65'54"), including 37'51" of questions. Ideas on Vierne *Symphonie III* (the very last part of my final lesson with him), which I did not play for him total 10'16" and are tagged onto the *Symphonie IV* 51'50" CD.


Generally, the organ sounds very loud in contrast to the voices. There are extraneous noises from time to time. The telephone rings sometimes and is deafeningly loud (perhaps the cassette machine was close to the bell!) and it covers some of the spoken word. Marchal's cat, present at some of these lessons, can be heard here and there, and Marchal's clocks chime beautifully as we go along. The windows were open when it was

warm and so there is the sound of people walking past outside, some no doubt curious on hearing the organ as the room was on ground level.

André Marchal left a profound mark on those who knew him, and extensive tributes poured in after his death. In 1981 L'Association des Amis de l'Orgue published *Hommage à André Marchal*, a special issue of the trimonthly review *L'Orgue*. This was reprinted and expanded by the American Guild of Organists in 1997. Entitled *Tribute to André Marchal*, it contains a number of personal homages from a fascinating cross section of organists, students of Marchal (myself included), organbuilders, composers, friends and colleagues, and people outside the music profession, all of whom have something in common—André Marchal had touched their lives in a very significant way. The *Tribute* also contains details of the two Marchal home organs in Paris and Hendaye, many photographs, and a complete discography. Much of this information is also available on the André Marchal website <www.andremarchal.com> (in French). In 1982 the Académie André Marchal was founded <www.academieandremarchal.org> (in French), whose initial focus was a teaching academy, but from 1991 in association with the town of Biarritz, a Prix André Marchal was established within an international organ competition.

So the life and work of André Marchal continues through his legacy of recordings and students. ■


*Philip Crozier was born in Preston, England, and was a boy chorister in Blackburn and Carlisle Cathedral Choirs. In 1979 he graduated from Cardiff University, being awarded the Glynn Jones Prize for Organ in two consecutive years. He moved to Montreal in 1984 and is married to organist and painter Sylvie Poirier, with whom he has commissioned and premiered eight organ duets, undertaken numerous concert tours, and released several CDs. He maintains an active career as an international recitalist and is in regular demand as an accompanist to various choral and instrumental groups.*



## AURORA UNIVERSITY

AURORA, ILLINOIS


We are pleased to announce the construction of a new pipe organ for Crimi Auditorium in the Institute for Collaboration at Aurora University. Opus 119 will feature suspended mechanical key action and mechanical stop action with three preset combination pedals. The organ's case will be crafted from solid mahogany and will display polished façade pipes of 70% tin. The organ's 23-rank specification was developed in consultation with Dr. Cathryn Wilkinson, Associate Professor and Chair of the Department of Music. The first pipe organ on the university's campus, Opus 119 will flexibly serve a variety of roles as a teaching, accompanying and solo instrument. Completion of the instrument is expected for the summer of 2010.



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# Clavierübung III of J. S. Bach Theology in Notes and Numbers, Part 2

Alexander Fiseisky

Part 1 was published in the October issue of *THE DIAPASON*, pp. 22–25.

## Wir glauben all' an einen Gott [We all believe in one God] (BWV 680–681)

The arrangement of the chorale *Wir glauben all' an einen Gott*, the Protestant version of the Credo, opens a series of dramatic chorale preludes in the *Clavierübung III*. Their themes are built on the minor keys and gravitate around the interval of the fifth.

In this piece the fugal upper voices are contrasted against a melodic line in the bass that occurs seven times. (Example 9) This melody is based on a leap of a fourth followed by a downward move within the octave and displays a structural similarity to the theme of the so-called Dorian Fugue (BWV 538).<sup>55</sup> The ostinato motif appears altogether six times in the pedal: once (the sixth appearance) in modified form on the manuals: there only the beginning of the motif appears, repeated three times.

Not just the relationship (6 + 1) in the use of this striking melody is important, but also the fact that its form is changed in the one time it is used on the manuals. Naturally, this begs the question as to the purpose of this change. We have here possibly an allusion to the Old Testament injunction: Six days you shall labor and do all your work, but one day must be reserved for prayer and spiritual needs. From here stem the characteristics of one of the developments: an elevation of the *tessitura*, the use of only upward leaps, the softening of the harshness of the harmonic minor, and finally the *heterolepsis* figure used in the upper voices.

The manual voices are developed out of the beginning of the melody of the chorale *Wir glauben all' an einen Gott*. The first four notes of this motif in a tonal answer form a musical rhetorical figure, often encountered in the works of Bach, which Boleslav Javorsky called the *predestination motif*.<sup>56</sup> The origin of this motif lies in the chorale melody *Was mein Gott will, das g'scheh' allzeit* [What my God wills may always happen] and is usually used by the composer as a culminating, dramatic or recapitulating figure (Fugue in G Minor, BWV 542, Fugue in A Minor, BWV 543, etc.). The whole musical fabric of this chorale prelude is shot through with this *predestination motif*.

Towards the end of the composition, Bach quotes in the tenor, first in its entirety, the first line of the *cantus firmus* (bars 89–98). Typically, the subsequent figure in the pedal that accompanies the chorale melody is enlarged, not only in its range (two octaves), but also in the number of notes (to 43—CREDO). One can also hardly describe it as a coincidence that the work has 100 bars: Bach could

not have found a better numerological symbol to underscore the idea of “We all believe in one God.”

If we had the task of finding within Bach's output a work for organ where the dramatic element was more pronounced, we could, paradoxically, hardly do better than choose the small 15-bar *manualiter* fughetto on the chorale melody *Wir glauben all' an einen Gott* in the *Clavierübung III*. Written in Handelian style,<sup>57</sup> it is very chromatic. The traditional double dotting, the richly ornamented musical fabric, the use of characteristic rhetorical figures—*tiratas*—all combine to sharpen up the harmonic impact of this three-voice fughetto to the highest degree.

The high point of the piece comes in the 12th bar, which results in the interesting proportions of 4:5.<sup>58</sup> The density of chords in this bar is a rare example in Bach's organ works. (Example 10) The diminished seventh on the strong beat contains seven notes. The following diminished seventh from D sharp–C contains six notes, which together makes 13 notes—most certainly another numerological symbol and one that needs no explanation. The impact of the intensive harmonies is strengthened by “talking pauses” and the declamatory answers on the “weak” beats of the bars. The intonations from the introduction (*viola da gamba solo*) of the aria *Es ist vollbracht* from the *St. John Passion* (BWV 245) can be heard in the music. (Example 11)

The descending seconds in Lombardic rhythm, with articulation marks written out in full by the composer (bar 11), the key role of the striking diminished seventh from D sharp–C at the high point of the work, and the key chosen—this is by no means a complete list of the methods the composer has used to create a smooth transition to the subsequent part of the composition.

## Vater unser im Himmelreich [Our Father in Heaven] (BWV 682–683)

In the extensive arrangement of the chorale melody *Vater unser im Himmelreich* we encounter an example of a trio that is from time to time expanded to five voices by means of the *cantus firmus* in canon. This is one of the rare works of Bach full of articulation marks. Thoroughness of articulation shows how important this aspect of organ playing was for the Leipzig cantor.

Already, the choice of key says a great deal about the associative structure of this music. E minor is the key of the opening chorus of the *St. Matthew Passion* (BWV 244), the *Crucifixus* from the *Mass in B Minor* (BWV 232), the *Prelude and Fugue for organ* (BWV 548), the chorale prelude *Da Jesus an*

Example 9



Example 10



Example 11



Example 12



Example 13



*dem Kreuze stund* (BWV 621) from the *Orgelbüchlein*, and many other works in which Bach created an atmosphere of grief, sorrow, and misfortune.

The narrative flow of the music in the greater chorale *Vater unser im Himmelreich* creates an atmosphere of stillness and calm, and invites the hearer to intense prayer. The movement in seconds in Lombardic rhythm<sup>59</sup> is akin to the sighs of a humble soul turned towards God. Time moves gently, so as not to disturb the state of intimate prayer.

This composition is literally suffused with thematic symbolism. Allow me to name just a few (following B. Javorsky): the descending third—a *symbol of grief*; a smooth chromatic movement of 5 to 7 notes—*pain*; a progression in triplets—*fatigue, weariness*; a movement along the notes of a first inversion—a *symbol of inevitable realization*; and so on.

The musical fabric of the composition resembles the tenor aria *Wo wird in diesem Jammertale für meinen Geist die Zuflucht sein?* [Where will my spirit find its refuge in this vale of tears?] from the cantata *Ach, lieben Christen, seid getrost* [Ah dear Christians, be comforted] (BWV 114), which Bach completed in Leipzig in 1724. Without a doubt there is an inner connection between the two works. The text of the aria, especially the treatment of the key word “*Jammertal*” [“vale of tears” in German] can give the performer the right feeling for the interpretation of the greater chorale prelude *Vater unser im Himmelreich*.

Another interesting detail of the work is the movement in seconds in Lombardic rhythm in the pedal. This occurs only once in the whole work, at bar 41 (JSBACH), an allusion to the composer's unseen participation in the prayer to God the Father. (Example 12)

The intricately crafted rhythms of the greater chorale prelude *Vater unser im Himmelreich* give way in the manual version to flowing linear movement in sextuplets. This sharp contrast has not gone unnoticed by scholars. “As complicated as the rhythms in the large Our-Father prelude may be, so simple is the calm flow of the 16th notes in the manuals version . . .” wrote Christoph Albrecht.<sup>60</sup> An interesting explanation for this contrast has been put forward by Albert Clement, who connects the greater chorale prelude with the text of the fourth verse of Luther's chorale *Vater unser im Himmelreich*,<sup>61</sup> and the smaller prelude with the following verses (5–8). The fourth verse appeals to God's patience in a time of sorrow, while verses 5–8 speak of trust in His compassion and assistance.<sup>62</sup>

The placid wave motion of the accompanying voices in the manuals version of the chorale prelude *Vater unser im Himmelreich* gently prepares us for the stormy motion of the 16th notes in the greater chorale prelude *Christ, unser Herr, zum Jordan kam* [Christ, our Lord, to Jordan came] as the following section of the *Clavierübung III*.

