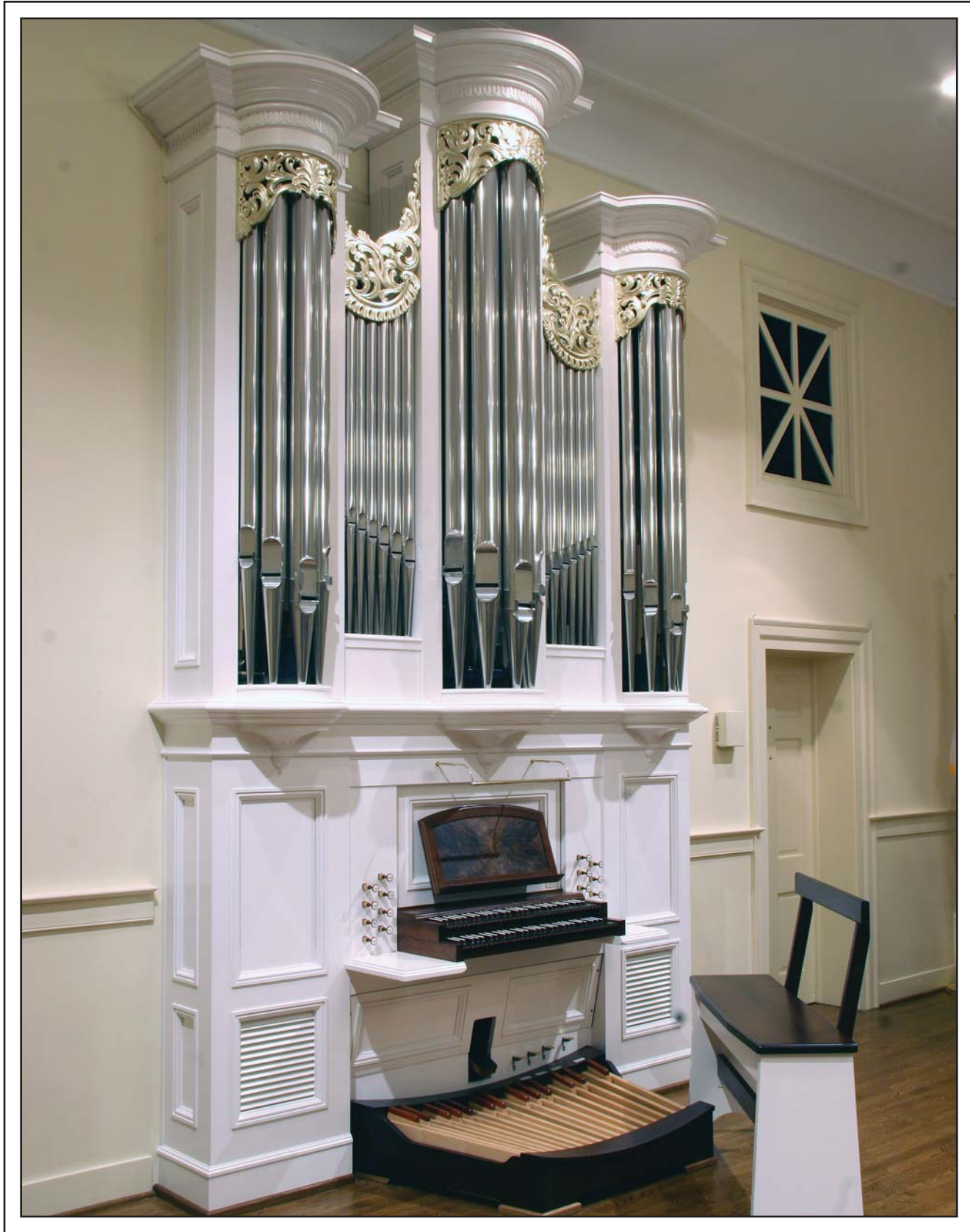


THE DIAPASON

OCTOBER, 2007



Kernersville Moravian Church
Kernersville, North Carolina
Cover feature on pages 34–35

2007 “Jacobs is precisely what the organ scene needs right now.”
(Los Angeles Times)

2007 “The instrument’s most unabashed and high-profile supporter.” *(MusicalAmerica.com)*

2007 “A one-man booster squad for the ‘king of instruments’.” *(Grand Rapids Press MI)*

2007 “Paul Jacobs is rapidly becoming the best-known organist since E. Power Biggs or Virgil Fox.”
(The Columbus Dispatch OH)

2007 “One of the world’s great organists.”
(Los Angeles Daily News)

2007 “An exhilarating evening...crisp and elegant and intricate and beautifully detailed under this remarkable musician’s young fingers....encores to send us home uplifted and happy.”
(Los Angeles Weekly)

2007 “The reigning virtuoso of the pipe organ.”
(Grand Traverse Herald, Traverse City MI)

2007 “Paul Jacobs, a classical organist with rock-star good looks...Extolled for his showmanship and lauded as a virtuoso.” *(The Denver Post)*

2007 “Dignified showmanship....precision and thrilling abandon.” *(The Denver Post)*

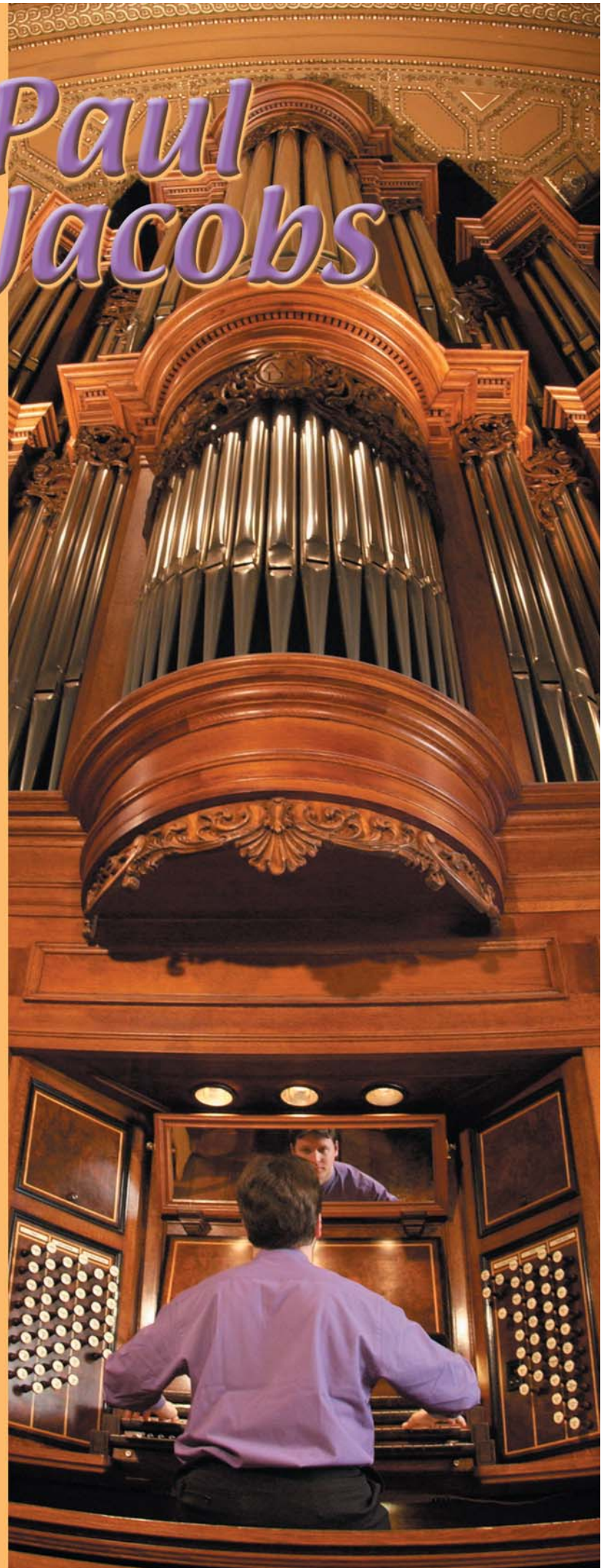
2007 *In His Own Words*.... “Music is not just about ‘playing neatly and accurately,’ he said. ‘It should be played in a manner that stirs the soul.’”
(The New York Times)

2007 *In His Own Words*.... “Artists have to present music of the highest caliber that is full of emotion to attract audiences and bring in new listeners....A good instrument is important, but ultimately music comes from the performer and not the instrument.”
(Clavier)

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THE DIAPASON

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Here & There

It's not too late to advertise in **THE DIAPASON 2008 Resource Directory**. Be sure your company is included in the only comprehensive directory and buyer's guide for the organ and church music fields. The directory is printed in a 5 1/4" x 8" handbook format and mailed with the January issue of THE DIAPASON. It features an alphabetical listing of companies and individuals, with complete contact information, including web and e-mail addresses, and a product/service directory.

Advertising deadline is November 1, 2007. Contact editor Jerome Butera at 847/391-1045; <jbutera@sgcmail.com>.

Lutheran School of Theology at Chicago has announced its 2007–08 Chapel Music Series. On Tuesday, October 2, LSTC inaugurates the Manz Organ Series of lunchtime concerts (12:20–12:50 pm, the first Tuesday of each month) at Augustana Chapel with organist Sven-Ingvar Mikkelsen of Denmark performing. Thomas Wikman is the artistic director and the featured organist of the series.

October 28, Kurt Schweitz and friends perform jazz; November 11, instrumentalists, singers, and keyboardists present works of Dieterich Buxtehude, co-spon-

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Washington; May 4, *Holocaust Cantata* by Donald McCullough. For information: <www.opmh.org>.

Holy Trinity Lutheran Church, Akron, Ohio, announces the Trinity Organ Series, 2007–2008 season: October 5, Erik Wm. Suter; November 9, Barbara MacGregor, with the University of Akron Brass Choir, Tucker Jolly, director; December 7, Festival of Lessons and Carols for Advent and Christmas; February 15, Craig Williams; March 14, Joseph Galema; April 11, Monte Maxwell. For information: 330/376-5154; <trinity.lutheran-church.org>.

The Buxtehude in Groningen festival, presented by the Stichting Groningen Orgelland in the Netherlands, continues through November 10. Concerts have included performances of all the Buxtehude works for organ (on instruments in Groningen and Ost-Friesland) and also works for harpsichord and chamber ensemble, as well as a special concert (October 11) featuring Erik van Bruggen, Chiel Jan van Hofwegen and Sietze de Vries improvising in “Buxtehude style.” A Buxtehude symposium with Cor Edskes, Harald Vogel, Pieter Dirksen, Ewald Kooiman, Wim van Beek, and Vincent van Laar, will be held at the Martinikerk in Groningen on October 13. The final organ concerts feature Bernard Winsemius on October 27 at the Jacobikerk in Uithuizen, and Stef Tuinstra on November 10 at the Antoniuskerk in Kantens. For information: <www.groningenorgelland.nl>.

Duke University Chapel presents its 2007–08 series of organ recitals on Sundays at 5 pm: October 14, John Walker; November 11, David Arcus; January 27, Jonathan Dimmock; February 17, John Scott; March 30, Robert Parkins. For information: <www.chapel.duke.edu>.

St. Michael's Episcopal Church in Manhattan presents a week-long festival of masterclasses and concerts on the art of improvisation October 15–19, marking the 40th anniversary of the church's Von Beckerath organ. Classes run from 2 pm–4 pm; concerts take place at 7:30 pm. Artists include Robert Ridgell, Otto Krämer, Sophie-Veronique Cauchefere-Choplin, Robert Houssart, and Gerben Mourik. For information: 212/222-2700 x24; <www.improvipalooza.org>.

First-Trinity Presbyterian Church, Laurel, Mississippi, presents its 2007–08 music series: October 19, Charles Callahan; 10/20, masterclass/workshop by

Charles Callahan; November 9, Lorenz Maycher; December 7, *Amahl and The Night Visitors*; February 8, Clarence Dickinson Festival; May 4, Frederick Swann; June 4, Brett Valliant, silent film: *The Hunchback of Notre Dame*; June 5, Brett Valliant, silent film: *The Kid*. For information: 601/428-8491; <first-trinity.org>.

The Case Western Reserve University Department of Music announces the 22nd season of “Chapel, Court & Countryside: Early Music at Harkness”: October 20, *The King's Noyse*; February 9, REBEL; March 3, Alamire. All concerts take place at 7:30 pm in Harkness Chapel, Cleveland, Ohio. For information: 216/368-2402; <www.music.case.edu/ccf/>.

The Smithsonian's Castle Trio will open the Grace Church Concert Series at **Grace Episcopal Church** in The Plains, Virginia on Sunday, October 21. Concerts for the 2007–2008 season, produced by Samuel Carabetta, organist and choirmaster and artistic director of the series, will include Engelbert Humperdinck's *Hansel and Gretel* performed by Opera Bel Cantanti on January 13, followed by The King's Singers on February 9. The Preservation Hall Jazz Band from New Orleans brings the series to a close on April 20. For information: 540/253-5177; <www.gracechurch.net>.

Knox Presbyterian Church, Santa Rosa, California, presents its 2007–08 Creative Arts Series on Sundays at 5 pm: October 21, Sonoma Chanson; December 16, Skyflower Ensemble; February 17, Yoon-Mi Lim; May 18, Cinnabar Women's Chorus. For information: 707/544-5468; <www.knoxchurchatwest3rd.org>.



Rieger organ, Holy Trinity Episcopal, New York City

The Church of the Holy Trinity (Episcopal) in New York City—Stephen Hamilton, minister of music—will cel-



The choirs of Christ Church Cathedral

The combined Men and Boys and Cathedral Girls choirs of **Christ Church Cathedral** (Erich Balling, canon musician; Schuyler Robinson, organist) in Lexington, Kentucky, toured England July 27–August 7, 2007. The ensemble of 26 trebles and 18 men were in residence for one week at Canterbury Cathedral and then stayed two days at St. Alban's Cathedral, where they

sang Evensong. This was the fifth tour of Britain for the choirs, which have also sung at such venues as St. Paul's Cathedral and Westminster Abbey, London. In addition to their liturgical singing, the choir presented an evening of American and English music at St. Mildred's Parish Church in Canterbury. Pictured is the choir on the close of Canterbury Cathedral.

celebrate the 20th anniversary of the installation of its Rieger pipe organ with a special series of organ concerts: October 22, Anthony Newman; November 19, James David Christie; January 29, Daniel Roth; May 11, Stephen Hamilton will perform Gregory Hamilton's *The Breath of the Spirit* for two narrators and flute. For information: 212/289-4100 x 210.

The Church of St. Ignatius Loyola, New York City, announces its 2007-08 season of Sacred Music in a Sacred Space: October 24, Handel, *Belshazzar*; February 13, music of Alfred Schnittke; Alberto Ginastera, and Alessandro Striggio; March 12, Buxteude, Schütz, Bach; April 16, Saint-Saëns and Szymanowski; May 14, Monteverdi, *Vespers of 1610*.

The Christmas concerts will present Menotti's *Amahl and the Night Visitors* December 14 and 16. For information: 212/288-2520; <www.saintignatiusloyola.org>.

Bach Vespers at Holy Trinity, New York City, is celebrating its 40th anniversary year with an expanded schedule of 24 Sundays. The Bach Vespers presents Bach cantatas in their liturgical context under the direction of Cantor Rick Erickson and performed by the professional Bach Choir and Players who use historic instruments.

The first segment will begin on October 28 with Bach's Cantata No. 80, *Ein feste Burg*, and will continue to Epiphany, January 6, 2008, with Cantata 65, *Sie warden aus Saba*. December highlights will include Magnificats by both Buxtehude and Bach (BWV 243). After a two-week break, the second segment will begin on January 27 with Bach's motet *Lobet den Herrn*, BWV 23, and continue through Easter 5, April 20, with the motet *Komm, Jesu, komm*, BWV 230. During this segment all six Bach motets will be sung.

A focal point of the year will be Bach's *St. Matthew Passion* on March 9, and an event of interest will be the July 16-20, 2008 conference featuring Cantor Georg Christoph Biller, Bach's successor at the St. Thomas Church, Leipzig. During the 2007-08 season there also will be pre-Vespers talks by various authorities and guests, guest organists and conductors. For information: <www.bachvespersnyc.org>.

The Presbyterian Church, Irvington-on-Hudson, New York, continues its music series: October 28, Great Hymns of Faith; November 18, Guido Graumann; December 2, Handel: *Messiah*; 12/16, Lessons and Carols.

American Public Media's Pipedreams will present *Piping Hot!*, a mini-festival, November 3-11, as part of its 25th anniversary. The schedule includes four concerts by an international array of soloists and four workshop/masterclasses. *Pipedreams* host Michael Barone will be master-of-ceremonies for all events and will interview the players and talk with organbuilders.

In conjunction with four local sponsors, the *Piping Hot!* festival will include

concerts by Paul Jacobs (November 4, 7 pm, Augustana Lutheran Church, West Saint Paul); Hans Fagius (11/6, 8:15 pm, the University of St. Thomas, Saint Paul); Stephen Tharp (11/9, 7:30 pm, Bethel University, Arden Hills); and Jean-Baptiste Robin (November 11, 4 pm, House of Hope Presbyterian Church, Saint Paul).

Each of the visiting artists will also appear in workshop/masterclass settings at those four venues: Jacobs on November 3 (9:30 am-noon); Fagius on 11/5 (7-9:30 pm); Tharp and Robin on 11/10 (Tharp 9:30 am-noon; Robin 1:30-4 pm). These appearances are co-sponsored by the Twin Cities AGO chapter. For information: 651/290-1087; <www.pipedreams.org/festival>.

St. Peter in Chains Cathedral, Cincinnati, Ohio, presents Great Music in a Great Space: November 4, choral and instrumental music in commemoration of the 50th anniversary of the rededication of the cathedral; November 18, University of Cincinnati-College Conservatory of Music Chamber Choir and Philharmonic Orchestra; November 27, Vienna Boys' Choir; December 2, Advent Lessons & Carols; December 9, Vocal Arts Ensemble of Cincinnati; March 19, the *Lamentations of Jeremiah* and Allegri's *Miserere*; April 7, the Choir of King's College, Cambridge; For information: 513/421-2222; <www.stpeterinchainscathedral.org>.

All Saints' Episcopal Church, Las Vegas, Nevada, presents its 2007-08 music series: November 4, Choral Evensong and organ recital by Bede Parry; December 2, Advent Lessons & Carols; January 6, Choral Evensong and organ with instruments recital; February 6, Allegri: *Miserere*; March 20, Duruflé: *Ubi caritas*; May 11, Choral Evensong. For information: 702/878-2373.

Westminster United Church, Winnipeg, Canada, presents its series of organ recitals: November 4, Christopher Herrick; February 24, Olivier Vernet; April 6, Duo Majoya—Marnie Giesbrecht and Joachim Segger, piano/organ. For information: <www.westminsterchurchwinnipeg.ca>.

The 2008 Miami International Organ Competition will be held at the Church of the Epiphany, Miami, Florida, on February 22, 2008. Any organist under the age of 30 is eligible to enter. First prize is \$5,000. Preliminary round recordings must be received by December 15, 2007. For more information: <www.ruffatti.com/mioc.htm>; or e-mail <miamiorgancompetition@gmail.com>.

The Betts Fund of the **University of Oxford** and the **British Institute of Organ Studies** announce the second conference of a four-year sequence entitled "The Organ in England: Its Music, Technology, and Role through the Second Millennium," which will take place April 10-13, 2008 in Oxford. This year's conference, "The Organ in Stuart and Georgian England: Its Role through

Change to the Handel Commemoration," will cover the organ and its music in the 17th and 18th centuries. 300-word proposals for 20-minute papers and lecture-recitals are welcome on any and all topics relating to the English organ of the 17th and 18th centuries.

Possible topics are organ building, organ music, the role of the organ in church, organs and theology, the organ as a domestic instrument, organs and viols, organs and voices, cabinet-making, organ cases, music and the English garden (i.e., possible connections in style of each), technology of the period, economics and organ building and/or playing, the organ in the Laudian revival, and

any other relevant topics.

Abstracts will be due by December 15, with responses from the panel of readers by mid-to-late January. The website will be updated soon: either follow the links from <www.bios.org.uk/>, or go to <www.music.ox.ac.uk/organconference>.

For more information, contact Dr. Katharine Pardee, Betts Scholar in Organ Studies, Brookman Organ Scholar, Wadham College, University of Oxford; <kpardee@yahoo.com>.

Macalester Plymouth United Church of St. Paul, Minnesota, announces the 12th international contest



IOHIO scholarship students

The Instituto de Órganos Históricos de Oaxaca A.C. (IOHIO) opened its Music Academy (La Academia de Música del IOHIO) in October 2004 with 13 piano students. The enrollment has now grown to 57, ranging in age from six to 45 years old. In January 2007 the institute initiated a scholarship program for piano study for selected young people from the Oaxacan towns with restored historic organs. This project focuses on training local young people to take responsibility for playing and maintaining the organs. There are five scholarships per "organ town," with a total of 22 students from Zautla, Yanhuatlán, Tlacoahuaya, Tamazulapan, and Oaxaca City. The students come to the academy once a

week (several from towns one or two hours away) for a 45-minute piano lesson, and they also have the opportunity to play and learn about the organs during IOHIO field trips.

The academy recently presented its sixth student recital. It is hoped that the scholarship students will each play a piece on the organ after the IOHIO Festival concert in their respective communities in November, and that within the year they will play the organ during the celebration of their local patron saint.

Cicely Winter is IOHIO director. Readers who are interested in supporting this project may visit the web site <www.iohio.org.mx> and click on "Donations." General information is found at "Academy" and "Newsletters."



East Carolina University Pre-College Competition

The Inaugural East Carolina University Pre-College Competition for Organists was held March 16, 2007. Three finalists were chosen to compete on the Perkins and Wells Memorial Organ, C. B. Fisk Opus 126. The competition adjudicator and artist was Wilma Jensen, who also presented a masterclass and a recital at the conclusion of the weekend.

First place winner of the Charles Brenton Fisk Prize and the Bach Prize was Paul Thomas, student of Florence Jowers. Second place winner of the John and Gladys Fishell prize was Christopher Lynch, student of Wallace Hornady, and third place winner of the Eastern Carolina AGO prize was Caroline Robinson, student of Adam Pajan.

Pictured are (back row, left to right) Steven Dieck, president of C. B. Fisk; Janette Fishell, competition founder; (front row, left to right) Connie Widney,

dean of the Eastern Carolina AGO chapter; Chris Lynch, second place winner; Caroline Robinson, third place winner; Wilma Jensen, competition adjudicator and recitalist; Paul Thomas, first place winner and recipient of the Bach Prize; Elisabeth Chopinet of the North Carolina Bach Festival.

The competition, now in its second year, is open to any pre-college student in North Carolina, South Carolina, Virginia, Georgia, Alabama, Tennessee and Florida. All three finalists receive monetary prizes and complimentary registration to the annual East Carolina Religious Arts Festival; the first place winner also receives an invitation to return to perform at East Carolina University.

The 2008 competition is to be held April 19. The application deadline is February 29. For information: <www.ecu.edu/music/organsacredmusic>.

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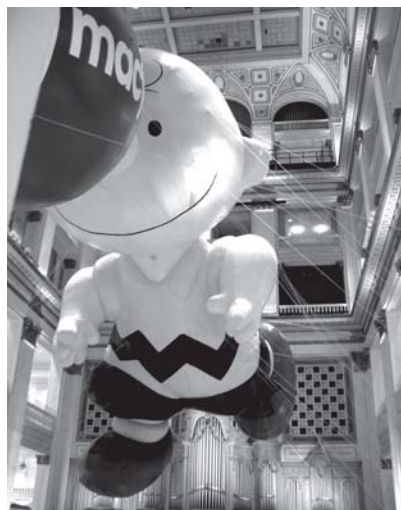
for English language hymn writers, which carries a prize of \$500 for the winning entry. The search is for texts to use on Mother's Day, "sensitive to the changing nature of family life, and affirming feminist calls for equality." The use of familiar meters that can be sung to familiar tunes is encouraged. The deadline for entries is December 31. For information: Hymn Contest, Macalester Plymouth United Church, 1658 Lincoln Ave., St. Paul, MN 55105-1949; <www.macalester-plymouth.org>.

Marilyn Brennan of the **Friends of Virgil Fox** recently loaned the cape, cap, shoes and eyeglasses of the fabled virtuoso to the **Friends of the Wanamaker Organ** for display in their museum, and longtime Fox manager Richard Torrence contributed a bust of Fox that was sculpted from life by Irmgard Mahler, a niece of the famous composer. Shown here is a photo of the items on display in the Friends' new symposium organ-restoration learning center at Macy's in Philadelphia.



Virgil Fox display at Macy's

Good Grief! A balloon from the Macy's Thanksgiving Parade and the Wanamaker Organ competed for attention in August as Macy's flew a giant Charlie Brown figure and football in the Grand Court of



Charlie Brown and the Wanamaker Organ

the famous Philadelphia emporium built by John Wanamaker. Wanamaker Organ curator Curt Mangel helped with the

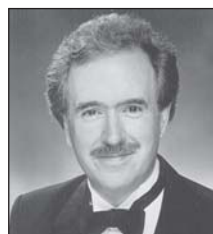
display by securing control ropes from the various cornices around the seven-story atrium.

Bach-Schumann-Brahms Discovery

A particularly valuable but previously neglected item from the archives of the Riemenschneider Bach Institute is a volume containing eleven 19th-century prints of keyboard works by J. S. Bach that was once owned by the pianist Clara Wieck Schumann. In June 2006, while doing research in the archives, I discovered that this material was originally owned by Clara's husband, the composer Robert Schumann. Robert Schumann's hand appears in at least ten of these prints, and his annotations—which have never before been discussed—include analytical markings, organ registrations, and pronouncements on the authenticity of the music.

Schumann championed Bach as the greatest of all composers and acknowledged the baroque master as his most profound compositional influence, so it

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is perhaps not surprising that in the 40 pages that preserve Schumann's markings we most often observe him analyzing the thematic structure of Bach's imitative polyphony, whether in free works or chorale settings. For example, in analyzing Bach's setting of *Aus tiefer Noth schrei ich zu dir*, BWV 687, Schumann marked, in addition to each phrase of the chorale proper, every one of the roughly 40 fugal statements. Much more unexpectedly, because he is not generally associated with the instrument, Schumann entered detailed organ registrations into Bach's organ *Prelude in A minor*, BWV 551, suggesting that he was far more serious about organ playing than has previously been believed. As someone who openly complained about the many erroneous readings found in the Bach editions of his day, Schumann also made sure to correct various typographical mistakes in these prints, including five instances in the G-major fugue for organ, BWV 541/2. Schumann presumably had been advised of these errors by his friend Felix Mendelssohn, who in 1840 dispatched an angry letter to the publisher (C. F. Peters) for allowing such a sloppy edition to circulate. Of particular interest are Schumann's corrections of typos in the famous *Tocatta in F Major* for organ, BWV 540/1, for these markings correspond exactly to an article that he published as editor of the *Neue Zeitschrift für Musik*.

Schumann was also dismayed that, in his opinion, certain works being published under Bach's name in the early 19th century were in fact written by other composers. Twice in this volume he registered such doubts, scrawling on the title page of the D-minor toccata for harpsichord, BWV 913, *zweifelhaft von Bach* ("doubtful whether by Bach") and on that of the brilliant C-minor fantasy for harpsichord, BWV 906, *schwerlich von Bach* ("hardly by Bach"). Somewhat amusingly, Schumann was wrong on both counts. The toccata may represent flawed juvenilia and the fantasy may sound rather like a Scarlatti sonata, but both pieces are undoubtedly genuine.

This source sheds considerable light as well on the Bach reception of Clara Schumann, as in three organ works she made numerous markings aimed at piano performance. One of these works, the chorale "Christ, unser Herr, zum Jordan kam," BWV 684, with its flowing sixteenths for the left hand, naturally lends itself to piano performance. Following her husband's lead, Clara rendered this piece in the manner of a 19th-century character piece for piano with a "thumbed" tenor melody.

Not coincidentally, the other two compositions—the *Tocatta in F Major* and

the *Fantasy in G Major*, BWV 572—are the same two Bach organ works that Clara's dear friend Johannes Brahms most often played as a concert pianist. Indeed, this volume also preserves in Brahms's own hand his piano-transcription markings for both works. Brahms definitely advised Clara on how to perform these pieces at the piano, and their annotations here represent, in fragmentary form, Brahms's long-lost piano arrangements of these pieces. Clara and Brahms preferred to double the pedal line at the lower octave, a circumstance that often makes it difficult to play all the manual voices. In the case of the G-major fantasy, Clara added dynamic marks that enhance both the contrapuntal and harmonic structure of the music. Most remarkably, Brahms rewrote the manual figuration of the final section of the fantasy, and in so doing transformed the work into a piano showpiece.

Clara's Bach book is a musicological treasure that greatly adds to our understanding of how some of the leading musicians of the 19th century responded to the model of Bach's keyboard music. The volume therefore ranks as one of America's most important Bach sources. I am currently preparing a comprehensive study of the source, to be published in the journal *BACH*, and I am seeking a publisher for a performing edition of the two piano transcriptions.

—Russell Stinson
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Batesville, AR 72501

Corrections & clarifications

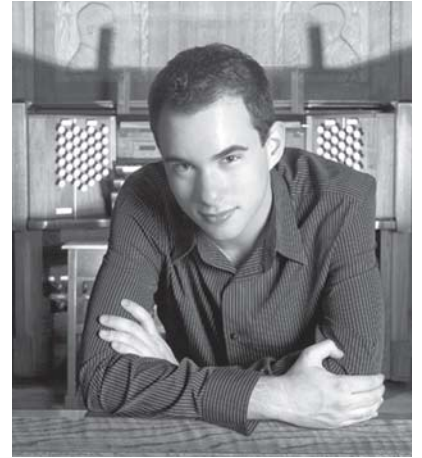
In the article "1932 Kimball Restoration by Reuter Organ Company—Minot State University" by David Engen (September 2007, pp. 25–29), mention was made of the formation of a chapter of the American Guild of Organists. That should have been identified as the Minneapolis chapter (page 25, column three).

Appointments

Richard Benedum has been appointed organist-choirmaster at Christ Church, Bradenton, Florida, where he and associate organist-conductor William Holt play on the church's new 3-manual, 68-stop Létourneau tracker action organ, Op. 96. His duties will include playing for the principal services at Christ Church, directing and developing the adult choir, developing a concert series to feature the new instrument and other musical presentations, and overseeing



Richard Benedum



Christopher Houlihan

other aspects of the music program.

Benedum was also awarded a grant from the National Endowment for the Humanities to direct his 12th interdisciplinary seminar on the music of Mozart for the National Endowment for the Humanities. He and faculty members from the Universities of Dayton, Michigan, and Vienna, and Cornell University, will take 25 American teachers to Vienna, Austria to study the music of Mozart from June 16–July 11, 2008. Application information is available at <www.udayton.edu/~nehinstitute2008>; music, humanities, and other teachers, K–12, are eligible to apply by the March 1, 2008 deadline.

Benedum is professor emeritus, recently retired, from the University of Dayton (Ohio), where he taught for 33 years and served as chair of the music department for 14 years. He also held the endowed Alumni Chair in the Humanities, and received teaching awards from the University and the College of Arts and Sciences.

Christopher Houlihan has been appointed assistant cathedral musician at the American Cathedral in Paris from September 2007 through August 2008. He will work with Edward Tipton, Canon Precentor, Organist & Choirmaster, while studying in France for the year. Houlihan, 19, is entering his junior year at Trinity College, Hartford, Connecticut, and will spend it in Paris participating in the Trinity-in-Paris program. He will also study organ and harmony with Jean-Baptiste Robin, Professor of Organ at the Conservatoire National de Région de Versailles.