## Christ, unser Herr, zum Jordan kam [Christ, our Lord, to Jordan came] (BWV 684–685)

The greater chorale prelude *Christ, unser Herr, zum Jordan kam* presents us once again with something quite out of the ordinary. This is the first occurrence in the whole work of the *cantus firmus* being transferred to the pedal in a high register. The composer indulges here in musical picture painting: the 16th-note runs produce a sort of *perpetuum mobile* and create the impression of waves on the Jordan. The music is dominated by

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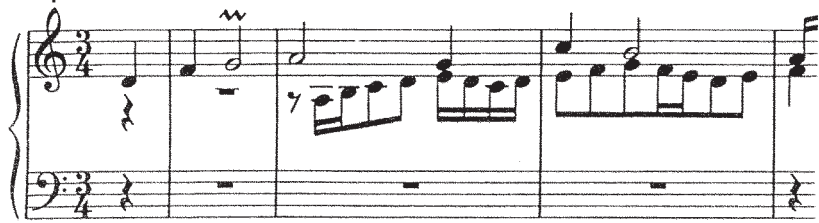
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Example 14



Example 15



Example 16



an atmosphere of waiting for the miracle of God's appearance and with it, the forgiveness of sins through the ritual of baptism. (Example 13)

Attempts have been made by various authors to see in the upper voices a dialogue between the Savior and St. John the Baptist,<sup>63</sup> a view that I personally do not find very convincing. Built on the symbolic motifs of the *Cross* and *Willingness to Sacrifice*,<sup>64</sup> the dialogue in the upper voices is often syncopated or transformed into a typical Bachian *motion*. It does not seem in the least to be associated with the dialogue between God's Incarnation and His forerunner, but rather serves, as does the stormy motion of the bass, to create a state of what I would call "joyful excitement"—an atmosphere that is typical of many iconographic depictions of the Feast of the Baptism of the Lord.

The appearance of the Holy Trinity—as the Spirit in the form of a dove descending from heaven and as the supernatural light surrounding Christ at His baptism in the waters of the Jordan—is present in this prelude at the deeper level of mystical numerological symbolism. The *cantus firmus* appears nine times against the three-voiced accompaniment ( $9 \times 3 = 27$ ), while the total number of bars in the prelude is 81 ( $27 \times 3$ ).

Each appearance of the *cantus firmus* is built on a particular number of notes: in four cases it is nine notes, in the other five cases it is eight. And they occur in a strict sequence:  $9 + 8 + 9 + 8$ ;  $8 + 9 + 8 + 9 + 8$ . The symbolism of the numbers 3, 9, 27, 81 focuses our attention on the picture of the Holy Trinity, while the number 8 is associated with the heavenly *chronos* or with the Coming of the Messiah.<sup>65</sup>

The legitimacy of the numerical proportions in the greater chorale prelude is borne out by the numerological symbolism of the manual fugato in three voices on *Christ, unser Herr, zum Jordan kam*. The fugato is written in simple triple time and has 27 bars ( $27 \times 3 = 81$ ). The main theme—the first line of the chorale—occurs three times in the original and three times in the inversion, and each time it is accompanied by a counter-melody based on thematic material in diminution, which forms a kind of canon. (Example 14)

In the opinion of Christoph Albrecht, this is a musical representation of the Gospel words of St. John the Baptist: "He [Jesus] must increase, but I must decrease" (John 3:30).<sup>66</sup> It is worth mentioning that the bridges in the fugato (bars 8–10 and 18–20) have an evident three-part structure containing the countersubject (= the diminished theme).

All in all, the composer introduces the theme a total of 14 times (three times the original theme, three times inverted, and eight times diminished).<sup>67</sup> The concluding development of the theme in its original form (bass in bar 20) has been slightly altered through the introduction of the *Willingness to Sacrifice* motif as

an *anacrusis*. This results in interesting proportions for the presentation of the thematic material:  $2 + 1 + 3 + 8$ . It is not difficult to see that these numbers represent a numerical version of the name of the composer (BACH).

**Aus tiefer Not schrei' ich zu dir [Out of the depths have I cried unto Thee] (BWV 686–687)**

The only organ work of Bach written in true six parts with double pedal is the chorale prelude on Psalm 130 (129) *Aus tiefer Not schrei' ich zu dir*—a further example of the *stile antico* in his work. Each verse of this monumental penitential chorale,<sup>68</sup> welling up out of the depths of the heart, is introduced in the fugal-like exposition that concludes each time with the *cantus firmus* in the upper pedal voice. This gives the work, written in the best tradition of J. Pachelbel, the form of an unbroken chain of seven fugues, corresponding to the number of verses of the chorale.

Albert Schweitzer's attention had already been drawn to the "motif (rhythm) of joy" that first greets one in the initial phrases of the countersubject. As the music develops, this symbolic motif is further elaborated and at the end totally dominates the musical fabric. (Example 15) Schweitzer proposed a dogmatic interpretation for its presence: "Bach . . . is trying to represent the Lutheran doctrine of repentance, according to which all true repentance leads of itself to the joyful certainty of salvation."<sup>69</sup>

Schweitzer's observation is, of course, interesting and not without subtlety, but in my opinion one is dealing here less with joy, but rather with the cleansing power of repentance and the resulting confidence of the penitent in his own future. The motif under consideration conveys just this feeling of confidence.

What motives led Bach to introduce the chorale prelude *Aus tiefer Not schrei' ich zu dir* into the *Clavierübung III* at all? Penance was not a component of the Ordinary of the old Mass, although it had been included in the liturgy in Saxony since 1601. Neither was penance dealt with by Luther in his Great Catechism, although he sometimes mentioned it along with Baptism and the Eucharist as one of the Sacraments. This was apparently the decisive argument for Bach to place two fantasies on *Aus tiefer Not schrei' ich zu dir* between the parts relating to Baptism and the Eucharist.

Numerological symbolism plays an important role in both works. As has already been said, the seven fugues that make up this work correspond to each of the seven verses of the chorale. The *cantus firmus* that crowns each fugue always consists of nine notes, whereas it is interesting to note that it first occurs in the ninth bar. In addition, the length of the *cantus firmus* from its first to last note always has the same length of eight half-bars.

This changelessness of the *cantus firmus*, with its connection to the numbers

nine, eight, and seven is obviously meant to signify the objective, almost unearthly quality of the beneficial cleansing power that flows over the penitent sinner. An additional indication can be found in the fact that at each occurrence the *cantus firmus* is first woven into the musical structure only after the completion of the exposition with its five voices. (We recall that the number five symbolizes "sensual Mankind.")

Our attention is also drawn to the relationship between the number seven (seven verses of the chorale and the seven fugues) and the number five (the five-part musical structure<sup>70</sup>). These two numbers have an interesting internal proportion:  $7:5 = 1.4$  (BACH). One could probably regard this as pure chance, were it not that these two numbers occur again within this work. The chorale prelude has 75 bars, where the number 75 is the numerological expression of the word *ELEISON* ( $5 + 11 + 5 + 9 + 18 + 14 + 13$ ). The relevance of this cry for mercy in a work dealing with remorse can hardly be doubted.

It is characteristic that the *manualiter* version of the chorale *Aus tiefer Not schrei' ich zu dir* displays the same numerological symbolism as the greater version. A slight change in the rhythmical structure makes the initial motif of the theme correspond to the eighth fugue of the *Ariadne Musica Neo-Organoeedum Per Viginti* by Johann Caspar Ferdinand Fischer (ca. 1660–1746).

Bach's work impresses us by its architecture. Just as in the first chorale prelude, we encounter an unbroken chain of fugues that treat the seven verses of the chorale one after the other, both in its tonic form and its inversion, where each is brought to a close by the statement of the *cantus firmus* in the soprano. This results in seven fugues. Six of them are of the same length. The *cantus firmus* occurs after the fifth bar and lasts for eight bars. But here we encounter an interesting new development: after the *cantus firmus* has run its course, Bach does not immediately begin with the following fugato, but each time inserts an

extra bar as a sort of résumé. Thus the six units have the following structure:  $5 + 8 + 1$ . It is not difficult to see that the résumé thus occurs in the 14th (BACH) bar of the appropriate unit.<sup>71</sup>

The last and seventh unit differs in its structure from the preceding six, and introduces a proportion that we have already encountered in the greater chorale prelude on *Credo* ( $6 + 1$ ). After it has started as all the preceding units (five bars of fugato without the *cantus firmus*, followed by eight bars with the *cantus firmus*), this seventh unit has instead of the "Bach résumé" an extension of the second *cantus* part for a further five bars, resulting in the new proportion of  $5 + (8 + 5)$ . It is not difficult to see that this new proportion brings us close to the Golden Rule:  $8:5 = 1.6$  whereas  $13:8 = 1.625$ . This is not altogether surprising. Thus when the composer understood the combination  $6 + 1$  as the biblical command to labor for six days, but to keep the seventh as a Sabbath for your God, then it was appropriate that this "special" seventh day be not simply adorned with ordinary music, but be jewelled with golden tones!

**Jesus Christus unser Heiland [Jesus Christ our Savior] (BWV 688–689)**

The last two chorale preludes in the *Clavierübung III* deal with the events surrounding the Last Supper. Viewed from a cultural perspective, the iconography of this subject centers around two key moments. The first is the Transubstantiation of the bread and wine into the Body and Blood of Christ. The second moment concerns the circumstances of Judas's betrayal.