At Trinity College, Houlihan is a student of John Rose, with whom he has studied since age 12. During his freshman year he was organ scholar at the Roman Catholic Cathedral of St. Joseph in

Hartford, and during his sophomore year served as Trinity College Organ Scholar at Christ Church Cathedral (Episcopal), Hartford. Houlihan is a past winner of the Albert Schweitzer USA Organ Competition and the 2007 recipient of the Charlotte Hoyt Bagnall Scholarship for Church Musicians. This past July he was a featured performer at the Pipe Organ Encounter sponsored by the Springfield, Massachusetts AGO chapter, and he recorded his first CD, featuring the Second Symphony by Vierne, which will be released on the Towerhill label.



Laurence Libin (photo credit: Eileen Travell)

At its annual meeting in Indianapolis on July 15, 2007, the Organ Historical Society Inc. elected **Laurence Libin** as president, succeeding Michael Friesen. Laurence Libin was educated in Chicago and London and is a Fellow of the Royal Society of Arts and Honorary Curator of Steinway & Sons. For 33 years until retiring in 2006 he was curator of musical instruments at the Metropolitan Museum of Art in New York City. An award-winning lecturer and author, Libin is a foremost advocate for historical preservation and a consultant to cultural institutions worldwide. He resides in Ramsey, New Jersey, with his wife, Kathryn, chair of the music department at Vassar College.

Other newly-elected or appointed officers of the Organ Historical Society are Joseph McCabe, vice-president; Stephen Schnurr, secretary; Will Headlee, councilor for education; Randall Wagner, councilor for finance and development; and Allen Kinzey, councilor for research and publications.



Carl Loeser

The Historic Organ Restoration Committee, Inc. has announced the appointment of **Carl Loeser**, a New Jersey native from Plainfield, as the new curator of the pipe organs in Boardwalk Hall (The Atlantic City Convention Hall) in Atlantic City, New Jersey. He brings a

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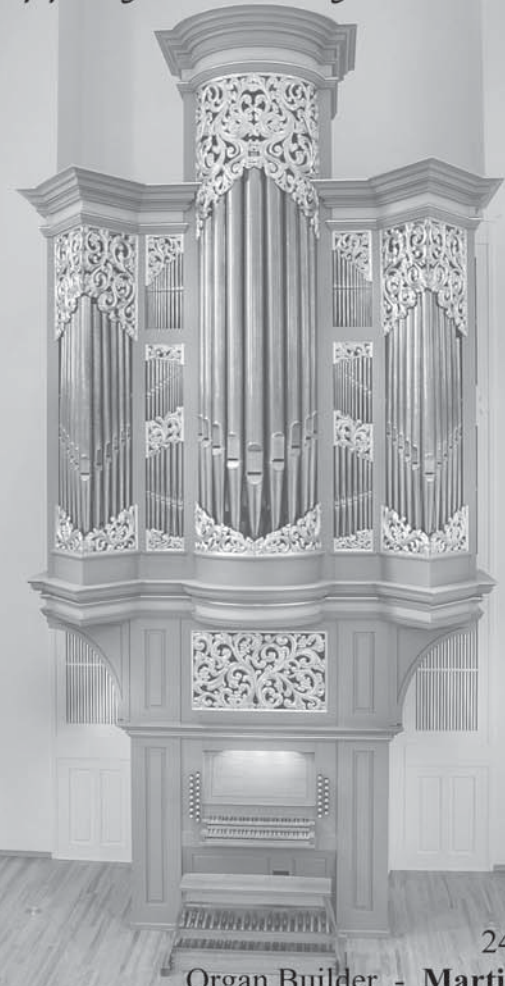
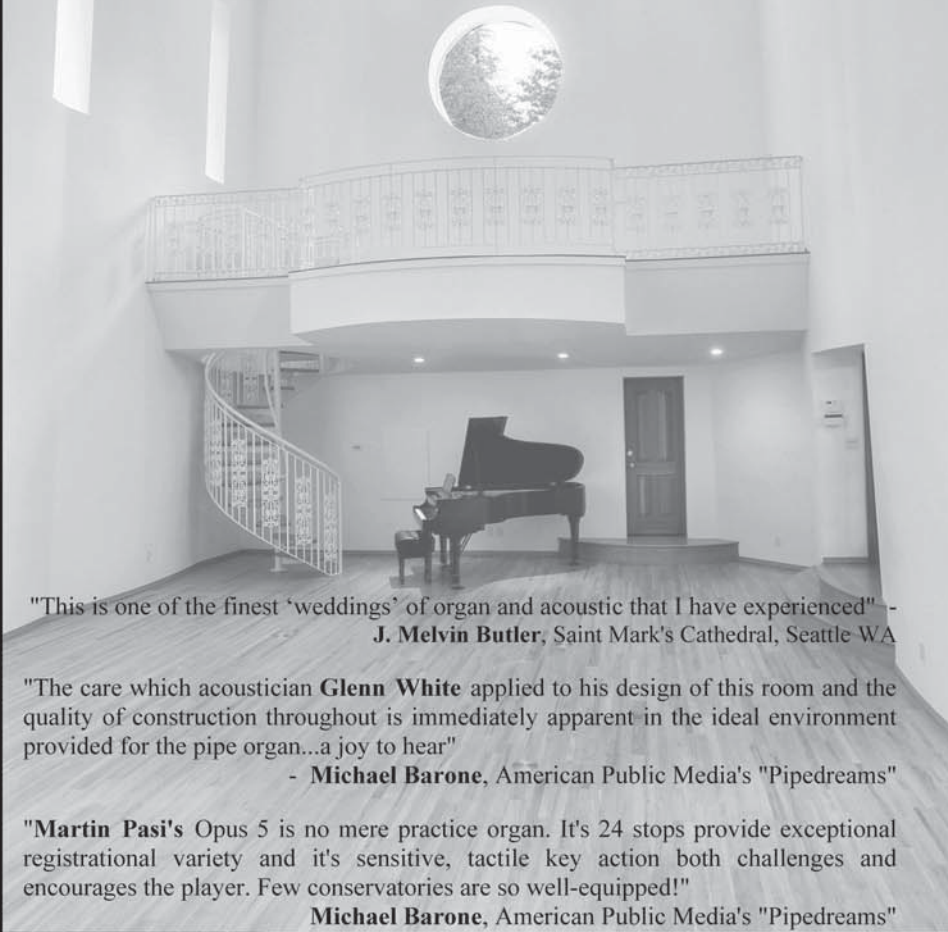
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variety of expertise to the position, having worked in the pipe organ field for 30 years. His responsibilities will be to oversee the restoration of the 7-manual, 449-rank Midmer-Losh pipe organ in the main auditorium, along with the 4-manual, 55-rank Kimball pipe organ in the ballroom.

Following college, Mr. Loeser pursued a career in electrical engineering and concurrently started a side business doing organ maintenance and tuning. In 1988, he decided to switch to pipe organ work on a full-time basis. Since that time he has been involved in a variety of ventures. These have included assisting in installation of new organs, or providing factory authorized service for the Schantz, Casavant, Reuter and Austin pipe organ companies. He has also done extensive rebuilding and restoration work, and provided tuning and maintenance services on a wide range of instruments from two to 461 ranks in size. Much of his restoration experience has involved instruments on higher pressures. Among these projects was the complete restoration of the Ethereal division of the John Wanamaker organ, which had suffered severe water damage, as well as the wear and tear that all high-pressure instruments suffer over time, two conditions that have similarly affected parts of the Midmer-Losh organ.

The Midmer-Losh pipe organ has recently received a grant of \$100,000 from the federal government's prestigious Save America's Treasures program. With \$1.2M in funding from New Jersey Sports & Exposition Authority in place, work has already started in the Midmer-Losh pipe chambers with the installation of new lighting and a sophisticated fire suppression system. More funds will be needed to complete the restoration task that lies ahead. The pipe organ curatorial chair is dedicated to the late Lillian Levy, an HRC board member, three times the chairperson of the New Jersey State Council on the Arts, and a great champion of the arts in southern New Jersey.



Andrew Peters

Andrew Peters has been appointed Pastoral Musician at Second Presbyterian Church, St. Louis, Missouri. He will play the IV/60 Schantz organ, direct the choirs, and expand the church's musical outreach in the community. Peters holds degrees from St. Olaf College and the Cleveland Institute of Music, where he studied with John Ferguson and Todd Wilson, respectively. Currently in studies with Wilma Jensen, he was a semi-finalist in the 2006 NYACOP competition. He presently serves as dean for the Nashville AGO chapter. For further information, visit <www.AndrewJPeters.com>.

Godwin Sadoh has been appointed professor of music at the Talladega College, Alabama State. He was previously an assistant professor of music and director of the sacred music program and concert choir at LeMoyne-Owen College, Memphis, Tennessee. A Nigerian ethnomusicologist, composer, church musician, organist, pianist, and choral conductor, Sadoh has a B.A. degree in piano performance from the Obafemi Awolowo University, Nigeria; M.A. in ethnomusicology from the University of



Godwin Sadoh

Pittsburgh; M.M. in organ performance and church music from the University of Nebraska-Lincoln; and the Doctor of Musical Arts degree in organ performance and composition from Louisiana State University, Baton Rouge. He is the first African to earn a doctoral degree in organ performance from any institution in the world.

Sadoh's extensive scholarly articles on over 30 topics in Nigerian church music, organ building, composers, modern African art music, African and intercultural musicology have been published in journals in America, Canada and Europe, including THE DIAPASON, *The Hymn*, *The Organ*, *Choral Journal*, *Composer-USA*, *Africa*, *Organ Encyclopedia*, and the *Contemporary African Database*. He is the author of five books: *E Korin S'Oluwa: Fifty Indigenous Christian Hymns from Nigeria* (2005); *Twenty-five Preludes on Yoruba Church Hymns* (2006); *Intercultural Dimensions in Ayo Bankole's Music* (2007); *Joshua Uzoigwe: Memoirs of a Nigerian Composer-ethnomusicologist* (2007); and *The Organ Works of Fela Sowande: Cultural Perspectives* (to be published in 2008).

Sadoh has taught at several institutions of higher learning such as the Obafemi Awolowo University, University of Pittsburgh, University of Nebraska-Lincoln, Thiel College in Pennsylvania State, Golden West College, California, Baton Rouge College, and LeMoyne-Owen College, Tennessee. He has concertized as a recitalist, accompanist, and choral conductor all over Nigeria and the United States, and has served as organist and choir director at numerous churches in Nigeria and the United States. Sadoh has composed works for organ, piano, vocal solo, choral, electronic and chamber groups, and the orchestra; his music has been performed and recorded at various venues in Germany, Great Britain, Italy, Luxembourg, Nigeria, Norway, and the United States.

Sadoh is a recipient of the ASCAPLUS Award for four years in a row in recognition of the publications and performances of his compositions worldwide. Wayne Leupold Editions, Evensong Music, and

Wehr's Music House are the publishers of Sadoh's compositions. His biography is listed in Marquis' *Who's Who in America*, *Who's Who in American Education*, *Who's Who in the World* and the *Contemporary African Database*, London.

Here & There



David di Fiore

David di Fiore played recitals in the Slovak Republic and Italy in August. Venues included St. Egidius Basilica, Bardejov; Katolika Kostol, Humunc; Katolika Kostol, Michalovce; Cattedrale S. Giuseppe, Vasto; and Dom Umenia, Pietsany.



Clive Driskill-Smith

Clive Driskill-Smith is featured on a new recording, *Fiat Lux*, on the Herald label (HAVPCD 310). Recorded on the Rieger organ at Christ Church Cathedral, Oxford, the program includes works of Dubois, Dupré, Karg-Elert, Hindemith, Duruflé, Mozart, Alain, and Reger. For information: <www.heraldav.co.uk>.

James E. Frazier is the author of *Maurice Duruflé: The Man and His Music*, published by the University of Rochester Press (400 pp., hardcover, \$65.00). In this new biography, Frazier traces Duruflé's musical training, his studies with Tournemire and Vierne,



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and his career as an organist, church musician, composer, recitalist, conservatoire professor, and orchestral musician. The author also examines the career and contributions of Duruflé's wife, Marie-Madeleine Duruflé-Chevalier. Frazier is organist and director of music at the Episcopal Church of St. John the Evangelist, St. Paul, Minnesota. For information: <www.urpress.com>.

Annie Laver is the 2007 winner of the Ruth and Paul Manz Organ Scholarship. A DMA student at the Eastman School of Music, she studies organ with Hans Davidsson and harpsichord with William Porter. Ms. Laver's other recent awards include the National Religious Music Week Alliance Scholarship and a scholarship to the Summer Institute for French Organ Studies. She co-authored,

with Hans Davidsson, the article "Organo Pleno: Winning Hearts and Minds" in *Choir and Organ* (vol. 13, no. 6, November/December 2005, pp. 55-58).

Scholarship applicants were required to submit an unedited recording of a major prelude and fugue of J. S. Bach, a shorter Romantic work by Vierne, Dupré, Langlais, Widor or Peeters, and a short contemporary American work. The hymn tune for the 2007 applicants was "There in God's Garden" (*Shades Mountain*). Laver's application CD included Bach's *Fantasia and Fugue in G minor*, BWV 542; Locklair's *Rubrics* ("The Peace may be exchanged"); and "Moderato" from Widor's *Symphonie Romane*.

The Ruth and Paul Manz Organ Scholarship is awarded annually to an organ student preparing for a career as a church musician. It was established by



Annie Laver

Mount Olive Lutheran Church, Minneapolis, Minnesota, to honor the contributions of both Paul and Ruth Manz during their 37 years of service to the congregation. Requirements for the \$1,500 scholarship are announced each fall by the Lutheran School of Theology at Chicago, where Paul Manz served as artist-in-residence.



Paul Jacobs with a group of Aboriginal students at St. Andrews Cathedral in Sydney

Paul Jacobs will perform Olivier Messiaen's *Livre du Saint Sacrement* at the Church of St. Mary the Virgin in New York City on October 9 at 8 p.m. The performance is Jacobs's third and final presentation as holder of the 2007 William Schuman Scholars Chair at the Juilliard School, where he has been chairman of the organ department since 2004. In a pre-concert conversation, Jacobs, who has played the composer's entire organ output in nine-hour marathon concerts in eight U.S. cities since 2002, will discuss Messiaen and his works with music scholar Luke Berryman, a 23-year-old native of Oxford, England, and a graduate student at Boston University specializing in the works of Messiaen. For information: <www.juilliard.edu>.



Paul Jacobs with a student at St. Andrews Cathedral in Sydney

This summer, Paul Jacobs's engagements included those in Australia, where he gave a series of performances and masterclasses, some of which were attended by Aboriginal students, and in the U.K. for recitals at Lichfield and St. Albans

Cathedrals. Upcoming performances include his debut in Russia at Moscow's International Performing Arts Center, and in May 2008 he will dedicate the new Schoenstein pipe organ at Christ and St. Stephen's Church on West 69th Street, where he is the artist in residence.



Mark Laubach

Mark Laubach is featured on a new recording, *Mosaics in Sound*, on the Pro Organo label (CD 7210). Recorded on the Berghaus organ at St. Stephen's Episcopal Church in Wilkes-Barre, Pennsylvania, where Laubach is minister of music, the program includes works by John Cook, Horatio Parker, Sowerby, Elgar, Howells, Derek Bourgeois, Dupré, Bonnet, and Messiaen. For information: <www.zarex.com>.

Salem Sonata by **Dan Locklair** was performed by **Peter Sykes** on June 18 at First United Methodist Church, Richardson, Texas, as part of the AGO

regional convention in Dallas. *Salem Sonata* was commissioned to celebrate the restoration of the organ built by David Tannenberg of Litz, Pennsylvania, in 1799-1800 for the Moravian Church of Salem, North Carolina. The organ is now placed in the auditorium (designed especially for it) of the Old Salem Village Visitor Center in Winston-Salem, North Carolina. Peter Sykes gave the world premiere of the work in March 2004 and has since performed it many times and recorded it for Raven CDs.

Karel Paukert presented eight concerts in Iceland, Poland, and the Czech Republic in July and August. Venues included the Hallgrímskirkja in Reykjavík; Akureyrerkirkja in Akureyri, Iceland; Chrudim Dom, Chrudim, Czech Republic; and organ festivals in Poznan and Wolsztyn, Poland. Repertoire included works by Bach, Liszt, Soler, Janáček, Franck, and Wiedermann. Also of interest was *Albion II* for tape and organ by Cleveland, Ohio composer Greg D'Alessio, and the world premiere of *Fantasy on "Buxtehude,"* by Czech composer, Jiří Teml.