The greater chorale prelude *Jesus Christus unser Heiland* is woven out of three voices. The *cantus firmus*, based on an intonation of fifth, is written out in long notes and appears in the pedal. The lively duet in the upper voices simultaneously spins out the three-note stepwise motif (according to Javorsky, a *motif of reconciliation*), both in its tonic form and its inversion. (Example 16)

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We have already encountered this characteristic method in the *Clavierübung III*: in the greater chorale prelude on *Kyrie, Gott heiliger Geist*. Its use with quickened tempi produces a mood of agitation and worried concern. A special feature of the musical language is the frequent use of unprepared dissonances that heighten the sense of drama. Speaking personally, this music always conjures up for me Leonardo da Vinci's famous Milanese fresco of the Last Supper, where the disciples of Christ, unsettled by his prophecy of betrayal, turn to the Savior with just one question "Surely not I, Lord?" (St. Matthew 26:22).

The *cantus firmus* appears altogether four times in the pedal as the embodiment of Christ's serenity and his willingness to drink the Cup of his Passion. Its 44 notes are arranged as a pattern of 10 + 12 + 10 + 12. It would appear that the composer has applied this numerical pattern to emphasize the union of the Old Testament (the Law) and the New Testament (the Testament of Christ). Obviously, it is appropriate to remember at this point that St. Augustine considered the number twelve to be a symbol of the Church of Christ. The universal, catholic character of the Church is portrayed by the numerical symbol 144 (= 12x12). Note that the three-note motif of reconciliation in the manuals occurs exactly this many times in the musical texture of this composition.<sup>72</sup>

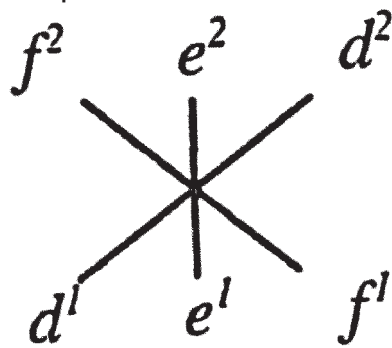
Another mysterious symbol is embedded in the score. When one connects the first and the sixth notes of the first bar, and the second and fifth notes, and the third and fourth notes (d1-d2, f2-f1, e1-e2) with a straight line, one produces a graphic figure which resembles the Greek letters X (Chi) and I (Iota) superimposed on each other. (Example 17)

This figure is the emblem of God made Man (Ιησους Χριστος - *Jesus Christos*), and one must assume that the composer intentionally built this motif into the structure of the chorale prelude, a chorale that begins with the words "Jesus Christus unser Heiland" [Jesus Christ our Savior]. Typically this emblem occurs 72 times within the work, something that can hardly be attributed to chance. In accordance with tradition, this symbolic number corresponds to the 72 biblical names of the Lord, 72 biblical angels, the 72 nations of the ancient world, and the 72 disciples that Jesus sent out to preach his gospel. The Old Testament book of Numbers tells of 72 elders who received the gift of prophecy from God (Numbers 11:24, 26).<sup>73</sup>

The *manualiter* version of *Jesus Christus unser Heiland* (an extensive fugal composition in four voices) displays a very interesting feature—the placement of the theme does not match the metrical structure. The use of such a technique in the final chorale work of the *Clavierübung III* undoubtedly has good reasons. Perhaps Bach wanted to underline that the teachings of Christ have an eternal relevance that is not bound by the confines of physical time.

The theme of this fugue displays a striking structure. It consists of 13 notes<sup>74</sup> and is based on two elements, which

Example 17



have a significant structural function in the whole cycle: a leap over a fifth and a stepwise motif over a third. The first notes of the tonal answer replicate exactly the final cadence of the chorale *Was mein Gott will, das g'scheh' allzeit*, which (following Javorsky) we have interpreted as a *predestination motif*. (Example 18)

The countersubject is worked out with a *circulatio* figure that represents the *Cup of Sorrows*. The theme occurs 17 times altogether, with the final statement in augmentation. Bach undoubtedly considers the number 17 to be the union of ten and seven, especially as the eleventh statement is introduced by a longer bridge passage. The number ten is associated with the Law of the Old Testament (The Decalogue), while according to Werckmeister, the number seven is the symbol for purity and peace.

Thus one can summarize the conjunction of all these symbols as follows: The predestination from above (*predestination motif*) and the reconciliation prophesied in the Old Testament (*reconciliation motif*) through the suffering of Christ on the Cross (the *Cup of Sorrows motif*) purifies the fallen world (13) and gives it eternal peace and bliss (7).

#### Four Duets: E minor, F major, G major, A minor

Scholars agree that the four duets of the *Clavierübung III* are very difficult indeed to interpret. As Hermann Keller remarked, the duets are "so unique and in part so difficult to understand that one must almost be led to believe that Bach wished to express something very special, but no one has yet found the key to them."<sup>75</sup> And in fact the opinions of the experts concerning both the content and the meaning of these works are indeed very contradictory. Some of them are of the opinion that they should be played during the Eucharist, while others see them as symbolic representation of the four Gospels.<sup>76</sup> Albert Schweitzer is most probably the furthest removed from the truth with his opinion that they have only found their way into the *Clavierübung III* by mistake. He thus underestimates the significance of numerical symbolism within this work. Above all he did not "notice" that with the addition of the four duets the total number of works in the *Clavierübung III* reached the "cosmic" number of 27.

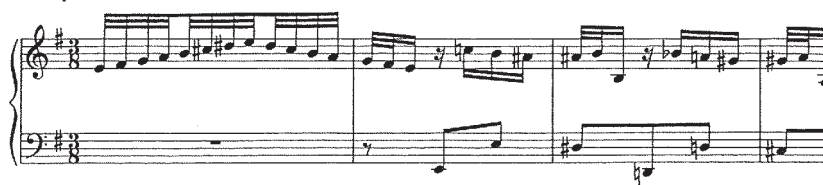
How does this music present itself?

All four pieces are highly individual and represent the highest achievement within the development of the genre of keyboard music for two voices known as

Example 18



Example 19



Example 20



Example 21



Example 23



inventions. They display no direct connection to the church chorales, but one is aware that while they have an element of tone painting it would not be illogical to interpret them as representations of the four material elements of this world: fire, air, water, and earth. Indeed, just this sort of interpretation was first suggested by Rudolf Steglich.<sup>77</sup>

Let us now look at the musical design of the duets.

The duet in E minor (BWV 802) is pure energy. Whole rivers of fire flow in the rapid succession of 32nd notes and the broken line of the syncopated motif recalls tongues of fire. The jagged melisma, the semitone movement within the range of diminished thirds: all reinforce a pervading feeling of tension. An almost pagan cult of fire dominates this music. (Example 19)

The F major duet (BWV 803) is built on the idea of contrast. The sphere of air is represented as a contrast of light and dark elements. The main theme, the embodiment of light, occurs in a major key in both the exposition and the recapitulation. The central part gives the impression of sudden twilight, which shrouds all life and transforms everything into a ghostly world of shadows. The contrast of major and minor suggests conflict—the elements of light struggle to free themselves from the chains of the mythological shadow world. (Example 20)

The G major duet (BWV 804) paints a picture of a body of water sparkling in

the rays of the morning sun. Murmuring and iridescent flowing passages stirred by a light breeze create the impression of an unending stream of flowing water, magically calling to us by its freshness and purity. (Example 21) The musical texture of this work shows a high degree of similarity to the aria *Von der Welt verlang ich nichts* [From the world I nought desire] as the seventh part of the cantata *Sehet, welch eine Liebe hat uns der Vater erzeiget* [See what love the Father has bestowed on us], 1 John 3:1 (BWV 64). (Example 22)

Example 22



The duet in A minor (BWV 805) has a different character. Behind the slow unfolding of its ideas, behind the gravity of its utterances one can discern an unbending internal force that holds everything in its thrall and directs all things. The extended, epically expanding theme strives to embrace all earthly things. The rocklike solidity of this musical picture calls to mind the immovable foundation of the earth. (Example 23)

Unlike Rudolf Steglich, Albert Clement suggested another approach. He



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Figure 1

1 <sup>st</sup> Duet:	Number of Bars:	73	17 + 11 + 17 + 11 + 17
	Exposition:	22	2 + 4 + 4 + 4 + 8
	Notes in the theme:	15	
2 <sup>nd</sup> Duet:	Number of Bars:	149	37 + 31 + 13 + 31 + 37
	Exposition:	18	4 + (2+2) + (1+1) + (2+2) + 4
	Notes in the theme:	13	
3 <sup>rd</sup> Duet:	Number of Bars:	39	15 + 12 + 12
	Exposition:	11	4 + 3 + 4
	Notes in the theme:	31	
4 <sup>th</sup> Duet:	Number of Bars:	108	16+16 + 16+21 + 16+10+13
	Exposition:	6	2 + 2 + 1 + 1
	Notes in the theme:	48	

Figure 2

2	5	4	2	2 ½	1	
						= 2:1

sees in the duets a connection to the tradition of home prayer.<sup>78</sup> In the opinion of this expert, the four duets serve as a musical illustration of the 194th chapter of the book *Geistliche Erquick-Stunden Oder Dreyhundert Haus- und Tisch-Andachten*<sup>79</sup> [Hours of Spiritual Refreshments, or 300 Prayers for Home and Table] by the renowned theologian Heinrich Müller (1631–1675). Entitled “Von vier süßen Dingen” [On Four Sweet Things], this part of Müller’s monograph is devoted to the interpretation of the religious essentials: the Word of God, the Cross, Death and heavenly Bliss.

Let us now look at the structure of the duets in detail (Figure 1). One’s attention is immediately drawn to the emphasized strictness in the handling of the meter and the thematic material in all four duets. This is especially apparent in the first and second duets.

In the third duet, the length of the bridge-passages creates an interesting relationship (Figure 2).