David Pickering is featured on a new recording, *Like a Fire*, on the Grace Notes Media label. Recorded on the Wolff organ at Bales Organ Recital Hall at the University of Kansas, the program includes music of Daniel E. Gawthrop: *Like a Fire*, *Four Trio Preludes*, *Sketchbook Two*, *Sketchbook Four*, *Four Noble Gases*, and *O Jerusalem*. For information: <www.GraceNotesMedia.com>.

The University of Rochester Press has published a revised edition of **Kerala Snyder's** *Dieterich Buxtehude: Organist in Lübeck*. Originally published in 1987 and long out of print, the book is considered to be the definitive biography of Buxtehude. The revised edition contains new information on the organs that Buxtehude played in Scandinavia and Lübeck, excerpts from the newly available account books from St. Mary's in Lübeck, a discussion of newly discovered sources, including one written by J. S. Bach, an evaluation of recent scholarship on Buxtehude, and an extensive bibliography.

The accompanying CD provides examples of all genres discussed in the book—vocal works, a trio sonata, harpsichord music, and organ music newly recorded on the North German meantone organ in Gothenburg, Sweden, by Hans Davidsson, professor of organ at the Eastman School of Music and founder of the Göteborg Organ Art Center (GO-Art). The hardcover, 6 x 9 book (ISBN-13: 978-1-58046-253-2) has 520 pages, 32 black and white illustrations, 98 mu-

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- 2 Doublette
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- Grande Fourniture II
- Fourniture IV
- Cymbale III
- 16 Bombarde
- 8 Trompette
- 4 Clairon
- 8 Trompette en Chamade*
- Trémolo
- 8 Récit/Grand-Orgue
- 8 Positif/Grand-Orgue
- MIDI/Grand-Orgue
- Pédale Basse/GO**
- GO/Péd. Hors Boîte
- Tempéraments Alternés
- GO/Pos. Transfert

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- 16 Gemborn
- 8 Montre
- 8 Flûte Traversière
- 8 Bourdon
- 4 Prestant
- 4 Flûte à Cheminée
- 2^{2/3} Nasard
- 2 Doublette
- 1^{3/5} Tierce
- Cymbale III
- 16 Dulcian
- 8 Cromorne
- 8 Trompette
- 4 Clairon
- 8 Trompette en Chamade*
- Trémolo
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- 4 Flûte Octavante
- 2^{2/3} Nasard
- 2 Octavin
- 1^{3/5} Tierce
- Fourniture IV
- 16 Basson
- 8 Trompette
- 8 Basson-Hautbois
- 8 Voix Humaine
- 4 Clairon
- 8 Trompette en Chamade*
- Trémolo
- MIDI/Récit
- Récit Muet

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- 32 Contre Principal
- 32 Contre Bourdon
- 16 Contrebasse
- 16 Flûte
- 16 Soubasse
- 16 Bourdon (Récit)
- 10^{2/3} Grosse Quinte
- 8 Octave
- 8 Gambe (GO)
- 8 Flûte
- 5^{1/3} Quinte
- 4 Principal
- 4 Flûte Ouverte
- Mixture IV
- 32 Contre Bombarde
- 16 Bombarde
- 16 Basson (Récit)
- 8 Trompette
- 4 Clairon
- 8 Trompette en Chamade*
- 8 Tirasse Grand-Orgue
- 4 Tirasse Grand-Orgue
- 8 Tirasse Positif
- 4 Tirasse Positif
- 8 Tirasse Récit
- 4 Tirasse Récit
- Tirasse MIDI

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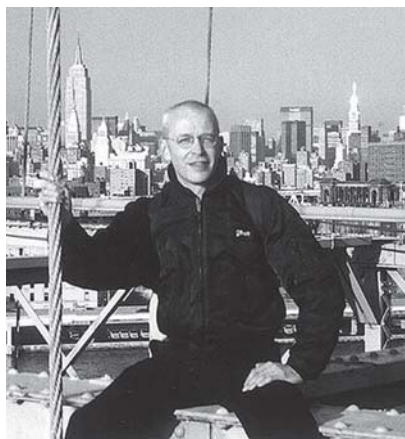
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sic examples, and retails for \$75.00. For information: <www.urpress.com>.

Kerala Snyder is professor emerita of musicology, Eastman School of Music. She also wrote *The Organ as Mirror of Its Time: North European Reflections, 1610–2000* and was an editor for *Dietrich Buxtehude: The Collected Works, volume 9*, and *The Organist as Scholar: Essays in Memory of Russell Saunders*. Additionally, she serves as editor of the Duben Collection Database Catalogue and has been published in a number of journals including *The Musical Times*, *Journal of the American Musicological Society*, and *The American Organist*.

Robert Sharpe is featured on a new recording, *Fanfares and Dances*, on the Regent label (REGCD 259). Recorded on the “Father” Willis organ at Truro Cathedral, the program includes works by Paul Spicer: *Four Organ Pieces, Suite for Organ, March (Retreat) for the Governor of Hong Kong, Elegy and Retrospect, Fanfare and Dances, The Martyrdom of St. Oswald, Fanfare for Chad, Kiwi Fireworks, and Dreams of Derry*. For information: <www.regentrecords.com>.

Nunc Dimittis



Stephen Bicknell

Stephen Bicknell, British pipe organ designer, builder, and historian, died August 18 at age 49. Among the more important projects he designed were the two instruments in Chelmsford Cathedral, completed in 1994. He also led the team responsible for building the organ in Gray's Inn Chapel, London, in 1993.

His book *The History of the English Organ* (Cambridge University Press, 1996), covering the history of the instrument in England from A.D. 900 to the present, is widely regarded as the lead-

ing authority on the subject. The book won the Nicholas Bessaraboff Prize from the American Musical Instrument Society for the best publication on musical instruments in 1996–97.

Born in Chelsea on December 20, 1957, he began his career in pipe organ building with Noel Mander at the age of 22. From 1987–1990 he worked with J. W. Walker & Sons Ltd., returning to N. P. Mander Ltd. as head designer in 1990. He occasionally collaborated with his brother, architect Julian Bicknell—for example, on the casework of an instrument in the chapel of Magdalen College, Oxford, completed in 1986. An active member of the British Institute of Organ Studies, he contributed to its journal and conferences. He lectured in organ history at the Royal Academy of Music and contributed to *The Cambridge Companion to the Organ* and the latest edition of the *New Grove Dictionary of Music*. Regarded as a purist, he was an advocate for traditional methods of organ building, upsetting those who, he suggested, were too willing to accept electronic compromises. He had a passion for architecture, in particular modern architecture, and traveled throughout Europe. Two years ago Bicknell all but abandoned the organ world, and joined the Association of Accounting Technicians as an administrator, to work in an office-based environment.

Stephen Bicknell was found dead at his home; he had been suffering from depression. He is survived by his partner John Vanner, his mother, and three older brothers. On one occasion Bicknell wrote: “The organ is a continual reminder to us that learning and ‘wrought objects’ are God-given mysteries and part of the human struggle for Heaven on Earth.”

John L. L'Ecuyer died May 9 at Community Hospice House in Merrimack, New Hampshire, at the age of 70. He was on the music faculty of St. Paul's School in Concord for 28 years and served as director of keyboard studies 1992–2001. Organist-choir director of First Baptist Church in Nashua 1965–2004, he was named organist emeritus in 2006. A graduate of the New England Conservatory, where he majored in piano, he concertized on piano and organ throughout New England. A longtime member of the New Hampshire AGO chapter, he was a founder and past president of the New Hampshire Music Teachers Association. He was also active in the Music Teachers National Association, Eastern Division, serving on the national executive board in the 1970s. He is survived by his wife, Margaret J. (Churchill) L'Ecuyer, three sons, and six grandchildren.

Margaretta Manchey died June 2 in Fayetteville, Pennsylvania, at the age of 95. She retired after 77 years as organist at Otterbein United Brethren Church in Waynesboro, Pennsylvania, serving from 1928 to 2005, never having received compensation for her work. She continued as organist at Five Forks Brethren Church in Waynesboro until October 2006. In 1999, she was recognized by the *Guinness Book of World Records* as the world's longest-playing organist in one church.

Here & There

The 51st edition of *The Episcopal Musician's Handbook* is now available, covering Lectionary year A, Advent 1 (December 2, 2007) through Thanksgiving Day (November 27, 2008). The handbook includes hymn suggestions appropriate for both the *Revised Common Lectionary* and the *Prayer Book* lectionary; original psalm settings by Joseph Kucharski; lists of psalms, canticles and service music for Rite I and Rite II; notes on canons and rubrics; formats and repertoire for services, offices, and Advent lessons & carols; and resource information on church music associations, books, periodicals, websites, recordings and conferences. For information: 800/211-2771; e-mail: <tlc@livingchurch.org>.

Michael's Music Service has announced the restoration of *In a Persian Market* (1920) by Albert W. Ketelbey, who is also known for his *In a Monastery Garden* (1915). This transcription is for theatre organ, unlike the one for *Monastery Garden*, and calls for traps, double touch, and so on; <<http://michaelsmusic-service.com/music/Ketelbey.InAPersianMarket.html>> is a direct link to a page with more information and samples of the music. Michael's is also posting Patrick Wedd's recording of this piece on a III/13 Wurlitzer. Coming soon will be Ketelbey's own recording of the piece with his orchestra, as well as a performance by Spike Jones.

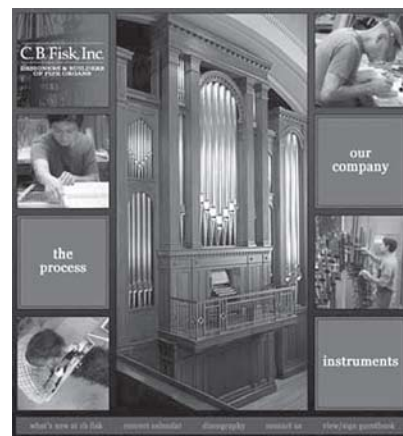
Also on the website is a new recording of Dudley Buck's *Sunshine and Shadow* by David Huggins <<http://michaelsmusic-service.com/music/Buck.SunshineAndShadow.html>>. This is probably the least known of the *Four Tone Pictures*. For information: 704/567-1066; <michaelsmusic-service.com>.

St. Paul's Episcopal Church, Akron, Ohio, has released *A St Cecilia Christmas*. The CD recording features the St Cecilia Choir of Girls in selections by

Willcocks, Rose, Holst, Martin, Praetorius, Hadley, Carter, Bairstow, Rutter, Vaughan Williams, Woodward, Wood, Britten, Callahan, and others. Jamie Hittel is organist/choirmaster of the church; Jeannie Kienzle is music associate. For information: 330/836-1012; <www.stpaulsmusic.com>.

Out of the Stillness is the title of a new CD from the **Royal School of Church Music (RSCM) Millennium Youth Choir**, produced by the composer John Rutter. Since its foundation in 2000, the RSCM Millennium Youth Choir (MYC) has made a name for itself with concerts all over the U.K. as well as television and radio broadcasts. The choir of 40 young adults from all over the country meets three times a year; the CD was recorded in Marlborough College Chapel during the MYC's Easter course.

The CD includes works by Philip Moore, Malcolm Archer, Bob Chilcott, John Harper, John Rutter and Richard Shepherd, whose anthem *Out of the stillness* gives the CD its title. For information: <www.rscm.com/shop>.



Fisk website

C. B. Fisk, Inc. has launched its new website. The “Instruments” section of the new site contains a photograph, a short description and an easily printable stoplist for every organ the firm has built since the founding of the company in 1961. Some include console layouts, installation logs, and links to Fisk's discography and the client's own website.


A new section entitled “The Process” takes one through the steps involved in commissioning a new organ. Also included is a short movie that gives an overview of how all the parts and planning come together to form a whole instrument.

In “Our Company” one can learn more about founder Charles Fisk and the staff, as well as the facility and employment opportunities. There are also



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The Allen Organ Company of Muncie, Pennsylvania, announces the installation of a new four-manual, 87-stop Heritage™ organ at Asbury United Methodist Church. The new Allen is now the largest all-digital organ of its kind in the Lehigh Valley, and replaces a four-manual Allen installed originally in 1975. The custom Heritage™ console is finished in oak, accented with walnut drawknob jambs. The drawknob stems are crafted from rosewood, as are the keyboard and pedalboard sharps.

The organ includes Allen's exclusive Quantum™ technology featuring Quad Suite™ with four complete organ specifications: American Classic, Neo Baroque, French Romantic and English Cathedral, providing the organist with 321 individual voices on this instrument. The installation consists of an expanded audio system with 34 audio channels and over 60 speaker cabinets. The organ will be formally dedicated on October 26, at 7:30 pm by guest organist Aram Basmadjian.

Johannus Organ Builders from Ede, The Netherlands, has installed a Monarke Präludium in the Novosibirsk concert hall in Russia. Novosibirsk is the capital city of Siberia, Russia, with over 1.4 million inhabitants, the third largest city in the country, right after Moscow



Johannus Monarke Präludium

and St. Petersburg.

Dirk Koudijs and Marco van de Weerd supervised the installation by a large team. They brought an interpreter, because most Russians here do not speak English or German. The installation includes a façade of pipes in front of the speakers. Radio 4 in The Netherlands featured an interview live during broadcast. It is also news in Russia. Almost 20 reporters and a three-camera crew came to attend a press conference.

Founded in 1971, Johannus is located in Ede, The Netherlands, and has installations in over 80 countries. Johannus has its own outlets in The Netherlands, England and Scotland, and importers in, among other places, America, Australia, Japan, and Korea. For information: <www.johannus.com>.

Reserve your ad in THE DIAPASON 2008 Resource Directory: 847/391-1045; <jbutera@sgcmail.com>.

In the wind . . .

by John Bishop

Timelessness

I've often heard and I've often used the word *timeless* to describe the sound of a pipe organ. Ten years ago I was finishing the restoration of an organ built by E. & G. G. Hook in 1868, their Opus 466. I was thrilled by the bold and clear choruses, beautiful flutes (I never heard such a Melodia), and the Swell Oboe that had the qualities of a chameleon, somehow adapting itself to whatever I wanted it to be. The Pedal Bourdon was soft when it needed to be soft, and somehow seemed louder when used with larger combinations. I played music of all eras with equal success, limited only by the relatively small scope (14 stops) of the organ. It was built for a church seating fewer than 200 people, the same size as its present home. (See photo 1.)

The Organ Clearing House recently dismantled a somewhat larger organ, built in 1879 by the same company, by then known as E. & G. G. Hook & Hastings. Frank Hastings had become a partner with Elias and George Hook in 1872—the addition of Hastings to the nameplate brought many innovations, both mechanical and tonal. This was Opus 946 with 21 stops, this time built for a church seating more like 900. With Trumpet on the Great, Cornopean on the Swell, larger scales, and a Double Open Wood, this relatively modest instrument makes a “big church” sound. The instrument has been purchased by a Roman Catholic church in the Pittsburgh area, a large parish that is embarking on an ambitious building program. This 130-year-old organ will be renovated and installed in a brand-new building, its timeless sounds and timeless case design beautifully suited for a new home. (See photo 2.)

If an organ built in 1868 or 1879 is well suited for the newest music, what will an organ built in 2009 be used for in 130 years? There will be 33 presidential campaigns in that period of time. Come to think of it, I wonder if the United States will still be electing presidents in 2139.

Most of the serious “classical” music performed today is from earlier eras, and many music lovers are vocal about not liking contemporary music. When James Levine became music director of the Boston Symphony Orchestra in 2004 he dramatically increased the number of contemporary pieces the orchestra played. Friends offered us their prime seats saying that they didn't choose to hear so much new music (the BSO has a box-office system that allows patrons to pass their subscription seats on to people of their choice). And as president of the board of a local professional musical ensemble, I recently received a letter from a supporter asking for assurance that her gift not be applied to the commissioning of new music.