The theme of the fourth duet is exceptionally long (48 notes) and consists of two parts: the first part has 11 notes, while the second contains 37 notes. All three numbers have clear sacred connotations: 11 is the symbol for sin, 37 for the monogram of Christ, and 48 is the numerical equivalent of the abbreviation INRI (Jesus Nazarenus Rex Iudaeorum).<sup>80</sup>

The first duets contain not only the numbers 11 and 37 but also other numbers that are relevant to the theme of Golgotha: 13 (death), 17 (symbol of spirituality), 31 (the numerical equivalent of PNC as the abbreviation of *Pro Nobis Crucifixus*). It is remarkable that these are simply different combinations of just three numbers—one, three, and seven—and that 137 is itself the numerical equivalent of DOMINUS DEUS.

It is also noteworthy that the sum of 22 + 15 (first duet) and 18 + 13 (second duet) lead us again to the symbols 37 and 31. Moreover, the combination of the pairs 17 (first duet) and 31 (second duet), as well as the pairs 11 (first duet) and 37 (second duet) both lead to the above-mentioned key number 48. The same number results from the addition of 11, 31 (third duet), and 6 (fourth duet).

It is clear that Bach wove the numerical symbolism into the duets to illustrate the content of these works. The numerology leaves no doubt as to the subject of these works: the music of the duets revolves around the theme of the Passion.

The idea that the four duets in the *Clavierübung III* symbolize the Cross was first suggested by Gerhard Friedemann.<sup>81</sup> His work contained a number of highly original ideas about numerical significance within these pieces, but also many valuable observations concerning the biblical symbolism present in the other sections of the *Clavierübung III*.

Unfortunately it would be beyond the scope of this article to discuss further in depth the many other interesting details that are to be found in the four duets. So I would like to confine myself to bringing just a few salient points to the attention of the reader. The total number of bars in all four pieces is 369, which is in itself an indication of the association of these

works with the Passion.<sup>82</sup> The number 16 (4x4), which forms the basis of the A minor duet, is a numerical representation of the Cross. 112 (the sum of the numbers of bars in the E minor and G major duets) is the equivalent of CHRISTUS (3 + 8 + 17 + 9 + 18 + 19 + 20 + 18), and 149 (the number of bars in the F major duet) represents RESURREXIT (17 + 5 + 18 + 20 + 17 + 17 + 5 + 22 + 9 + 19).<sup>83</sup>

It is difficult to deny the validity of Gerhard Friedemann’s conclusions, based as they are on the analysis of the numerical structure of the duets. But this raises a further question: Is there a connection between, on the one hand, the hidden numerological references to the Cross in the four duets of the *Clavierübung III* and on the other hand the obvious descriptive character of the music?

Yes, one can indeed find such a connection! It is well known that in earlier times the cross was used as a symbolic representation of the four elements. But with the coming of Christendom, it became an object of adoration and so lost the association with the pagan worship of fire, air, water, and earth.

So now we wish to put ourselves in the shoes of the composer and try to answer the following question: How is it possible to portray musically a Cross, the product of human hands, soaked with the divine Blood of the Savior and transformed by the divine Will into an object of salvation? The answer is obvious. The best way to accomplish this is that chosen by Bach in the four duets of the *Clavierübung III*.

**Prelude and Fugue in E-flat Major**

The *Prelude and Fugue in E-flat Major* forms an overarching arch that en-

closes the whole cycle. It is a work on a truly symphonic scale and is in this respect without parallel in the world’s organ literature. Its epic stature is complemented by the vividness and the passion of the musical language.

In both the prelude and the fugue the composer introduces three different musical spheres nevertheless bound together by such characteristics as common key and thematic material. The work is most commonly thought of as being an expression of the Holy Trinity. But no one to date has been able to produce a truly convincing proof for this view. As a result a number of unresolved controversies exist: which part of the prelude, the second or the third part, represents the Holy Spirit, and which Jesus Christ?

The very existence of these controversies should suggest to us that the work has not yet been sufficiently examined. To say nothing of the “echoes” episodes of the prelude, which most experts have associated with the Son of Man. How should we understand this embellished fluttering “in the spirit of the Rococo” to be a picture of the Savior?

In my opinion one should not view this music as one would a picture on a wall.

It is indeed Bach’s purpose to sing the praises of the Triune God, but it is not his intention to paint a musical picture of God. Three parts that are characterized through changes in the musical texture—in both the prelude and the fugue—are always the same God, the One, the Indivisible, the Holy and Consubstantial Trinity.

With what means does the composer accomplish this task? Let us first examine the prelude.

**This article will be continued.**

**Notes**

55. The tonal structure of the composition also displays similarities to that of the Dorian Fugue: D-A-F-C-G-(F)-D.

56. Boleslav Leopoldovich Javorsky, Letter to S. V. Protopopov, 6th of August 1917.

57. The origins of this style are to be found in the works of the founder of the French opera, Jean-Baptiste Lully (1632–1687), who worked at the court of Louis XIV.

58. Acoustically the interval 4:5 is the major third. Michael Radulescu sees in this interval a reference to the Holy Trinity. See Radulescu, *Theologische Aspekte*, in *Alte Musik und Musikpädagogik*, p. 292.

59. It is the opinion of Gerhard Herz that this composition represents “the most radical example of the Lombard rhythm in all of the Master’s instrumental works.” See Gerhard Herz, *Der lombardische Rhythmus in Bachs Vokalschaffen*, in: *Bach-Jahrbuch* 64 (Leipzig, 1978), p. 175.

60. Albrecht, J. S. *Bachs “Clavier Übung,”* in *Bach-Jahrbuch* 55, p. 57.

61. This chorale appeared in 1539 in Leipzig.

62. See Clement, *Der dritte Teil der Clavierübung*, pp. 198–203, 207–211.

63. A proponent of a similar interpretation is William Young: “The two broken lines at the top stand for John the Baptist and Jesus holding a conversation,” in William Young, “J. S. Bach’s *Clavierübung*, Part III ... a testament of faith,” *Music* (The AGO-RCCO Magazine), October 1976, p. 42.

64. According to Boleslav Javorsky, this is a movement along the notes of a second inversion, sometimes with the interval of the third.

65. We are reminded that, according to Werckmeister, the number 8 is a symbol for wholeness and perfection.

66. Albrecht, J. S. *Bachs “Clavier Übung,”* in *Bach-Jahrbuch* 55, p. 57.

67. This idea was first presented by Clement, *Der dritte Teil der Clavierübung*, p. 241.

68. Martin Luther is the author of this chorale, which he completed in 1523.

69. Schweitzer, J. S. *Bach*, volume II, p. 71.

70. This is of course without counting the *cantus firmus* in the upper pedal voice.

71. It is not without interest to note that the numerals one, five, and eight, read in ascending order, produce the number 158, which in numerological symbolism forms Bach’s name (JOHANN SEBASTIAN BACH).

72. The New Testament tells of 144,000 elders (Revelation 14:1); and 144 is a further numerical expression of Bach’s name (JOHANN SEBASTIAN).

73. Additionally, 72 is the expression of JOHANN BACH.

74. It is also striking that the *ostinato* motif of the bass in the *Crucifixus* of the *Mass in B minor* occurs 13 times.

75. “Sie sind so eigenartig und zum Teil so schwer verständlich, daß man in der Tat vermuten möchte, Bach habe damit etwas Besonderes ausdrücken wollen, – aber den richtigen Schlüssel zu ihnen hat noch niemand gefunden.” In Hermann Keller, *Die Klavierwerke Bachs* (Leipzig, 1950), p. 210.

76. John M. Ross, *Bach’s Trinity Fugue*, in *The Musical Times* 115, 1974, p. 331.

77. Rudolf Steglich, *Johann Sebastian Bach* (Potsdam, 1935), p. 146.

78. Clement, *Der dritte Teil der Clavierübung*, pp. 305–308.

79. This work was first published in Rostock in 1666.

80. It is interesting that 48 is also the product of the numbers 2x1x3x8 (= B x A x C x H).

81. Gerhard Friedemann, *Bach zeichnet das Kreuz: Die Bedeutung der vier Duetten aus dem Dritten Theil der Clavierübung* (Pinnerberg, 1963).

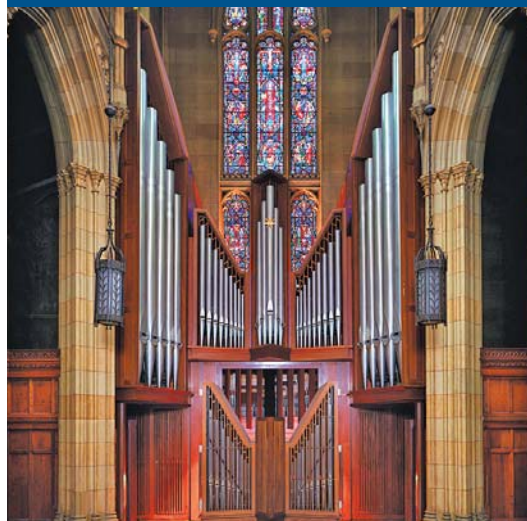
82. The symbolism of 369 will be dealt with in more detail in the section “Third Part of the *Clavierübung* as a cyclical form.” It is only necessary to mention here that this numerical symbol occurs in other of Bach’s works with a connection to the Passion, for instance in the *Prelude and Fugue in E Minor* (BWV 548), where it is reflected in the number of bars of the work.

83. The number 108 (the number of bars in the fourth duet) is also a numerical expression of Bach’s name (JOH. SEBAST. BACH). It should not pass without mention that the archives contain examples of Bach signing his name with just this abbreviation.



Yale University

**GRADUATE STUDY IN ORGAN PERFORMANCE**  
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## Cover feature

### Berghaus Pipe Organ Builders, Bellwood, Illinois St. Jerome Catholic Parish, Oconomowoc, Wisconsin

Berghaus Pipe Organ Builders has built a new pipe organ for the people of St. Jerome Catholic Parish in Oconomowoc, Wisconsin. Opus 226 contains 53 ranks, 42 stops, and 3,019 pipes. The project was made possible by the generosity of the people of St. Jerome Catholic Parish, as well as other benefactors and contributors from the community.

Plans to relocate St. Jerome Parish began in the fall of 1997 as it became clear that the parish was expanding beyond the physical limitations of their historic downtown church. By August 1998, the parish had purchased 37 acres of land and begun planning for a parish-wide campaign. The school was constructed first, and was dedicated on September 11, 2004. A second parish-wide campaign began in January 2005, resulting in the dedication of the church on November 15, 2008. The new 1,000-seat nave nearly tripled the previous sanctuary's capacity of 350, and provided the parish with a bright, modern worship space with a more favorable acoustical signature.

From the onset of the project, it was clear the existing 1918 Kimball organ would need to be incorporated into the new instrument to minimize new pipe costs. The two-manual, 15-rank organ, located in the center of the rear balcony, was entirely installed in a case against the rear wall. Despite additions in the early 1980s, the organ was of typical early twentieth-century liturgical design. The stoplist incorporated six stops at 8' pitch, two stops at 4', and a 16' Bourdon in the Pedal. Added ranks included a 2½' Quinte, 2' Octave, and Mixture IV in the Great. Original voicing and pressures were retained on the Kimball pipes at the time when the organ was augmented, which did little to bridge the gap between the old and new pipes. Thankfully, the new pipes were under-voiced, which would give Berghaus ample latitude in tonal finishing. Additionally, the bottom octave of the 4' Flute d'Amour was abandoned, and the pipes were shifted down to create a 2' Flute in the Swell.

In the new church, the organ was planned to occupy both ends of the nave. Great, Swell, and Pedal divisions would be entirely new, and located in the rear gallery. The Antiphonal division would be installed in one chamber, above and to the left side of the chancel. We chose not to divide the resources of the Kimball, but rather use them to create the new Antiphonal division. Furthermore, the Antiphonal chamber would be situated at the same height as the gallery organ to promote tuning stability.

Special consideration was taken in planning pipe scales for the gallery instrument, with the intent that the Antiphonal organ would not be a dark distraction to the new organ. Our present tonal philosophy reflects an eclectic approach, which is conducive to blending early twentieth-century voicing styles. We took our cues from the best elements of late nineteenth-century English organs, tempered somewhat by elements of romantic French and early romantic German organbuilding. All flue scales in the gallery are variable, changing throughout the compass for acoustic and practical reasons. The result is an instrument that, while separated by distance, successfully works as a whole tonal concept, which in turn is able to effectively provide the combinations necessary for liturgical music and beyond. Differing foundation and flute resources are available for cantorial accompaniment, projecting close to the lectern. The Antiphonal also contains the softest string sounds for tonal effects in anthems and voluntaries. When the full resources of the Antiphonal are coupled to the gallery organ, the Antiphonal "carries" the sound of the gallery organ forward down the nave, while at the same time seamlessly blending with the gallery without detracting from its timbre.



Berghaus Opus 225, St. Jerome Catholic Church, Oconomowoc, Wisconsin



Façade with Trompette en Chamade



Console

#### Great

The Great division consists of 15 stops, 16 ranks, and is divided between one large slider chest and one electro-pneumatic chest. The division is located directly above the Swell enclosure, and is based on the 8' Principal, which is located primarily in the façade and constructed of 75% tin, with spotted metal

in the treble. The 8' Principal is scaled near *Normalmensur* plus two, which on 80mm wind pressure fills the nave with a warm yet gentle tone. It is voiced full in the bass, and has clarity in the treble to reinforce the melody line. The Principal chorus is complete through a four-rank mixture, and includes mutations that are meant to reinforce the plenum. Flues

are primarily in spotted metal with the intent to add warmth to the overall tone, yet allow for brightness in finishing.

Additional 8' stops (Flute Harmonique, Bourdon, Gemshorn, and Gemshorn Celeste t.c.) complete the standard *fonds d'orgue*, as well as add the unique flexibility of a third, unenclosed celeste. Tonal considerations were made to allow the scaling of this hybrid pair to be generous, yet with a low cut-up to provide clarity of tone. The 8' Trumpet is designed with German shallots to provide a blending quality, which is meant to enhance the plenum. By contrast, the horizontal Trompette en Chamade, which is mounted on the front of the case, is scaled and voiced to blend with full organ registration, and can be used as a solo stop for processions and fanfares. Both reeds are voiced on 100mm pressure.

#### Swell

The Swell division consists of 17 stops, 15 ranks, and is also divided between one large slider and one electro-pneumatic chest. The division is based on the 8' Diapason of spotted metal, which provides foundation to a complete principal chorus through the Plein Jeu. The scale of the Swell Diapason is three steps smaller and completely different in tone than the Great Principal. The Swell contains a wide variety of stops, ranging from French-style strings to a liquid 8' Rohrflöte, which is unified at 16' and made of wood. Mutations are broadly scaled to provide for a rich *Cornet décomposée*. We elected to use English construction for the 8' Trompette in the Swell in order to provide a contrast in tone to the Great Trumpet.

#### Antiphonal

Restoration of the Kimball pipework involved restoration of each pipe in one form or another. While minor repair and remedial voicing work was necessary, the general pipe-making was excellent. Few pipes had been physically altered in previous rebuild efforts, which allowed for maximum flexibility in finishing. We replaced the leather on the stoppers of all wood pipes, and in the spirit of the original Kimball, we provided twelve bass pipes to the Flute d'Amour, and returned it to 4' pitch. We also replaced the low twelve pipes of the Open Diapason, which replaced the badly damaged pipes



Antiphonal organ in chancel



Side of console



Manuals and right stop jamb



Façade and casework

of the original façade. All spotted metal pipes were dunked in a restorative solution, and fitted with new stainless steel sleeves. Finally, an 8' Vox Humana was provided by Dr. Lee Erickson, friend to the project.

The 8' Open Diapason of this division provides the organist with yet another Diapason tone. Made from a high-lead alloy, these pipes provide the tone one would expect from a Diapason of this vintage. The pipes are cut dead-length and slotted. Deep nicks in the languid and lower lip allow for open-toe voicing, which allows this stop to truly enhance the gallery instrument.

#### Pedal

Consisting of 19 stops, 8 ranks, the Pedal provides a solid foundation to this full instrument. Through calculated borrowing and tonal finishing, this division provides an ample variety of timbres and volumes. The 16' Principal in the Pedal division (façade) is made from a combination of zinc and 70% tin pipes, and is finished with a silver-tone patina. The Pedal is further supported by an impressive unit 32' Kontra Posaune, which is voiced full in order to provide an equal blend of harmonics and fundamental. We used tin-faced German shallots throughout the compass of this reed, which provides unique overtones required to enhance the pedal plenum, particularly when considering this stop will be used in part in cantus firmus.

#### Chests and wind system

Flue pipes of the Great, Swell and Antiphonal sit on Berghaus slider and pallet chests. Reeds and offset chests are electro-pneumatic action. The entire organ is supported by an interior steel structure, which provides stability while allowing unimpeded access to interior parts of the mechanism. Wind to the pipes is supplied by two blowers—one blower for the gallery organ, and one for the Antiphonal. Our wind system provides absolutely steady wind through a balance of schwimmers and reservoirs. Wooden wind conductors help eradicate turbulence and are effective in eliminating noise. Slider chest wind pressures are 80 and 75mm, while reeds and Pedal are on 100mm.

The gallery organ case and organ console are constructed of maple, and are designed to incorporate architectural elements found throughout the worship space. Keyboards are in bone and rosewood, with African Kewazinga Bubinga stop jams and coupler rail.

The construction of the organ at St. Jerome Parish was achieved through the dedication and teamwork of the entire Berghaus organization, which extends its sincerest gratitude to the people of St. Jerome Parish for enabling us to contribute to the life of their parish:

President: Brian Berghaus  
Director of sales and marketing: David McCleary

Tonal design: Jonathan Oblander, tonal designer; Kelly Monette, head tonal finisher

Reed specialist: Steven Hoover  
Structural and visual design: Steven Protzman

Shop foreman: Jeff Hubbard  
Office manager: Jean O'Brien  
Service coordinator: Joseph Poland

Construction/assembly/installation: Stan Bujak, Chris Czopek, Steve Drexler, Jeff Hubbard, Trevor Kahlbaugh, Kurt Linstead, Kelly Monette, David Mueller, Jonathan Oblander, Joseph Poland, Daniel Roberts, Tim Roney, Paul Serresseque, Ron Skibbe, Jordan Smoots, Paul Szymkowski, Mark Ber, Randy Watkins.

In addition, Berghaus Pipe Organ Builders gratefully acknowledges the invaluable assistance of Scott R. Riedel & Associates, Ltd. in the project, as well as the expertise and leadership of Fr. John Yockey, pastor, and Tom Koester, past organist of St. Jerome Parish.