We know that Felix Mendelssohn was inspired and influenced by the organ works of Bach, but we also know that his audiences flocked to hear his new compositions. When Mozart was writing a million notes each week, his audiences were listening to his music, not the music of three centuries earlier—Johannes Ockeghem or Josquin des Pres.

Why is this? What contemporary music do you like best? Is tonality a reflec-



Photo 1, E. & G. G. Hook Opus 466, Follen Community Church, Lexington, Massachusetts (photo: William T. Van Pelt)



Photo 2, E. & G. G. Hook & Hastings, Opus 946, St. Anne's Church, Manchester, New Hampshire (photo: John Bishop)

tion of balanced proportions that please and comfort us while atonality jars us? A parallel thought: If a centuries-old landscape painting pleases you as a reflection of the world you know today, does an abstract painting leave you behind because it requires too much of your imagination to understand?

The choral music of John Rutter is wildly popular with modern choirs and congregations, not because it makes use of a contemporary musical language, but because it's full of melodies and harmonies that are easily understandable using our traditional ears. I imagine Rutter's *Candlelight Carol* may well wind up in tomorrow's hymnals on the page facing *Silent Night*. His is beautiful music—I've programmed lots of it to the delight of the people of the church—but is it a language that will sustain what I know as traditional church music into the future? (By the way, please read these as rhetorical questions, not as expressions of my opinion.)

A matter of proportion

Compare the Parthenon to Disney Hall. (Yikes!) Situated magnificently on the Acropolis, a hilltop dominating Athens, Greece, the Parthenon was built under the rule of Pericles between 460 and

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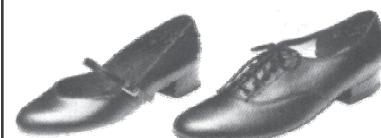
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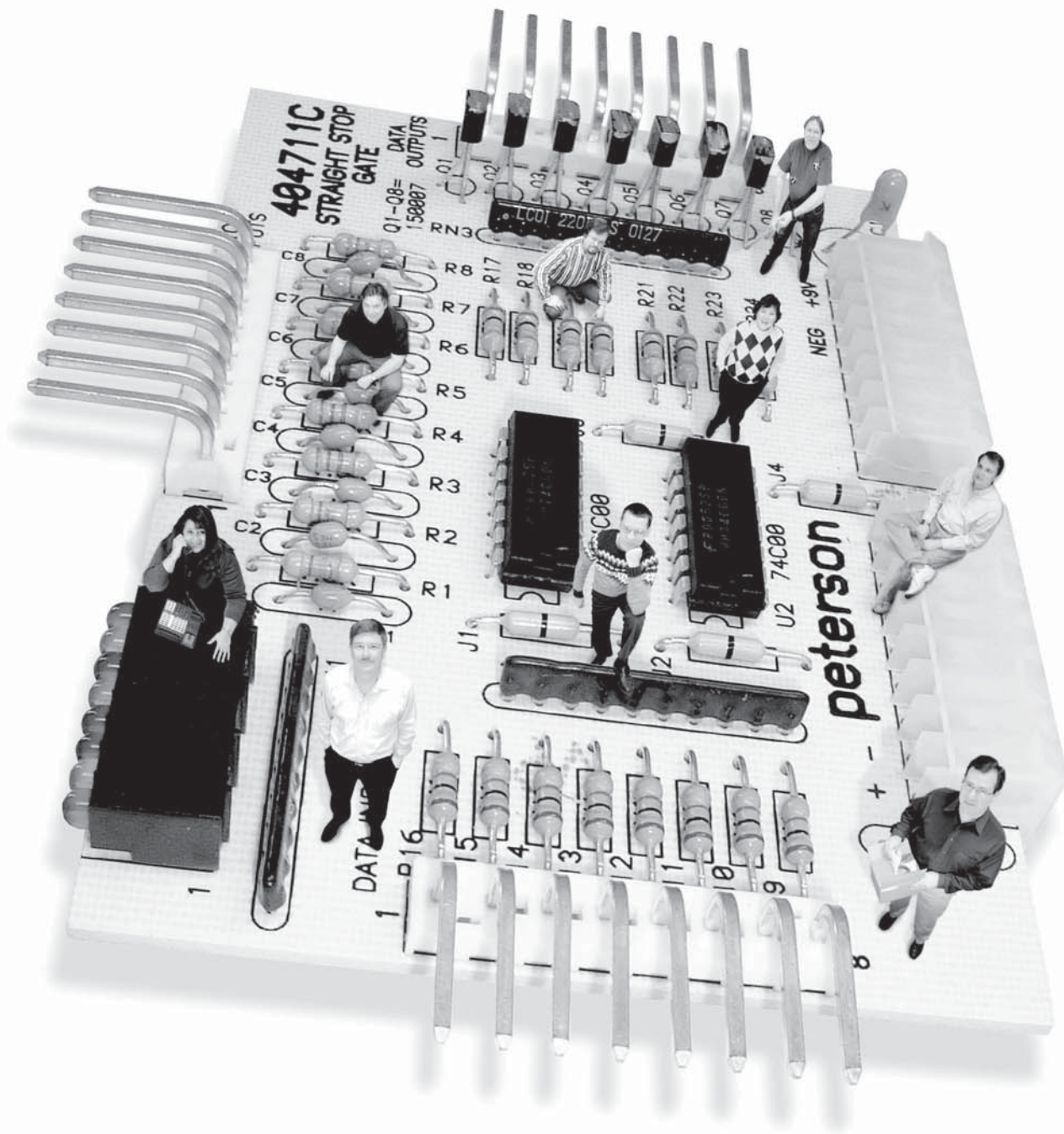
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430 BC, a period known as the Golden Age of Athens. It is undergoing an important restoration today, work that will preserve this spectacular example of perfect architectural proportions for centuries to come. (See photo 3.)



Photo 3, The Parthenon (photo: John Bishop)

Walt Disney Hall, the new home of the Los Angeles Philharmonic Orchestra, is a monumental building, clad in stainless steel, designed by Frank Gehry. Graceful and contrasting curves define the building's exterior shapes, but when you view the exterior it's difficult to imagine what the interior spaces are like. (See photo 4.) When you walk inside, you quickly lose track of where you are in relation to the exterior—as you sit in your seat in the auditorium just try to point north! Boston's Symphony Hall echoes the shape and proportions of the Parthenon—when you walk around inside you have no trouble understanding where you are or which way you're facing.



Photo 4, Disney Hall (photo: John Bishop)

A painting by Jackson Pollack, a building by Frank Gehry, and a composition by John Cage are all contemporary expressions. Some admire them. Some are disoriented and confused by them. Some dislike them. Will people be flocking to them centuries from now while at the same time rejecting the artistic expressions of their day?

John Cage lived from 1912–1992, Aaron Copland from 1900–1990—contemporaries with wildly different musical languages. Anton Webern and George Gershwin were contemporaries as were Leonard Bernstein and Witold Lutoslawski. What a fascinating century.

Looking back a couple hundred years, we note that Johann Sebastian Bach lived from 1685 to 1750, Franz Joseph Haydn from 1732 to 1809, and Ludwig van Beethoven from 1770 to 1827. Overlapping lifetimes, great advances in the language of music, but are Bach and Beethoven as different as Cage and Copland who lived at the same time?

Through all of these generations of composition, the essential elements of the pipe organ have not changed. You draw the same principal chorus to play Mouret, Mendelssohn, and Messiaen. Timeless. But is it timely?

This year marks the 300th anniversary of the death of Dietrich Buxtehude, and a number of organists are presenting his complete works in commemoration. I applaud this and I admire the dedication it takes. It's essential that the music of great masters be held up, studied, and interpreted afresh. At the same time, I believe that the future of the organ depends on the as-yet-undiscovered ways it can be presented to the listening public. What new language can thrive on the timelessness of the pipe organ?

More and more organists are devoted

to improvisation—that most spontaneous of performance styles. It's compelling for an audience to witness the opening of a sealed envelope that contains submitted themes, the wry smile of the performer, and the unleashing of a musical imagination. I've written about this occasionally in these pages and later heard readers' comments that while they admire improvisation they feel it's unattainable to them. Fair enough—and it's funny that my own improvising sounds best when I'm alone in a church! But I ring the bell for the benefit of those who are just starting to learn about the organ, and of course, for those who teach. A constantly refreshed emphasis on improvisation is a great way to guarantee the future of the pipe organ.

I step back to put this in perspective. I was a student at Oberlin in the 1970s, a time when the academic emphasis of organ study was very strong. We were fascinated by early forms and styles of organ building and the music that went with them. A faculty member played a Widor Finale on a recital (on the shutterless Flentrop organ tuned in Werckmeister III), and students were amused—it seemed a parlor trick. He was on to something—but I know I missed it. A couple years later I was part of a team that installed the new Flentrop organ at Trinity Cathedral in Cleveland—it's almost 30 years old now! With our emphasis on early music so strong in those days, it was interesting to note that that organ had a Swell Box and a Celeste! (Is

it a contradiction to have a Celeste tuned in unequal temperament?)

Those were also the days of the avant-garde. We heard and played music for organ with electronic tape, music for organ with the reservoir weights removed—music that was far enough from the mainstream that it was hard to hear, hard to understand, and hard to love. During the AGO national convention of 1976 I participated in a piece for organist and two organbuilders—a friend and I with music stands were inside the organ pulling on trackers, squares, and rollers. I remember it was fun, I remember that audience members walked out, but I can't remember any melodies.

A little while ago I was calling for new forms of expression. Now I'm poking fun at them. It's all leading to another rhetorical question: What is the purpose of art? Is it supposed to soothe and please us, or challenge and disturb us? Remember the challenge of the preacher, to comfort the afflicted and afflict the comfortable.

Listen to any commercial classical-music station—you'll hear a daily "Mozart Hour" and what seems like a continuous loop that includes Vivaldi's *Four Seasons*, symphonies of Beethoven and Brahms, tuneful suites by Grieg, Respighi, and Bizet, and precious little else. It's not commercially viable to take artistic risks. The art museum mounts a show of Monet's paintings and the lines go around the block. And it's easy to find Monet's house and garden at Giverny, just point your car in the right direction and follow any bus.

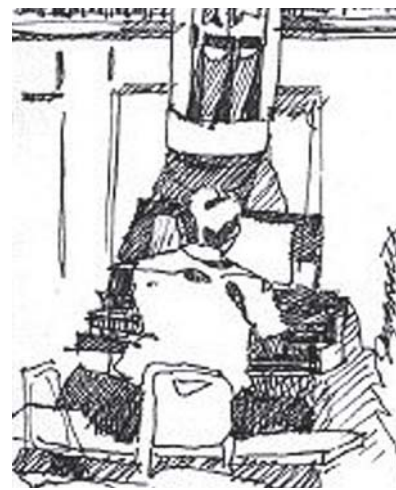
A couple years ago we saw a new play by Paula Vogel, *The Long Christmas Ride Home*. Roughly and briefly described, it's the story of a family dealing with the son's death caused by AIDS. The most controversial and difficult moments are acted by larger-than-life, anatomically specific puppets. Some time later I happened to have a conversation with a wealthy patron of that repertory company who had been asked to provide the funding for the creation of the puppets. He said that he was uncomfortable about it, he was troubled by the play, but that he felt it was an important thing to do. It is the true patron of the arts who will provide funding for something that troubles him.

Back to the future

What does all this have to do with the future of the pipe organ? People love to hear the music they love and they deserve to be challenged. Great art can be both. And great artists can be constantly looking for the balance between the popular offerings that pay the bills and the new ideas that stretch the boundaries and lay the path for coming generations. Good luck! ■

On Teaching

by Gavin Black



Relax

At the end of last month's column, I said that next time I would talk about relaxation, hand position, and posture, and would begin to address the business of teaching experienced pianists to play organ or harpsichord. Let's start by discussing the latter of these, then the extraordinary or even transcendent importance of relaxation, a little bit about its relation to posture and hand position, and the role that the concept of relaxation can play in teaching.

Among the students who come to us, those who are already experienced pianists but not organists or harpsichordists present special opportunities. This is made clear by the question that a new student of this sort will almost always ask at the first lesson: "Is it a good thing or a bad thing that I already play piano?" The answer is "both." The good part, of course, is the skill and experience in choosing fingerings, in practicing, and in just plain playing note patterns at the keyboard. This is a tremendous leg up, and can save a vast amount of time and work. The bad part is made up of any technical habits that are proper to the piano but unsuitable for the organ or the harpsichord. These usually have to do with weight or force, or with playing too far into the keys, but may also include over-reliance on the damper pedal or an approach to articulation that does not translate well from piano to other keyboard instruments, or various listening habits that, if unaltered, can limit a player's ability to use organ or harpsichord sound expressively. These problems can, in theory, form a tremendous set of ob-

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stacles that would indeed negate the advantages from the student's pre-existing keyboard facility.

Often, out of an understandable desire to not neglect the artistic in favor of the crassly practical, pianists who come for organ or harpsichord lessons will exaggerate in their own minds the obstacles or problems created by their piano-oriented technique and feel reluctant to embrace the advantages that their keyboard training gives them. Many students start out with an almost morbid fear of sounding like "a pianist trying to play the organ" rather than "an organist." The good news is that it is actually quite easy to overcome all of these disadvantages and to reap the full benefit of any basically sound keyboard training. The key to doing this efficiently and indeed easily is relaxation.

This relaxation is essentially physical: that is, the complete absence of tension in all of the muscles, tendons, etc. that are directly involved in playing, the substantial absence of tension in the rest of the body, and the assumption of a posture or body position that can be maintained without conscious thought and without muscular effort. The ideal is that the player be as relaxed—physically—while playing as he or she would want to be while "relaxing" in his or her favorite and least demanding way: sitting back in an arm chair, lounging on the beach, taking a nice long bath, or whatever.

One exercise for getting to know the feeling of physical relaxation as it applies to the hands is this. Stand up in a posture that seems comfortable (not formal or "at attention"). Allow your arms to hang loosely at your sides. Now raise one arm up to about waist height, without raising or otherwise tightening the shoulders, letting the elbow move out to the side and letting the forearm point more or less toward where you are looking (probably tilted inward a bit: it should feel natural and comfortable). Do this as gently as possible. Let your hand hang loosely at the end of your arm. Now move your forearm up and down several inches, not too quickly, letting your hand flap up and down loosely without attempting to control it in any way. The feeling that you get in your hand by doing this fairly briefly is a lot like the way the hand should feel at the keyboard when it is quite relaxed. (If you do this exercise for too long, say more than twenty seconds at a time, it can get wearing on your arm and begin to create the kind of tension it is trying to expunge.)

(A longer discussion of this exercise can be found, along with several further exercises, at the Princeton Early Keyboard Center website, <www.pekc.org>.)

There are several ways in which extreme physical relaxation helps with organ and harpsichord playing. First, on instruments that have a touch that is in any way sensitive—that is, tracker organs with a good responsive action and at least somewhat flexible winding, and some but not all harpsichords—there is pretty good agreement that the sonority produced by a fluid touch without tension and as light as the action allows will be the most beautiful and the most useful musically. (Of course this is subjective and therefore subject to disagreement. I am reporting what has seemed to me to be a near unanimous reaction that I've observed over the years.) On organs and harpsichords whose sonority cannot be influenced directly by touch (non-tracker organs, tracker organs with a heavy or unresponsive action and some harpsichords) a light tension-free touch is neither good nor bad for the sound as such.

A light fluid touch also makes it possible to play faster, and for fast playing to sound less labored and thus more musically charismatic. One way to test this away from the keyboard is through the normal act of drumming one's fingers on a table. (That is, in keyboard terms, playing 5-4-3-2 or 5-4-3-2-1 on the surface of the table over and over again quickly.) If you keep your hand very light while doing this you can do it very fast, almost infinitely fast, certainly faster than you would almost ever play notes at a keyboard. As you begin to tighten your hand

up the drumming becomes slower and the "notes" become more distinct from one another, sort of clunkier.