—Kelly Monette & Jonathan Oblander  
Berghaus Pipe Organ Builders

**Berghaus Pipe Organ Builders, Inc.,  
Opus 225  
St. Jerome Catholic Church,  
Oconomowoc, Wisconsin**

**42 registers, 53 ranks, 65 stops**

**Key and stop action: electric slider  
and electro-pneumatic  
Manual compass: C–c 61 notes  
Pedal compass: C–g 32 notes**

#### GREAT – Unenclosed – Manual I

16'	Contra Gemshorn (ext)	12 pipes
8'	Principal	61 pipes
8'	Flûte Harmonique (1–12 Bourdon, harmonic at f30)	49 pipes
8'	Bourdon	61 pipes
8'	Gemshorn	61 pipes
8'	Gemshorn Celeste TC	49 pipes
4'	Octave	61 pipes
4'	Flauto Traverso (wood)	61 pipes
2½'	Quinte	61 pipes
2'	Super Octave	61 pipes
1½'	Mixture IV (19-22-26-29)	244 pipes
8'	Trumpet	61 pipes
8'	Cromorne Tremulant	61 pipes
16'	Trompette en Chamade TC	
8'	Trompette en Chamade Zimbelstern (tuned handbells)	61 pipes

#### SWELL – Enclosed – Manual II

16'	Rohrbourdon (ext 8' Rohrlf)	12 pipes
8'	Diapason	61 pipes
8'	Rohrlföte	61 pipes
8'	Salicional	61 pipes
8'	Voix Celeste	56 pipes
4'	Prestant	61 pipes
4'	Koppelflöte	61 pipes
2½'	Nasard	61 pipes
2'	Flageolet	61 pipes
1½'	Tierce	61 pipes
2'	Plein Jeu IV (15-19-22-26)	244 pipes
16'	Fagotto	12 pipes
8'	Trompette	61 pipes
8'	Oboe	61 pipes
4'	Clairon (ext 8' Trompette) Tremulant	12 pipes
16'	Trompette en Chamade (TC Great)	
8'	Trompette en Chamade (Great)	

#### ANTIPHONAL – Enclosed – Manual III

8'	Open Diapason* (partial new for exposed façade)	61 pipes
8'	Melodia*	61 pipes
8'	Viola da Gamba*	61 pipes
8'	Stopped Diapason*	61 pipes
8'	Dulciana*	61 pipes
8'	Unda Maris*	49 pipes
4'	Principal*	61 pipes
4'	Stopped Flute* (partial new)	61 pipes
2'	Fifteenth*	61 pipes
IV	Full Mixture*	244 pipes
8'	Vox Humana*	61 pipes
	Tremulant	
16'	Trompette en Chamade (TC Great)	
8'	Trompette en Chamade (Great)	
4'	Trompette en Chamade (Great)	
	Chimes (brass)	21 notes
	* existing pipes	

#### PEDAL – Unenclosed

32'	Untersatz (resultant, 16' Principal / 16' Subbass)	
16'	Principal	32 pipes
16'	Subbass	32 pipes
16'	Contra Gemshorn (Great)	
16'	Rohrbourdon (Swell)	
8'	Octave (ext 16' Principal)	12 pipes
8'	Holzgedeckt (ext 16' Subbass)	12 pipes
8'	Gemshorn (Great)	
8'	Rohrlföte (Swell)	
4'	Choralbass	32 pipes
2½'	Mixture III (19-22-26)	96 pipes
32'	Kontra Posaune	12 pipes
16'	Posaune	32 pipes
16'	Fagotto (Swell)	
8'	Trompette (ext 16' Posaune)	12 pipes
8'	Oboe (Swell)	
4'	Klarine (ext 16' Posaune)	12 pipes
8'	Trompette en Chamade (Great)	
16'	Pedal Bourdon* (ANT)	32 pipes

#### Summary

Division	Registers	Stops	Ranks	Pipes
Great	13	15	16	964
Swell	12	17	15	946
Antiphonal	11	14	14	842
Pedal	6	19	8	320
<b>Total</b>	<b>42</b>	<b>65</b>	<b>53</b>	<b>3072</b>

Photo credit: David McCleary

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2151 Madison St.  
Bellwood, IL 60104  
708/544-4052  
www.berghausorgan.com

# New Organs

## Juget-Sinclair Organbuilders, Montréal, Québec, Canada, Op. 35 Musée de l'Amérique française, Québec City, Québec, Canada

In the 1980s, Québec musicologist Élisabeth Gallat-Morin found records in the archives of the Archdiocese of Québec of an 18th-century correspondence between Canon La Corne—a canon of the Cathedral of Notre-Dame in Québec City who was residing in Paris—and his confreres in Québec City. These letters concerned his search on their behalf for an organ for the cathedral. Sometime after renovations to the building had been completed in 1744, the canons sought to purchase a new organ of exceptional quality from a Parisian builder, and in 1753 they asked La Corne to negotiate the purchase.

Alerted to the discovery of these documents, the French organologist Pierre Hardouin found in the *Minutier central des notaires de Paris* (a section of the French national archives housing notaries' documents) the contract of sale for the instrument between the Parisian builder Robert Richard and Monsignor de Pontbriand, then Bishop of Québec. Among the extant references to his work, it seems that Richard was known in particular for his mechanical instruments and *serinettes* (small automated barrel organs whose name derives from the French word for "canary"). In 1753 the contract was signed, and the completed instrument with one divided manual and ten stops with pull-down pedals arrived in Québec City that same year. A few years later, during the 1759 siege and bombardment of Québec City in the North American theatre of the Seven Years' War, the instrument was destroyed.

In 1998, the *Musée de l'Amérique française* hosted an exhibition featuring the musical heritage of New France. It inspired Kenneth Gilbert to assemble in September of that year a committee of organists and scholars—which included Antoine Bouchard, Élisabeth Gallat-Morin, Richard Paré, Benjamin Waterhouse, and later Hubert Laforge—to examine the possibility of reconstructing this historic instrument. Ten years later, on the occasion of the 400th anniversary of the founding of Québec City, funds had been assembled and Juget-Sinclair Organbuilders was selected to realize the reconstruction.

The organ was installed in the *Musée de l'Amérique française* (the former chapel of the Québec seminary), which neighbors the cathedral. Situated in a museum, the instrument is not put to liturgical use, nor is it required to play the full breadth of repertoires. The project afforded the opportunity to build an authentic copy without the practical compromises necessitated by the everyday use of religious and academic institutions.

Although the extant documents are silent on many details of the original instrument—the layout of its façade, for example—the goal was to rebuild it, faithful to the original in every known respect. The artisanal aspects of its construction were historically inspired, and every detail of the instrument, whether musically important or not, was built using historic methods. The rollerboards, for example, are made of wrought-iron, the rollers entirely hand-forged.

The work was based to some extent on Dom Bedos, but greatly informed by extant historic instruments. In preparation for the project, Denis Juget visited a number of French organs—the mid-seventeenth-century instrument in the southern border town of Vicdessos, the historic instrument in Louvie-Juzon, and the celebrated 1734 instrument by Louis-Alexandre Clicquot in Houdan. As a historic model, this organ possesses many qualities (such as its historic tonal design and voicing, key action, and wind supply) that facilitate playing with an early keyboard technique.

However, the embrace of an uncompromising authenticity resulted in limitations that even instruments designed to replicate historic models do not normally impose (e.g., pure meantone temperament, historic console layout with a French pedalboard of authentic dimensions, pulldown pedal with no 16-foot stop, etc.). In this way, both the historic qualities and the limitations can assist the player in adopting an idiomatic approach to technique and registration.

The instrument was erected in a balcony encircling the second story of the museum interior. At the request of the museum, the pumping mechanism was positioned alongside the main case to render the bellows—and, if operated manually, the *calcant*—visible to the public on the floor of the chapel. The wind system consists of two multi-fold wedge bellows that can be operated in one of three ways: 1) manually, 2) by means of an electric blower, using one of the bellows as a reservoir with curtain valve, or 3) by automated pumping in which the blower raises the bellows one at a time. This method imitates hand blowing by incorporating the organic pressure variation of falling bellows and keeping the electric motor separate from the instrument's speaking wind supply.

There were discussions about which temperament the instrument should have. Historically, pure meantone temperament was gradually giving way to modified temperaments throughout the course of the 18th century. Yet, meantone temperament likely prevailed longer in the 18th century in the Catholic churches of France and New France (i.e., Québec) than on the harpsichords in secular use (indeed, Dom Bedos still considered it the recommended temperament as late as 1778 in his famous treatise). In the case of the present instrument then, the choice of temperament could have gone either way. Nevertheless, as the reconstructed instrument would not be required to play liturgical services, this was a case where taking the more radical route was an unusually feasible and tantalizing option, and the decision was made to use a quarter-comma meantone temperament (i.e., with eight pure thirds).

The instrument was inaugurated on October 4, 2009—250 years after the destruction of the original instrument—by Michel Bouvard, organist of the Basilique Saint-Sernin in Toulouse. On October 11 a lecture-recital tracing the history of the project was presented by Kenneth Gilbert. The organ has been in regular use since then for concerts, teaching, and demonstrations.

—David Szanto

### Specification

- 8' Bourdon
- 4' Montre
- 4' Flute à cheminée
- 2½' Nazard
- 2' Doublette
- 1½' Tierce
- Fourniture III
- Cimble III
- 8' Cromhorne
- 8' Trompette

Tremblant doux  
Tremblant fort  
Divided stop action (between c' and c#') except for Fourniture and Cimble

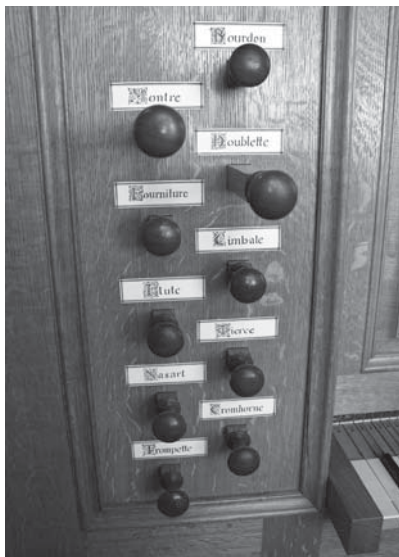
Suspended tracker action  
Manual compass (52 notes): C, D–e'''  
Naturals in cow bone, sharps in ebony  
Pedal compass (permanent pulldown mechanism): C, D–c'  
18th-century French-style pedalboard in oak  
Quarter-comma meantone temperament, a' = 392 Hz  
Two multi-fold wedge bellows  
Casework in white oak  
Hand-carved pipe shades by Mathieu Patoine, sculptor (Val-Émilien, Québec)  
Console built into the rear of the instrument  
Trompette and Cromhorne pipes by Voix Humaine (pipe makers, France)



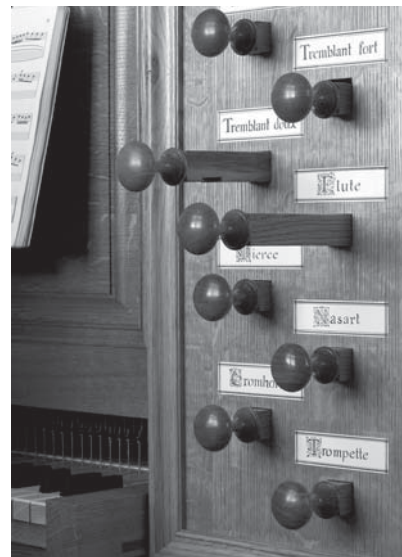
Juget-Sinclair Op. 35, Musée de l'Amérique française, Québec City (photo credit: Robin Côté)



Keyboard (photo credit: Robert Patrick Girard)



Left stop jamb (photo credit: Robert Patrick Girard)



Right stop jamb (photo credit: Robin Côté)



Bellows (photo credit: Robert Patrick Girard)



Keydesk (photo credit: Robert Patrick Girard)







26 DECEMBER

Singing Boys of Pennsylvania, Lessons & Carols; Christ Lutheran, Hazleton, PA 9:30 am  
Singing Boys of Pennsylvania; Beacon Hill Chamber Series, Stroudsburg, PA 3 pm

29 DECEMBER

**Weil Sawyer**; Old Salem Visitor Center, Winston-Salem, NC 12 noon

31 DECEMBER

Singing Boys of Pennsylvania; Houlihan Hall, University of Scranton, Scranton, PA 7:30 pm

**UNITED STATES**

**West of the Mississippi**

17 NOVEMBER

**Su-Ryeon Ji**; Cathedral of Our Lady of the Angels, Los Angeles, CA 12:45 pm

19 NOVEMBER

**Marilyn Keiser**; Christ Episcopal, Little Rock, AR 8 pm

**Martin Jean**; St. Philip Presbyterian, Houston, TX 8 pm

**James O'Donnell**; St. James Cathedral, Seattle, WA 8 pm

20 NOVEMBER

Houston Chamber Choir; First Evangelical Lutheran, Houston, TX 7:30 pm

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

21 NOVEMBER

**Andrew Peters**; St. Mark's Episcopal, St. Louis, MO 4 pm

Houston Chamber Choir; Round Top Festival Concert Hall, Round Top, TX 4 pm

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

**Bradley Hunter Welch**; American Evangelical Lutheran, Prescott, AZ 2:30 pm

**Angela Kraft Cross**; St. Mary's Cathedral, San Francisco, CA 3:30 pm

**Olivier Latry**; Davies Symphony Hall, San Francisco, CA 6 pm

**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

**Jeannine Jordan**, with media artist, Bach and Sons; First Congregational, Anchorage, AK 4 pm

23 NOVEMBER

VocalEssence; Orchestra Hall, Minneapolis, MN 7:30 pm

28 NOVEMBER

**Brett Wolgast**; Union Sunday School, Clermont, IA 2:30 pm

Advent Lessons & Carols; St. John's Cathedral, Denver, CO 3:30 pm

**David Hatt**; St. Mary's Cathedral, San Francisco, CA 3:30 pm

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

**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

3 DECEMBER

Christmas concert, with choirs, orchestra, handbells; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm

**Douglas Cleveland**; St. Mark's Episcopal Cathedral, Seattle, WA 7:30 pm

4 DECEMBER

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

Houston Chamber Choir; Church of St. John the Divine, Houston, TX 7:30 pm

5 DECEMBER

VocalEssence; Plymouth Congregational, Minneapolis, MN 7:30 pm

Christmas concert, with choirs, orchestra, handbells; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm

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

Advent-Christmas Recital; Christ Church Episcopal, Las Vegas, NV 4 pm

**Steven Hodson & Charles Talmadge**; Trinity Episcopal, Santa Barbara, CA 3:30 pm

**James Welch**, with Valparaiso Singers; Church of Jesus Christ of Latter-day Saints, Menlo Park, CA 4:30 pm, 7:30 pm

**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

7 DECEMBER

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

**James Welch**, with soprano; Church of Jesus Christ of Latter-day Saints, Menlo Park, CA 7 pm

10 DECEMBER

VocalEssence; Normandale Lutheran, Edina, MN 7:30 pm

Kantorei; St. John's Cathedral, Denver, CO 7:30 pm

**Sharon Porter Shull**; Shelton United Methodist, Shelton, WA 12:15 pm

11 DECEMBER

**Gerre & Judith Hancock**; Bates Recital Hall, University of Texas, Austin, TX 7:30 pm

Houston Chamber Choir; Chapel of the Villa de Matel, Houston, TX 7:30 pm

12 DECEMBER

VocalEssence; Plymouth Congregational, Minneapolis, MN 7:30 pm

Houston Chamber Choir; Chapel of the Villa de Matel, Houston, TX 3:30 pm, 7:30 pm

Handel, Messiah (Part I); St. John's Cathedral, Denver, CO 7:30 pm

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

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

Christmas Concert; First United Methodist, Santa Monica, CA 4 pm

**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

17 DECEMBER

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

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

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

18 DECEMBER

Christmas Lessons & Carols; St. John's Cathedral, Denver, CO 3:30 pm

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19 DECEMBER

Christmas Lessons & Carols; St. John's Cathedral, Denver, CO 3:30 pm

Isabelle Demers; Grass Valley Seventh-day Adventist Church, Grass Valley, CA 2 pm, 7 pm

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

Christmas concert; Cathedral of Our Lady of the Angels, Los Angeles, CA 7:30 pm

Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

21 DECEMBER

Todd Wilson; Segerstrom Concert Hall, Orange County Performing Arts Center, Costa Mesa, CA 8 pm

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26 DECEMBER

James Welch, with soprano; Church of Jesus Christ of Latter-day Saints, Menlo Park, CA 7 pm

Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

31 DECEMBER

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

INTERNATIONAL

17 NOVEMBER

Mervyn Williams; Reading Town Hall, Reading, UK 1 pm

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19 NOVEMBER

Isabelle Demers; La Cathédrale Notre-Dame, Ottawa, ON, Canada 8 pm

Douglas Cleveland; Christ Church Cathedral, Victoria, BC, Canada 7:30 pm

20 NOVEMBER

Peter Wright; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon

21 NOVEMBER

Gail Archer; Festival di Musica Sacra, Busto Arsizio, Milan, Italy

Adrian Adams; St. John the Evangelist, Upper Norwood, UK 3:30 pm

23 NOVEMBER

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

24 NOVEMBER

Donald MacKenzie, silent film accompaniment; Alexandra Palace, London, UK 7:30 pm

5 DECEMBER

Choral Evensong; St. Jude's Anglican Church, Brantford, ON, Canada 4:30 pm

12 DECEMBER

Martin Welzel; St. Paul's Cathedral, London, UK 4:45 pm

24 DECEMBER

Vivaldi, Gloria; Cathedral, Lausanne, Switzerland 10 pm

25 DECEMBER

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

31 DECEMBER

Felix Hell; St. Laurentiuskirche, Dirmstein, Palatinate, Germany 7 pm

Jean-Christophe Geiser; Cathedral, Lausanne, Switzerland 10:45 pm

UNITED STATES POSTAL SERVICE Statement of Ownership, Management, and Circulation THE DIAPASON

Lessons & Carols

28 NOVEMBER

Church of the Advent, Boston, MA 5 pm Cathedral of Mary Our Queen, Baltimore, MD 5 pm

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

Cathedral Church of St. Paul, Detroit, MI 4 pm St. John's Cathedral, Denver, CO 3:30 pm

3 DECEMBER

Holy Trinity Lutheran, Akron, OH 7:30 pm

5 DECEMBER

All Saints, Worcester, MA 5 pm First Congregational, Bristol, CT 3 PM

Vassar College, Poughkeepsie, NY 7 pm Camp Hill Presbyterian, Camp Hill, PA 8:30 am, 11 am

Cathedral Church of the Advent, Birmingham, AL 9 am, 11 am

Alice Millar Chapel, Evanston, IL 10:40 am Lutheran School of Theology, Chicago, IL 7 pm

6 DECEMBER

Morrison United Methodist, Leesburg, FL 7:30 pm

12 DECEMBER

Center Church, Hartford, CT 4 pm St. Vincent Ferrer Church, New York, NY 3 pm

Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm First Presbyterian, Oxford, MS 6 pm

Christ Episcopal, Tacoma, WA 5 pm

13 DECEMBER

First United Methodist, Ocala, FL 8:30 & 11 am

16 DECEMBER

St. James' Church, New York, NY 6 pm

18 DECEMBER

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

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19 DECEMBER

South Church, New Britain, CT 4 pm  
 Church of the Holy Trinity (Episcopal), New York, NY 4 pm  
 St. John's Episcopal, Hagerstown, MD 10:15 am  
 Cathedral of Mary Our Queen, Baltimore, MD 5 pm  
 Peachtree Road United Methodist, Atlanta, GA 5:30 pm  
 Cathedral Church of St. Paul, Detroit, MI 4 pm  
 St. John's Cathedral, Denver, CO 3:30 pm

24 DECEMBER

Camp Hill Presbyterian, Camp Hill, PA 5 pm, 7 pm, 9 pm  
 First United Methodist, Columbus, IN 11 pm  
 Rockefeller Memorial Chapel, Chicago, IL 4 pm

**Organ Recitals**

ALLEN ARTZ, St. John's Lutheran Church, Allentown, PA, April 20: *Marche Religieuse*, Guilmant; *Noël X: Grand Jeu et Duo*, D'Aquin; *Prelude sur l'Introit de l'Épiphanie*, Duruflé; *Passacaglia in c*, BWV 582, Bach; *Herzliebster Jesu*, Brahms; *Herzliebster Jesu*, Walcha; *Mors et Resurrectio*, Langlais; *Prelude and Trumpetings*, Roberts; *Partita on Veni Creator Spiritus*, op. 75, Peeters; *Elegy*, Thalben-Ball; *Toccata on Leoni*, Burkhardt.