However, the most important role of physical relaxation in organ and harpsichord playing—and the reason I said last month that I sometimes consider it to be the only technical imperative in playing these instruments—is that a very relaxed hand can make much more subtle distinctions of timing and articulation than can a hand with any tension in it. Whether these distinctions are being used to create accent through varied articulation or to shape a line through slight rubato or to create just the right amount of overlapping to adjust to a particular acoustic or to stagger the releases of the notes in a chord to create a gentle diminuendo or anything else, tension in the hand will force the player to choose between starkly different alternatives, whereas a truly relaxed hand will allow the player to make infinitely slight distinctions, while of course also easily permitting larger distinctions to be made.

There is a lot more to be said about this. In fact it will be the background to much of what is discussed in this column, and there will be more columns about it specifically. Right now, however, let us return to the former piano player who wishes to learn organ. I have found over the years that introducing such a student to the idea of relaxation—extreme relaxation—as early as the very first lesson is

a remarkably effective way to do two important things: first, to allay the student's anxiety about the process of adapting to the new kind of touch; second, to develop a very plausible—or occasionally even really good—organ or harpsichord touch right off the bat.

This does not mean, of course, that the student will instantly have nothing more to learn or will immediately become a knowledgeable or virtuosic performer of all sorts of different repertoire. It will, however, create, very promptly and with little or no anguish, a platform upon which the student can build. This will allow the student to take advantage of the years of piano training without falling prey to the actual problems that piano technique can create for aspiring organists or harpsichordists or to the anxiety created by fear of those problems.

Here are some practical steps when beginning to help a pianist study organ or harpsichord:

1) At the first lesson invite the student to sit at the keyboard and play something—anything—that he or she already knows. This might well not be a piece that is really appropriate to the instrument. This does not matter in the least. In fact, since part of the purpose of this beginning is to allay anxiety, it can be better if the issue of the piece's sounding good or right on the instrument doesn't even exist. (Of course most pianists have some Bach pieces under their fingers.

These will almost always adapt well to any keyboard.) In any case, do remind the student that this is in no way a performance or audition, and that it doesn't matter for now how the piece actually sounds. The piece should not be too fast, so if it is intrinsically fast, ask the student to play it under tempo for now.

2) Ask the student to sit in as relaxed and comfortable a way as possible. At the organ this might involve hooking the feet back under the bench or even letting them rest on and mutely play some pedal keys. At the harpsichord this might involve leaning back in the chair or slumping forward a bit or sitting with one foot up on the other knee. Some of these things might have to change later on—though I have a strong bias in favor of any player's sitting in whatever way is most natural and comfortable for that person's physique and habits—but for the moment the only role of the whole body other than the hands is to be subjectively comfortable and to provide the student with no distraction or worry.

3) As the student begins to play, remind him or her to think about nothing other than playing lightly. In particular, this means explicitly not caring about wrong notes and, especially, not caring if some notes actually fail to sound because the student has not pushed them down hard enough. I always tell students that if, when first working on organ or harpsichord, they play so lightly that some

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The advertisement features a black and white photograph of an elderly man with white hair, wearing a dark suit and tie, sitting at a harpsichord. He is looking towards the camera with a slight smile. The harpsichord is a large, ornate instrument with a wooden case and a keyboard. The background is dark, making the man and the instrument stand out. The text is overlaid on the image in a clean, sans-serif font.

notes don't sound, they will discover that after a short time this is simply no longer happening. They will have discovered, subconsciously, the right actual amount of force to play the keys, without having lost the feeling of lightness and fluidity. (I have actually never known this not to happen.) Any preoccupation at the very beginning with making sure that every note sounds will almost certainly lead to the "safe" adoption of a too strong and insufficiently relaxed touch.

4) Concerning hand position, the most important thing to mention to the student at this stage is that it is a good idea to keep the hand more or less in a line with the arm along the side-to-side axis, that is, not to cock the wrist in or out to any appreciable degree. This can be made difficult by certain fingerings, so as a practical matter the student should simply skip any (already learned) passages that seem to make it necessary to turn the hand in or out more than a little bit. In the next phase—that of learning new pieces—this idea can be taken into account from scratch in making fingering choices. I don't believe that it matters, at this stage, where the hand is at on the up-and-down axis, as long as the shoulders and arms are comfortable. Issues such as high or low wrists or the position of the elbow will fall into place naturally or can be easily dealt with later on. It can be useful to remind the student that the fingers need not be parallel to the keys. Rather, the tips of the fingers must present themselves to the keys with the rest of the hand in a physiologically comfortable position.

For many students, one session along these lines is a revelation. They immediately hear themselves making beautiful sounds, and they hear any articulations that they make as being subtle and musical, not abrupt or jarring. Of course this is just a beginning, but it is a very good one. Needless to say, pianists coming to the organ also must begin to explore the joys of pedal playing. We will turn to that subject beginning with next month's column.

Gavin Black is the Director of the Princeton Early Keyboard Center in Princeton, New Jersey. He welcomes feedback by e-mail at <gavinblack@mail.com>. Expanded versions of these columns with references and links can be found at <www.pekc.org>.

Music for Voices and Organ

by James McCray

Advent music and preparations

Rorate coeli desuper, et nubes pluant justum.

(Drop down dew, ye heavens, from above, and let the clouds rain forth the Just One.)

—Isaiah 45:8

Happily, in 2007 all four Advent Sundays occur in December. There are two weekends between Thanksgiving (November 22) and the first Sunday of

Advent (December 2), which makes the numerous preparations for the holiday season more manageable. This year, November has five Thursdays; of course there are the same number of days, but the distribution to the week changes each year, and 2007 seems to stretch the entire holiday season. For merchants that reaps significant benefits; for church musicians that is a mixture of good and bad news.

Advent is the season of the church year that emphasizes the anticipation of the first coming of Christ to this earth. His coming as the Messiah was first prophesied in the sixth century B.C. when the Jews were captive in Babylon. For centuries thereafter faithful Hebrews looked for their Messiah with great longing and expectation, echoing the prayer that He would "ransom captive Israel," which is incorporated into the most popular Advent hymn, "O Come, O Come, Emmanuel." Derived from the 12th-century chant, its modal character creates a haunting melody that congregations greatly enjoy singing.

Although the original plainchant was longer, today's hymn has five verses; the Scripture references in the text are Isaiah 7:14, Zechariah 9:9, and Matthew 1:23. Using this hymn as a processional in Advent has become standard in many American churches.

The fourth Advent Sunday this year is December 23, so with all the music needed for Christmas Eve services just one day later, choir directors should carefully plan ahead. In most cases there will be no regular rehearsal between that last Advent Sunday and Christmas Eve, so all music must be learned and rehearsed early. December tends to be the busiest month of the year for people so preparation and diligence are the keys to success. As Benjamin Franklin said:

"Diligence is the mother of good luck, and God gives all things to industry. Then plough deep while sluggards sleep, and you shall have corn to sell and to keep."

Four Introits for Advent, Daniel Pinkham. Unison (or solo voice) and organ, ECS Publishing, No. 5685, \$1.85 (E).

These one-page settings use texts of Isaiah, Joel, and Romans. The organ part, on two staves, is easy and is designed as accompaniment for the unison voice line, which often sings several repeated notes in a row. These practical settings have limited ranges and tend to be of a moderate tempo.

Lift Up Your Heads, O Mighty Gates, Emma Lou Diemer. SATB and keyboard, Gemini Press, Inc. of Theodore Presser Co., 392-00922, \$1.25 (E).

This simple setting has three verses with the first one in unison; the other two are four-part, syllabic settings with some unaccompanied singing. The keyboard part is on two staves and consists of bold chords that punctuate the 2/2 meter. Useful for small choirs; much of the music for the men is in unison.

Annunciation Carol, arr. Richard Proulx. SATB unaccompanied, GIA Publications, G-6226, \$1.40 (M).

Based on the traditional Dutch folksong "De Boodschap van Maria," this work has four verses with two set to the same music. The other two retain the melody but are arranged differently. Proulx's setting maintains the folklike character for the jaunty melody. Delightful.

The Promise of Advent, arr. J. William Greene. SATB and organ, CanticaNOVA Publications, #5091, \$2.10 (M).

This is an arrangement of an Old English carol that is not familiar but has a bouncy, dancing spirit to it. The organ part, on two staves with registration suggestions, has busy passages that help drive the music. The adapted text has a wonderful message for Advent. This work will be greatly enjoyed by the singers and the congregation and is highly recommended.

Music for the Christmas Season, Volume III, Hildegard von Bingen (1098-1179). Unison unaccompanied, Hildegard Publishing Company (Theodore Presser Co.), 492-00177, \$5.95 (E).

There are five chants, with four that are appropriate for Advent. These scholarly editions of the remarkable 12th-century composer, poet, and visionary comprise Latin texts set to note heads that have no rhythms. Each is filled with long melismatic lines. An English translation of the less familiar texts is included at the end. This would be an interesting addition to a choir's Advent literature, but probably is of more value to esoteric ensembles.

People, Look East, Bruce Neswick. SATB unaccompanied, Paraclete Press, PPM00728, \$1.60 (M).

The *Besançon Carol* is one of the more popular Advent melodies and text. There are five verses, but only one is for the full SATB choir; two are for women alone and two for men. The happy 6/8 melody is used throughout. There is a keyboard reduction of the parts.

Come, Thou Long-Expected Jesus, Taylor Davis. SAB and piano, Choristers Guild, CGA 1078, \$1.85 (E).

The familiar Charles Wesley text is set to new music. The first and last sections are in unison, and the men sing alone in one section. Designed for a small church choir, the music has a gentle flow with a keyboard part built on left-hand arpeggios that establish the rhythmic pulse. Easy, tender music.

Ecce Dominus Veniet, Tomas Luis de Victoria (1548-1611). SATB unaccompanied, NDC Editions, Inc., No. 47, \$4.95 (D-).

Victoria's motet, an Advent response, is a contrapuntal Latin setting. There is no keyboard reduction in this scholarly Notre Dame Edition. The text begins, "Behold, the Lord will come." This late Renaissance work has been carefully ed-

ited by Ralph Buxton, and will require a solid choir for performance.

New Magnificats

Magnificat, Paul Tate. SA, keyboard with optional guitar and string quartet. GIA Publications, Inc., G-6294, \$1.50 (E). Instrumental parts are available separately: guitar (G-6294G, \$3.00); string quartet (G-6294INST, \$8.00).

The Luke text has been paraphrased but is clearly recognizable. The flowing piano accompaniment is filled with sixteenth-note motives in the right hand that become the central identifying characteristic. The soloist sings the opening Magnificat text as Mary. Only four of the 12 verses are used in this quiet, introspective setting.

Magnificat, Mark Hayes. SATB divisi choir with keyboard or optional full or chamber orchestra, Roger Dean Music Publishing Co (Lorenz Corp.), ISBN: 978-0-89328-734-4, \$8.00 (M+).

The full orchestra score/parts are \$250; chamber orchestra \$150. The duration is about 12 minutes. The choral parts are a mixture of homophonic and polyphonic areas containing frequent divisi although the vocal lines are not difficult to sing. The Gloria Patri is a robust fugue somewhat in the style of Handel, with bold choral chords that interrupt and punctuated the theme as it builds to a gigantic Amen ending.

This setting is not difficult, but will be a challenge. The keyboard part probably works best on piano if done as the only accompaniment. Exciting new music from Hayes.

New Recordings

Pierre de Manchicourt (c. 1510-1564), Volume 1. The Choir of the Church of the Advent, Boston, Massachusetts; Edith Ho, music director; Ross Wood, associate director. Arsis compact disc SACD 400 <www.arsis audio.com>; also available from the Organ Historical Society, <www.ohs catalog.org>.

Motet: *Non conturbetur cor vestrum*; Missa: *Non conturbetur cor vestrum*; Motets: *Regina coeli, Jubilate Deo, Ego sum panis vivus, Vidi Speciosam*.

Pierre de Manchicourt was court director of music to King Philip II, the Spanish monarch who is remembered by English historians as the spouse of Queen Mary I, and later as the king who sent the Spanish Armada against Queen Elizabeth I. An unconventional not to say eccentric composer, de Manchicourt was outstanding among Franco-Flemish writers of Renaissance choral music in the generation before Orlando de Lassus. De Manchicourt wrote numerous choral works—he has more than 20 masses and dozens of motets to his name—and a surprising number of these have survived down to the present day. A selection of them is sung here

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by the Choir of the Episcopal Church of the Advent in Boston, whose clean translucent sound is well suited to de Manchicourt's polyphony.

The first work on the compact disc is de Manchicourt's motet, *Non conturbetur cor vestrum*, based John 14:1-2 and 16, where Jesus says he is "going to prepare a place" for his disciples and promises also to pray that his Father will send the Holy Spirit. This motet was sung during the latter part of the Great Fifty Days of Easter between Ascension Day and Pentecost. The warmth and tranquility of the piece communicate the confidence and elation of the biblical text. The melodic motifs of this motet are then taken up and used to create a mass for the same season. As the leaflet explains, this is what is known as a *parody mass*, in which the composer deliberately copies secondary material (Greek: *parodia*, secondary), though not in the comic or satirical manner that most people associate with the word parody today. De Manchicourt displays considerable ingenuity in the way that he takes musical phrases from the motet and reuses them in the different movements of the mass. For example, the melody from "Ego vado ad Patrem" ("I go to the Father") is used for the *Christe eleison* section of the *Kyrie*. The notes explain this in detail, and it is most instructive to read them while listening to the music. The mass ends with an *Agnus Dei* that is separated into two movements, using a separate setting for the third phrase. Both the motet and the mass are written for SATB, but an extra part is added for the climax at the end of the third phrase ("Dona nobis pacem"), which is scored for SAATB. One does not normally think of the *Agnus Dei* as the high point of the mass, but de Manchicourt's daring use of a second, more joyful *Agnus Dei* movement provides a very unusual and effective ending for this particular mass setting.

The mass is followed by de Manchicourt's motet, *Regina caeli laetare*, scored for SSATBB, and intended as a joyful paean to the Queen of Heaven during the Easter season. In much of the composition the two leading voices are in canon, but their order is reversed twice during the course of the work. The composer also breaks with tradition in including *Alleluias* throughout the motet, rather than reserving them for the end, thereby adding to the jubilant character of the piece. After this comes the motet, *Jubilare Deo*, scored for SSATTB, and longest of the motets on this recording. This is not the familiar canticle of the same name, but rather a motet using an assemblage of phrases drawn from different parts of the Bible. It seems to have been written to give comfort to the aged, who are as-

sured that though they may fall asleep in death they will nevertheless rise again. Perhaps it was written for some particular member of the royal court who lay near death. The radical and idiosyncratic character of de Manchicourt's compositional style is here again apparent in the way that even the gloomiest of subjects can be transformed into occasions of elation in his musical scores. De Manchicourt must have seemed a particularly congenial person to be around the court when Philip II was having a bad day.

The motet *Ego sum panis vivus* again makes use of a text from the Gospel of John, scored for SATTB. The motet would have been useful both for Lauds at the feast of Corpus Christi, where the text is the antiphon used with the *Benedictus Dominus Deus*, and for Vespers on Ember Wednesday in Advent, when it is used as the antiphon for the *Magnificat*. It might be nice to hear the motet paired with one or other of these canticles, though it makes a good stand-alone piece on this recording. Once again *Alleluias* appear in the first part of the motet as well as at the end. They begin in triple meter, and then in the second half reappear in duple meter—yet another example of de Manchicourt's daring experimentation.

The final work on this compact disc is de Manchicourt's motet, *Vidi speciosam*, scored for SSAATTBB and using a text from the Song of Songs. This was a pop-

ular text for weddings, and might have been written for the Spanish court with a royal wedding in mind. The texture of this motet is quite amazingly rich and reminds me in some ways of Tallis's *Spem in alium*. Perhaps this is not all that surprising, since de Manchicourt was more or less a contemporary of Tallis, but de Manchicourt's motet is all the more impressive for the texture he achieves with a mere eight parts compared with Tallis's forty. The motet also contains some very interesting echo effects.

I commend this CD as a well-produced recording of the works of a very innovative composer who is probably much less well known in the English-speaking world than he deserves to be. It is also a very restful recording to help the listener unwind after a long day.

—John L. Speller
St. Louis, Missouri

Organ Music by Samuel Wesley (1766–1837): Organ Voluntaries and Short Pieces. Played by David Herman on the organ of Coventry Cathedral. Redcliffe Recordings RR 019. Available from Redcliffe Editions, 68 Barrowgate Rd., London W4 4QU, UK; <www.musicweb-international.com/Redcliffe/Redcliffe_Recordings.htm>.

Redcliffe Recordings is a new label

that has, so far at least, devoted itself to a series, *British Musical Heritage*. This disc consists of voluntaries from Samuel Wesley's op. 6: Nos. 3 (in C-minor), 6 (in C), 9 (in G minor), 11 (in A), 12 (in E); *Voluntary in B-flat for Thomas Attwood*; and, from *Twelve Short Pieces*, nos. 8 and 9.

Samuel Wesley, the son of Charles Wesley, was a prolific composer who wrote in almost every form except opera. He wrote over 100 organ pieces, but is remembered, if at all, chiefly as the composer of some notable church anthems. Samuel also has had the misfortune of being confused frequently with his son Samuel Sebastian Wesley!

The large-scale works, sonatas in all but name, are best represented by the 12 voluntaries of opus 6 and some works written for contemporary musicians. Herman argues that these works demand a well-developed organ, and were written for the few instruments—St. Paul's, Surrey Chapel, and the Portuguese Embassy—that could offer two well-developed manuals and at least some pedal. He further argues that Wesley foresaw and hoped for the development of the British organ along the lines of the organs of continental Europe. Wesley's favorite form was obviously the fugue, and there are great examples of the form in the voluntaries 6, 11, 12. The variation is also an important form in the big works.

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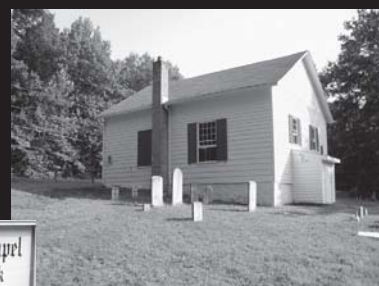
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organ of the day with no pedal and a weak, or nonexistent, second manual is the collection *Twelve Short Pieces* (1815) and the well-known *Duet* (1812). The short pieces are often charming. No. 9 was at one time much anthologized and I remember meeting it, somewhat arranged and entitled *Gavotte*. An excellent little piece!

Herman registers the works as he feels they demand or as Wesley would have wished. There will be both defenders and attackers here. Clearly, Wesley, who never left England, cannot have heard sounds like those here. What would he have thought hearing one of his great fugues with pedal reed announcing the last fugue entry, and a blast of upperwork crowning the piece? The biggest voluntaries, numbers 11, 12, and the one for Thomas Attwood, are really exciting works as Herman plays them. Whether his approach is justifiable is of course arguable.

It is deplorable that the accompanying booklet, which contains an excellent and almost persuasive essay by Herman, does not include the stoptlist of the Coventry Cathedral organ used in the recording. It is clearly a sizable instrument, and Herman uses its principal and secondary choruses, some solo stops, and a substantial pedal division.

Herman, professor and university organist at the University of Delaware, has specialized in English music. His phrasing and articulation are exemplary and his interpretation of Wesley's music is well worth hearing.

A surprisingly enjoyable recording!

Marianische Orgelmusik. Played by Michael Gailit. Motette CD 13081. Available from the Organ Historical Society; <www.ohscatalog.org>.

The rather short disc (54 minutes) contains *Fuga supra il Magnificat* (BWV 733) and *Meine Seele erhebt den Herren* (BWV 648), by Johann Sebastian Bach; *Magnificat du premier ton*, by Michel Corrette; *Ave maris stella*, by Franz Liszt; *Gigue d-Moll, Ave Maria Des-Dur*, and *Intermezzo g-Moll*, by Max Reger; *Magnificat* op. 18/3, by Marcel Dupré; and *Toccata, Fugue et Hymne sur Ave maris stella* op. 28, by Flor Peeters.

The Corrette *Magnificat* is a rather simple and brief (the longest of the six movements is two minutes) example of the French organ suite. Marcel Dupré's version of the *Magnificat* is also in six movements and is deliberately reminiscent of the older suites, though it does not use the traditional forms. Liszt's *Ave maris stella* started out as a vocal work—although there is some debate about that—and then appeared in piano and eventually organ versions. The three Re-

ger compositions are nos. four, five, and six of his *Zwölf Stücke*.

This disc presents an unusual program, although the title is, I think, a trifle misleading. All, or almost all of the music is based on texts closely associated with Mary, but most of them are not particularly devotional or "churchy" in tone.

Gailit plays on the Sandtner organ (1987) of St. Hedwig's Church in Bayreuth, Germany. It has 34 stops, about 47 ranks, on two manuals and pedal: a 13-stop Hauptwerk, a 12-stop Schwellwerk, and a 9-stop Pedal. Mechanical action throughout, the only playing aids are pedals (reversible) to standard couplers, to full organ, and to each of the pedal reeds. The swell box is extremely effective and makes the crescendo-decrescendo effects of the Reger very impressive. On the Swell, four ranks of harmonics, not counting the 4-rank Fourniture, offer the possibility of creating solo stops, which are otherwise not in good supply. The Schwellwerk is a relatively early attempt to create one department of limited size that would serve both as a French Récit and a German Oberwerk. Sandtner was by and large successful in the attempt. The pedal reeds are smooth and quite powerful.

Gailit, born 1957, was educated in Vienna and now teaches there. He is organist at the prominent Augustinerkirche, and is widely known as a recitalist. For me, his best playing was in the Dupré and Peeters works, where careful articulation was combined with enthusiasm and verve. The Bach works seemed dull, partly because of limitations of the organ. Gailit gives an effective performance of Liszt's *Ave maris stella*, but I find the work more moving in the vocal version.

The leaflet offers good program notes in English, German, and French. Unfortunately there is no information about the organ other than the specification.

A good and enjoyable performance of works that are not as well known as they should be!

—W. G. Marigold
Urbana, Illinois

Organa Americana, Tom Trenney, organist. 2003 Schantz organ (III/54) at St. Peter's Episcopal Church, Savannah, Georgia. Pro Organo CD 7196; \$18.98 <www.zarex.com>.

Save for the familiar *Variations on "America"* by Charles Ives, this album of music by American composers contains lesser-known pieces well worth hearing. I was particularly taken with two transcriptions by Dale Wood of improvisations by George Shearing on *I Love Thee, My Lord* and *There Is a Happy*

Land. Trenney is known for accompaniments to silent films; his sense of color is beautifully displayed in Dudley Buck's *Last Rose of Summer*, which gives no quarter to the great David Craighead's recorded version. Dan Miller's arrangement of *Count Your Blessings* is cheery and lighthearted; here Trenney's theatre organ style is right at home.

An organ duet is included: *Paean* by Stephen Paulus, performed with Andrew Kotylo—sounding quite difficult for both players. Jennifer Conner composed a five-movement suite, *A Teller of Tales*, based on children's stories. Three of the sections are included: "The Tortoise and the Hare," "The Shoemaker and the Elves," and "Rapunzel." These are imaginative interpretations: the tortoise plods along, the hare snoozes! A publisher is not indicated, but these should appear in print. Three of Craig Phillips's treatments of hymntunes are given splendid performances, and the disc concludes with about twelve minutes of improvisation by Mr. Trenney, including an astonishing trio on *Eventide*.

The Frank Roosevelt Organ (II/26), 1891, St. James Catholic Church, Chicago, Illinois. Organists Wolfgang RübSam, William Aylesworth, and Michael Surratt. Available from the Organ Historical Society, \$14.98 <www.ohscatalog.org>.

This is an organ of high historic importance, having been installed in the church in 1891 in a reverberant surrounding, and remaining virtually unaltered, fortunately having survived a disastrous fire in 1972 in the east end of the church. Most important, perhaps: it is a lovely musical instrument.

All three of the performers are excellent organists. RübSam plays two Rheinberger sonatas, nos. 5 and 18; Aylesworth the *Sonata No. 2* by Guilman; Surratt performs smaller-scale compositions by Frederic Archer, Clarence Eddy and Charles Lee Williams. Archer was organist of St. James from 1890–95, coming from Pittsburgh, where he had been the first conductor of the Pittsburgh Symphony! That is an interesting career path you won't see today.

The music was recorded in the early 1980s for LP release, but is fresh and lovely today.

The Wanamaker Legacy, Peter Richard Conte, organist. The Wanamaker Grand Court Organ, Philadelphia, Pennsylvania. Gothic Records G 49240; \$14.98 <www.gothicrecords.com>.

The leitmotif here is that the composers had a performing connection to this massive instrument: Louis Vierne, Al-

exandre Guilman, and Marcel Dupré. Conte also plays Virgil Fox's arrangement of *Come, Sweet Death*, which was done for Fox's recital at the 1939 AGO national convention. The huge crescendos and decrescendos are seamless in the atmospheric reconstruction of Virgil's performance.

Guilman is represented by his *Marche Religieuse*. It is remembered that he came to St. Louis in 1904 to play 40 (forty!) recitals at the Louisiana Purchase Exposition on what was then the largest pipe organ in the USA. This became the nucleus of the Wanamaker Organ after the fair closed. Vierne is represented by a *Toccata* and *Dédicace* from the *Pièces de fantaisie*. Dupré occupies the most time in this splendid disc, which includes an arrangement of the *Cortège et Litanie* made by Peter Conte, and the entire *Symphonie-Passion* in an exciting performance recorded live during the 2002 convention of the AGO: the first complete performance in the Grand Court since Dupré improvised it there in 1921!

—Charles Huddleston Heaton
Pittsburgh, Pennsylvania

The Aeolian-Skinner Legacy, Albert Russell Plays Three Great Organs. Private recordings, 1957–1973; available from The Vermont Organ Academy, 118 N. 4th Street, Easton, PA 18042 (\$16.50 postpaid); <www.vermontorganacademy.com>.

Robert Elmore, *Rhythmic Suite*; Marcel Dupré, "Toccata" (*Deuxième Symphonie*); W. A. Mozart, *Fantasy in F minor* (K. 608); J. S. Bach, *An Wasserflüssen Babylon*; Gerald Near, *Toccata*; Roger-Ducasse, *Pastorale*; Jean Langlais, *Miniature*; and Dupré, "Preludio" (*Deuxième Symphonie*).

A recently released CD that belongs in every organist's library, Volume II in the "Aeolian-Skinner Legacy" series features the talented Albert Russell. Three organs are featured: those of the Riverside Church, Philharmonic Hall at Lincoln Center, and the National Presbyterian Church, Washington, D.C. Mr. Russell, after serving as organist and choirmaster and teacher of organ at several prestigious posts, is retired organist-choirmaster of St. John's Church, Lafayette Square, Washington, D.C., where he served for 20 years.

Frankly, it's difficult to say anything about Mr. Russell's playing other than it is simply superb throughout. The readings of all of the compositions have rhythmic vitality, solid musicianship, and, importantly, show the varied colors of all three instruments. After listening to this CD, my regret is that I never had the opportunity to hear Mr. Russell in person.

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The primary purpose of this CD, which is a transfer of reel-to-reel tapes with digital editing, is to document the Aeolian-Skinner legacy, which, again, acquaints us with the superb sounds of these instruments, particularly those of the Joseph S. Whiteford and the Don Gillett years when both men were employed at the Aeolian-Skinner Company. What a pity that some of these instruments, among them the Lincoln Center instrument, have been removed for various reasons.

The Elmore *Suite* and the Dupré *Toccata* were recorded on the 1955 Aeolian-Skinner Opus 1118 at Riverside Church, the Mozart on New York City's Philharmonic Hall, Lincoln Center 1962, Opus 1388, and the final five works on the National Presbyterian Church's Opus 1456, Washington.

Of special interest to this reviewer were the seldom-performed Elmore *Suite*, Gerald Near's *Toccata* and the Langlais *Miniature*, one of the many works commissioned by Marilyn Mason. Many years ago I was introduced to the Roger-Ducasse *Pastorale* (in a performance by Marilyn Mason), and this work has always had a great appeal. There is no composition on this CD that is not worthy, and each is given a superb reading. (I only wish the audience had been a bit quieter during the Washington concert, particularly during the sensitive playing of the Bach!)

The Vermont Organ Academy deserves highest praise for this release. I highly recommend it.

—Robert M. Speed
Professor Emeritus of the Humanities
Grand View College

New Organ Music

Cuaderno de Tonos de Maitines de Sor María Clara del Santísimo Sacramento (Notebook of Psalm Tones for Matins of Sister María Clara del Santísimo Sacramento), edited by

Calvert Johnson. Wayne Leupold Editions WL600204; \$35.00; <www.wayneleupold.com>.

This splendid edition of a Mexican manuscript provides not only a clean text of the *versos* composed on the eight church tones by a nun who may have been the composer but who equally may have been just the owner of the manuscript, but also a most comprehensive introduction to the history of female composers in Mexico including speculation on the identity of Maria Clara, an examination of this particular manuscript (the calligraphy suggests the second half of the 18th or the early 19th century) and the repertoire it contains, and a detailed description of the use of the organ in Mexico, the Psalm Tones at Matins, organs in Oaxaca including three specifications, registration including directions by 18th-century Spanish organbuilders, a full discussion of ornamentation, and notes on articulation both including quotes from contemporary sources.

There are many extant sets of *versos* by Spanish composers from the 17th century (Cabanilles [1644–1712], the organist at Valencia cathedral, left almost a thousand), through to at least the early 19th. Many of these sets remain unpublished, and there is increasing evidence that composers in the Spanish colonies of Central and Southern America also left a quantity of keyboard music including *tientos* of various kinds as well as sets of *versos*. Here we have four sets on the first tone, two with the final on D, two on F, two sets on the second tone, a *fabor-dón* and set on the third tone, and one set on each of the fourth to eighth tones. Interestingly, the pieces on the 2nd and 3rd tones all commence in F-sharp minor and finish in A (key signature of three sharps), those on the 5th are in D, the 7th in A minor and the 8th begin in E and finish in A—not “keys” traditionally associated with these tones.

Each set opens with a short two- or three-bar introduction, followed by the chant, which here is harmonized from the figured bass. The number of *versos* written for each tone varies from six to

15 (on the 3rd tone). The collection concludes with one incomplete *verso*, and one for the Gloria in each of the 4th, 7th and 8th tones. All of the *versos* are homophonic, some exhibit traits of the Baroque prelude or toccata in their writing exploiting rapid arpeggios and 16th-note figuration, and several contain passages full of galant writing including some that carry a cantabile melodic line. There are examples of Alberti bass, and hand-crossing occurs in a few *versos*.

A wide variety of time signatures is indicated, with several examples of triplets, sometimes against duplets (the editor in this instance offers no comments as to whether the duplets should be assimilated or played as duplets); one *verso* on the 1st tone with a final in F and one on the 5th tone are marked *Pastorella*; the second *verso* on the 2nd tone is an *Adagio* in similar vein, with throbbing LH chords beneath a most expressive melodic line not too dissimilar to C.P.E. Bach or Mozart—in bars 6 and 10 a descending treble line of E, D-sharp and D sounds against a chord of B, D, F-sharp, which may or may not be correct! Temp markings occur occasionally, including *Adagio esprecibo* (sic) and *Despacio* (which allows the player more time to negotiate the 16th-note setuplets in thirds); some in 3/4 carry the spirit of the minuet. One *verso* with the LH broken chords written in 32nd notes in 3/4 is marked *Largo*.

Ornaments used include tr, appoggiaturas and acciaccaturas, the sign for a turn with and without a stroke through it, the short wavy line and occasional one or more grace notes of various intervals, two grace notes before the main note implying a slide. In some *versos* on the 2nd tone, written-out appoggiaturas are sounded in a lower octave against their resolution.