DIANE MEREDITH BELCHER, St. Thomas Episcopal Church, Houston, TX, April 16: *Le banquet céleste*, Messiaen; *Kyrie cum jubilo*, Panufnik; *Allein Gott in der Höhe sei Ehr*, BWV 662, Fuge Es-Dur, Bach; *Theme and Variations on "Hear our prayer, O Lord,"* Hoiby; *L'apparition de l'église éternelle*, Messiaen; *Elevation (Messe pour les Couvents)*, Couperin; *Vater unser im Himmelreich*, Böhm; *Agnus Dei (Mass for Double Choir)*, Martin; *Thank-Duo-Dobedo*, Michel; *Fantasia und Fuge G-moll*, BWV 542, Bach; *The Six Canonic Etudes*, Schumann.

DEAN BILLMEYER, First Presbyterian Church, Ottumwa, IA, April 16: *Toccata*, op. 7, no. 3, Barié; *Nun freut euch, lieben Christen g'mein*, BuxWV 210, Buxtehude; *Ecce Lignum Crucis*, Heiller; *Allein Gott in der Höhe sei Ehr*, BWV 662, *Prelude and Fugue in D*, BWV 532, Bach; *Cantabile (Trois Pièces)*, Franck; *Intermezzo, Adagio, Final (Troisième Symphonie)*, op. 28), Vierne.

FRANCESCO CERA, Wellesley College, Wellesley, MA, April 17: *Toccata avanti la Messa della Domenica, Ricercare terzo, Canzon francese Je n'en dirai mot, bergere*, A. Gabrieli; *Ricercare VI (Musica Nova)*, Segni; *Canzon la Bovia, Toccata del duodecimo tono*, Merulo; *Canzon la Spiritata, Fantasia del sesto tono*, G. Gabrieli; *Canzona*, Scheidemann; *Magnificat primi toni*, Schildt.

KEN COWAN, St. Norbert Abbey, De Pere, WI, April 17: *Allegro (Symphonie VI)*, Widor; *Voices of the Night*, op. 142, no. 1, Karg-Elert; *Nun komm der Heiden Heiland*, BWV 659, *Allein Gott in der Höhe sei Ehr*, BWV 664, *Chromatic Fantasia and Fugue in d*, BWV 903, Bach; *Overture to A Midsummer Night's Dream*, Mendelssohn, arr. Warren; *Elegy in B-flat*, Thalben-Ball; *Deuxième Symphonie*, op. 26, Dupré.

JAMES DORROH, St. Peter's Episcopal Church, Talladega, AL, April 11: *Trumpet Tune in D*, Johnson; *Prelude, Fugue, and Variation*, Franck; *Lied*, Vierne; *Suite for a Musical Clock*, Haydn; *Sketch in D-flat*, Schumann; *Liebestraume*, Liszt; *Shall We Gather at the River*, Owens; *God of Grace and God of Glory*, Manz; *Irish Air from County Derry*, Lemare; *Allegro maestoso e vivace (Sonata IV in B-flat)*, Mendelssohn.

THIERRY ESCAICH, The Cathedral of St. John the Divine, New York, NY, April 20: *Choral No. III in a*, Franck; *Herzlich tut mich verlangen, Herzlich tut mich erfreuen, Prelude and Fugue in g*, Brahms; *Improvised prelude and fugue in Romantic style on a sub-*

*mitted chorale theme; Variation sur un thème de Clément Jannequin, Litanies*, Alain; *Trois Poèmes*, Escaich; *Verset sur la fête de la dédicace*, Messiaen; *Improvised symphony based on three submitted themes.*

JANETTE FISHELL, St. Mark's Episcopal Church, St. Louis, MO, April 18: *Praeludium und Fuga a 5 con pedale pro Organo Pleno*, BWV 552, *An Wasserflüssen Babylon a 5 parti con 2 tastiere e pedale doppio*, BWV 653, Bach; *What a Friend We Have in Jesus! (Three Gospel Preludes)*, Bolcom; *Clair de lune*, op. 53, no. 5, Carillon de Westminster, op. 54, no. 6 (*Pièces de fantaisie*), Vierne; II "Yea, the darkness is no darkness with Thee" (*Psalms Preludes, Set 2*), Howells; *Moto Ostinato (Nedelni Hudba)*, Eben.

MARY GIFFORD, with Ben Alle, trumpet, Our Lady of Sorrows Basilica, Chicago, IL, April 18: *In Thee Is Gladness*, Bach; *Prayer of St. Gregory*, Hovhaness; *Concerto in D*, Telemann; *Pavan*, Rowley; *Jesu, Joy of Man's Desiring*, Bach, arr. Bulla; *Adagio and Allegro (Sonata in E-flat)*, Handel; *A Coronation March*, Walton, arr. Murrill.

STEPHEN HAMILTON, with Beatrice Scott-Hansen, narrator, The Cathedral Church of St. John the Divine, New York, NY, March 28: *Le Chemin de la Croix*, Dupré.

AARON DAVID MILLER, with United Lutheran Senior Choir, Gretchen Anderson, director, and Rick Peterson, trumpet, United Lutheran Church, Red Wing, MN, April 18: *Old Sinsinawa Jig*, Grainger; *Concerto in a*, BWV 593, Bach; *Stone Miner's Dances*, Anonymous ca. 1640; *Fireflies*, Miller; *Carillon*, Benoit; *With Praise We Come Before You, Improvisation*, Miller.

ALAN MORRISON, Pine Street Presbyterian Church, Harrisburg, PA, April 23: *Prelude and Fugue in E-flat*, BWV 552, Bach; *Scherzo*, op. 2, Duruflé; *Fantasia in A (Trois Pièces)*, Franck; *Te Deum*, op. 11, Demes-

sieux; *Toccata (Pièces de Fantaisie)*, op. 53), Vierne; *Menuet, Romance, Final (Symphony IV)*, op. 32), Vierne.

MASSIMO NOSETTI, Salon Musical de Monique Gendron, Outremont, QC, Canada, April 18: *Sonata XI ad uso Ouverture*, Moretti; *Bergamasca*, Frescobaldi; *Rondo (Flöten-Concert)*, Rinck; *Ciaccona con Variationi*, op. 142, no. 7, Karg-Elert; *Marche aux Flambeaux*, Clark; *Saeta*, no. 4, Torres; *Toccata et Fugue en Ré*, BWV 538, Bach.

KAREL PAUKERT, Kenilworth Union Church, Kenilworth, IL, April 25: *Moto ostinato (Musica dominicalis)*, Eben; *Wachet auf, ruft uns die Stimme*, BWV 645, *Fantasy and Fugue in g*, BWV 542, Bach; *Albion II*, D'Alessio; *Collect*, Baker; *Es ist ein Ros' entsprungen, Aus tiefer Noth*, Stout; *Choral No. 3 in a*, Franck; *Impromptu (Pièces de Fantaisie)*, op. 54), Vierne; *Final (Symphonie I)*, op. 14), Vierne.

BR. JONATHAN RYAN, The Cathedral of Christ the Light, Oakland, CA, April 16: *Prelude and Fugue in B*, op. 7, no. 1, Dupré; *The Legend of the Mountain (Seven Pastels on the Lake of Constance)*, op. 96), Karg-Elert; *Rhapsody in c#*, op. 17, no. 3, Howells; *Noël: Where are these happy shepherds going?*, Balbastre; *Pastorale and Toccata*, Conte; *There Is a Happy Land, I Love Thee My Lord, Jerusalem, My Happy Home*, Shearing; *Fanfare to the Tongues of Fire*, King; *Vater Unser im Himmelreich*, BWV 682, Bach; *The World Awaiting the Savior (Passion Symphony)*, op. 23), Dupré.

DANIEL SULLIVAN, Trinity College, Hartford, CT, April 16: *Goldberg Variations*, BWV 988, Bach.

CHERIE WESCOTT, Trinity Episcopal Church, Tulsa, OK, April 20: *En forme de Légende, Marche des Rogations*, Gigout; *Andante sostenuto (Symphonie Gothique)*, Widor; *Drei Tonstücke*, Gade.

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**Reflections: 1947–1997**, The Organ Department, School of Music, The University of Michigan, edited by Marilyn Mason & Margarete Thomsen; dedicated to the memory of Albert Stanley, Earl V. Moore, and Palmer Christian. Includes an informal history-memoir of the organ department with papers by 12 current and former faculty and students; 11 scholarly articles; reminiscences and testimonials by graduates of the department; 12 appendices, and a CD recording, "Marilyn Mason in Recital," recorded at the National Shrine of the Immaculate Conception in Washington, DC. \$50 from The University of Michigan, Prof. Marilyn Mason, School of Music, Ann Arbor, MI 48109-2085.

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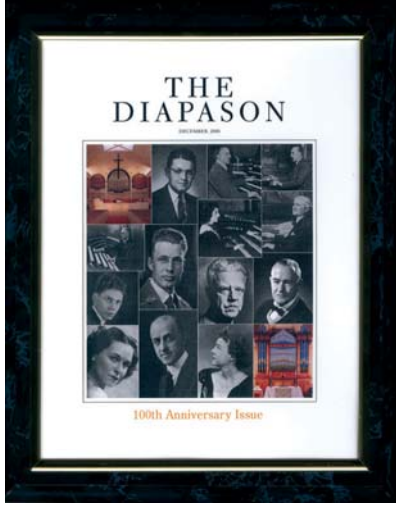
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