Frequently in this edition the original sign for repeated chords is replaced by their being written out in full. Registration indications are given to the opening intonation of each set, but these are probably not intended to be carried into each *verso*. Slurs and staccato indications

also occur in a few pieces. Although organs in Oaxaca had divided registers, only a few pieces observe the division at treble C and are capable of being played with different tone colors in each hand on the one manual. No organ in Oaxaca dating from the 18th century has more than one manual, so an authentic performance would exclude using two manuals. Only two of the pieces ascend higher than C3 (the first piece on the 3rd tone requires a C-sharp, although Johnson argues that this phrase should have been transposed down an octave, and the incomplete *verso* on p. 74, which includes a passage in thirds up to E3), and the bass does not include C-sharp, E-flat, F-sharp, or G-sharp. The lack of C-sharp in the bass does affect the first *verso* on the 2nd tone, when the bass note is written as A, which obviously changes the harmonic structure.

All the text is bilingual, English and Spanish. The book also contains a map of Oaxaca, photos of five organs and one keyboard, and a diagram showing the layout of the short-octave bass. It would have been helpful if the *versos* had been numbered, at least for ease of reference. There are just a few places where accidentals are omitted (and a probable printing error in the *verso* on the 2nd tone on p. 39 in bars 8 and 9), but they are easily recognizable.

This volume is up to the excellent standard of editing we have come to expect from Calvert Johnson and is most highly recommended. Although the music it contains does betray a certain amateurishness at times, it is a valuable document of its times. The wealth of historical information contained in the preface makes it an essential purchase. Let us hope that it will generate much enthusiasm for the repertoire and that it will be the first in a series of publications of music from New Spain; there is much material to be explored that doubtless deserves to be rescued from the archives and brought to life by appropriately informed performances today.

—John Collins
Sussex, England

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28th International Organ and Church Music Institute The University of Michigan

Jeffrey Patry and Kraig Windschitl

The 28th annual International Organ and Church Music Institute took place June 24–26, hosted by the School of Music, Theatre, and Dance at the University of Michigan, Ann Arbor. Under the direction of **Marilyn Mason**, university organist and organ department chair, this year's conference focused on the music of Dietrich Buxtehude (1637–1707) as well as liturgical music, in a variety of workshops, lectures, and recitals.

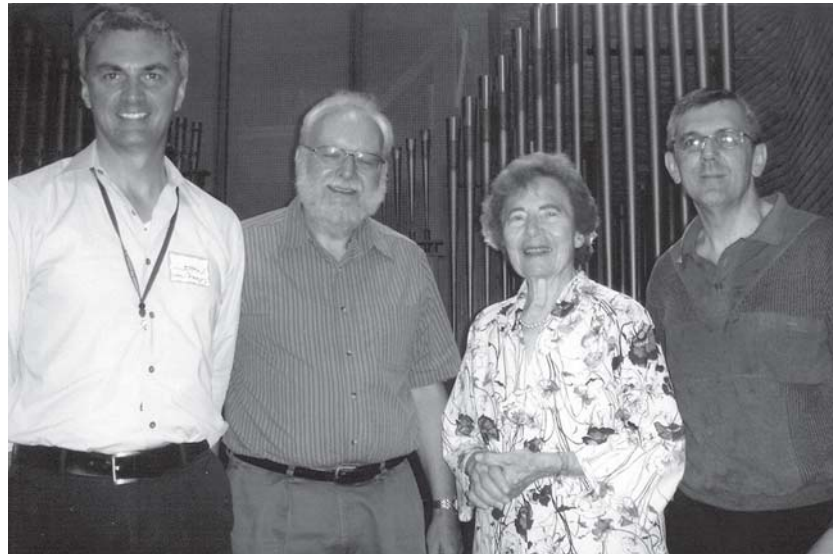
For the opening of the institute, a recital featuring organist/harpsichordist **Michele Johns**, professor of church music at the University of Michigan; baroque violinist **Tapani Yrjölä**, chair of the string department at Joensuu Conservatory, Finland; and tenor **David Troiano** took place in the Blanche Anderson Moore Hall, which houses the 35-rank "Marilyn Mason" organ by Fisk. Composers represented were Buxtehude, Corelli, and J. S. Bach, including the *Ciaccona in c minor*, performed in celebration of the 300-year anniversary of Buxtehude's death.

The same evening, **Kim Kasling**, professor of organ and liturgical music studies at St. John's University, Collegeville, Minnesota, and organist emeritus at the Cathedral Basilica of St. Mary, Minneapolis, performed a recital of Böhm, Buxtehude, Alain, and Reger on the Frieze Memorial Organ in Hill Auditorium. This grand organ was built and rebuilt by Farrand & Votey, Hutchings, E. M. Skinner, and Aeolian-Skinner—truly a marvel in both sight and sound! A highlight of the recital was the Ann Arbor premiere of the Reger *Fantasia and Fugue in d minor*, op. 135b, in the original uncut score. This monumental work called for the full resources of both organ and organist, a stunning, bravura match rewarded with repeated applause and shouts of "Bravo!"

The following morning began with Dr. Kasling's presentation on "Buxtehude, Böhm, and Muffat—Common Ground." Kasling explored and demonstrated *stylus phantasticus*, Italian and French styles germane to all three composers. A specific work performed was Muffat's *Toccata Duodecima et Ultima*, a real delight, heard in the reverberant Blanche Anderson Moore Hall on the Marilyn Mason organ built by Fisk.

Throughout the institute, break-out sessions were presented by **Johan Van Parys**, director of worship and the sacred arts at the Cathedral Basilica of St. Mary in Minneapolis. Topics covered worship as a ritual behavior, as a sensual experience, and as a conscious, pre-conscious, and post-conscious experience.

Margarete Thomsen, liturgical consultant as well as former music director and organist at Good Shepherd Lutheran Church, Redford, Michigan, pre-



Johan Van Parys, Helmut Schick, Marilyn Mason, and Alan Knight



Stephen Hoelter, Marilyn Mason, Kraig Windschitl, Marijim Thoene, and Jeffrey Patry

sented "Buxtehude and the Chaconne." The evolution of the chaconne and passacaglia was discussed using examples such as the *Passacaglia in d minor*, the *Ciaccona in e minor*, and the *Ciaccona in c minor*. Dr. Thomsen brought the session to a close with the performance of the *Prelude, Fugue, and Ciaccona in C Major*.

"Organs—Ancient through Contemporary" was led by **Erven Thoma**, music director and organist for Martin Luther Chapel, East Lansing, Michigan, and **Helmut Schick**, organ historian and curator in southern Michigan. Beautiful slides and superb recordings were enjoyed by an enthusiastic audience. Examples included the Jörg Ebert organ at the Hofkirche, Innsbruck, Austria, which dates back to 1558; François-

Henri Clicquot of 1790 at the Cathedral of St. Pierre Poitiers in Vienne, France; and most recently the M. P. Möller/Goulding & Wood at the Basilica of the National Shrine, Washington, DC, heard in a stunning recording of the third dance from Alain's *Trois Danses*, performed by Marilyn Mason.

Later that evening at Hill Auditorium, DMA candidate **Luke Davis** performed the music of Johannes Brahms—the *Eleven Choral Preludes*, op. 122, as well as the *Sonata in E-flat* for clarinet and piano, op. 120, no. 2, with Ryan Lohr, clarinet. As a unique touch to the program, Davis intoned each chorale from the organ bench.

On the final day, **Marijim Thoene**, a University of Michigan alumna, presented "The Influence of Frescobaldi and Froberger on Buxtehude." Harmonic structure and rhythmic motifs were analyzed in Frescobaldi's *Cento Partite sopra Passacaglia* and Froberger's *Canzona No. 6*, in relation to Buxtehude's *Ciaccona in c minor*. Dr. Thoene performed the Buxtehude *Ciaccona* on the Marilyn Mason organ, and the Froberger *Canzona No. 6* on the Willard



Kim Kasling, assisted by Kraig Windschitl, at the Fisk organ in Blanche Anderson Moore Hall



Kim Kasling at Hill Auditorium

Martin harpsichord.

Later that afternoon, Marilyn Mason graciously invited all institute participants to an open console at Hill Auditorium. Given the massive size of the instrument, Dr. Mason willingly assisted those at the organ.

That evening, DMA candidate **Marcia Heirman** performed a program of Franck, Schroeder, Saint-Saëns, Reger, Messiaen, and Vierne. A welcome conclusion to the institute was this varied program, especially Franck's *Choral in b minor*, a perfect work for such a renowned instrument.

Thanks to Dr. Marilyn Mason and the University of Michigan for a most informative, invigorating, and pleasurable Organ and Church Music Institute. We look forward to the 29th institute next June. ■

Jeffrey Patry is director of music and organist at Sacred Heart Church in Robbinsdale, Minnesota. A graduate of St. Olaf College, he studied organ and church music with Douglas Cleveland and John Ferguson.

Kraig Windschitl is principal organist at Mount Olivet Lutheran Church in Minneapolis, Minnesota. A graduate of St. John's University and Indiana University, he studied organ and church music with Kim Kasling, Larry Smith, and Marilyn Keiser.

Photo credit: Jayne Latva

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Summer Institute for French Organ Studies 2007

Annie Laver



Clicquot's masterpiece in Poitiers



Annie Laver gets some guidance on interpretation of Vierne's Third Symphony from Professor Eschbach

the second half of the institute, a seminar devised around an instrument completed in 1869 by Aristide Cavaillé-Coll for the Church of Notre-Dame in Epemay. In addition to this well-preserved three-manual instrument, the group was allowed access to a second three-manual Cavaillé-Coll organ of 1889 vintage in the neighboring Church of St. Pierre and St. Paul. The use of these two excep-

tional instruments concurrently allowed the group to discuss the development of Cavaillé-Coll's building style and the surrounding musical context in the 19th century. During the week, the group examined Cavaillé-Coll's Barker levers, discussed the evolution of the absolute legato style in France, and learned how to maneuver ventilis and couplers, among other things. The final concert included Louis Vierne's *Symphonie III* and César Franck's *Choral in B Minor*.

The group was enthusiastic in its praise for the institute, citing the organized and informative presentations, and the rare opportunity to prepare for performances on the historical instruments daily. The next Summer Institute for French Organ Studies will take place in the summer of 2009. For more information, visit <www.bedientorgan.com>.

Annie Laver is pursuing her DMA in organ at the Eastman School of Music. She developed an interest in historical organs while studying for a year in Amsterdam and has continued to nurture the interest at Eastman by giving performances and initiating concert series on



SIFOS participants at the Cavaillé-Coll in Epemay (left to right): Annie Laver, Jesse Eschbach, Kate Meloan, Laura Edman, Gene Bedient

the school's 18th-century Italian Baroque organ and by serving as the graduate assistant for the Eastman Rochester Organ Initiative (EROI). Laver completed her bachelor's degree at Brown University and MM in organ at Eastman; she presently resides in Wisconsin, where she is organist at the First English Lutheran Church in Appleton.



At the Clicquot organ in Poitiers (clockwise from top left): Katherine Meloan, Daryl Robinson, Elaine Mann, Laura Edman, and Annie Laver

For two weeks this past summer, a handful of American organists participated in the Summer Institute for French Organ Studies, a biennial educational seminar run by Gene Bedient, president of Bedient Pipe Organ Company, and Jesse Eschbach, professor at the University of North Texas. The small group of participants, including Daryl Robinson, Elaine Mann, Laura Edman, Katherine Meloan, and Annie Laver, sought out the institute in order to gain hands-on experience on historical organs and further their understanding of French organ music from the baroque and romantic periods.

The institute commenced in Poitiers, France on May 28, where participants were allowed exclusive access to the 1789 organ built by François Henri Clicquot in the Cathedral of St. Pierre. During the week, Gene Bedient gave lectures on aspects of Classical French organbuilding, including the development of wind systems, key action, temperament, and pipework. He frequently guided the group through the inside of the case, in order to reinforce the concepts discussed in lectures. Professor Eschbach complemented the lectures on organbuilding with presentations on the historical context for French baroque music as well as performance practice issues such as *inegalité* and registration in the music of 17th- and 18th-century France. François Guichard and Jean-Baptiste Robin also offered demonstrations and masterclasses. The focus of the week was François Couperin's *Mass for the Parishes* of 1690. Each participant presented a portion of the work for the daily performance seminars and public concert on Friday, June 1.

After a weekend free for individual excursions, the group reconvened in the heart of champagne country on June 4 for

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A Conversation with Albert Russell

September 24, 2006, Washington, DC

Lorenz Maycher

Among his many admiring colleagues, Albert Russell is considered not only a prince of the organists' realm, but as a gentleman's gentleman. These attributes are rare enough in this day, but they are uniquely combined with great humility, affability and graciousness.

Those of us who have been fortunate enough to know him for years know also of his dry wit and wonderful good taste. His recently released *Aeolian-Skinner Legacy* recording [See p. 20—Ed.] enables his outstanding musicianship to be shared with a new following of fans, all of whom will be delighted that he has generously given this fascinating interview.

—Charles Callahan
Orwell, Vermont
July 2007

Lorenz Maycher: Tell me about your early years, and how you got interested in the organ.

Albert Russell: I was born in Marlin, Texas, which is near Waco. Later, we moved to Stamford, near Abilene, out in the Panhandle. I was interested in the organ from early childhood and used to go to choir practice with my mother and drive the organist crazy, reaching up and playing the keys while they rehearsed. I started piano lessons at the age of six, and organ at twelve, taking lessons on a two-manual Estey at the Methodist Church, where the highest pitch was 4'. My teacher would put on the sub-coupler and say she was "searching for depth." She gave me mostly transcriptions. Rachmaninoff *Prelude in G Minor*, *Caprice Viennois* of Fritz Kreisler, and *Dreams* of Hugh McAmis were some of my pieces. I went to my first lesson wearing tennis shoes, but she got rid of those. Her students were not allowed to use the tremolo while we were practicing, because she was afraid it would break and she wouldn't be able to use it on Sunday. She kept a clothespin on the tremolo stop so we wouldn't use it. There was a ceiling fan above the console in the choir loft where birds would build nests that would fall into the choir loft. Dick Bouchett was one of her students, and later we were good friends.

I left Stamford when I graduated high school and went to study with Robert Markham at Baylor, where I had a full scholarship. Baylor had a good music department, and Markham had built the organ in the main auditorium there; it was installed beneath the stage and had some theatre organ stops in it. He was organist at First Baptist in Waco, where he played a large Pilcher. He was very good to me and brought me back after I had left Baylor to accompany *Messiah*. I was also chapel organist at Baylor, and was organist at First Lutheran Church in Waco, and, later, First Methodist Church in Marlin.

Then I was in the Air Force, stationed in Bryan, Texas, and was fortunate to get to play in the civilian churches. I would play the chapel service using a field pump organ at first and then we got a Hammond, which made me feel like I was playing a five-manual Skinner. After the service I would then go into town and play at First Presbyterian. When I got out of the Air Force, I went to the University of Texas in Austin, and auditioned for and got the job at University Methodist Church, which was a nice position. Archie Jones, who taught in the music department at the university, was the choir director. It was great fun to try to play the organ loudly enough to support a congregation of 1200 Methodists singing "the good ole hymns!" I would have been an organ major, had we not been required to play from memory. I can memorize, but have never felt I played as well from memory. I don't make music as well—too busy worrying about the notes. Gerre Hancock, Joyce Jones, and



Albert Russell at National Presbyterian Church

Kathleen Thomerson were some of my classmates at UT. Gerre played at University Baptist Church. The organ at UT was the first Aeolian-Skinner I had any contact with, and it was such an eye opener. I studied organ with John Boe and Earl Copes and learned from both of them. Earl Copes now lives in Sarasota, Florida and is still playing recitals. We are still in contact.

The summer of 1953, I came to Washington, D.C. I had heard William Watkins play a recital at Baylor and vowed then that I'd like to study with him. And sure enough, I did in the summer of 1953. He was so wonderful to me, and got me jobs playing the organ all over town. When I got to Washington, I had \$50 in my pocket, so had to get a job in a hurry.

LM: You came to Washington just to study with him?

AR: Yes. Studying with him that summer was such a great experience that I decided to come back to Washington in January 1954 to work with him some more at the Washington Musical Institute, where I completed my bachelor's degree.

I had gone to a fortune-teller in San Antonio, and she had said I would find a job not related to music in Washington within three days of my arrival. Sure enough, the third day I was hired as a flunky in the office of Senator Prescott Bush, the grandfather of the current president. And again, thanks to Bill Watkins, I was busy playing in churches all over town. He opened up a whole new world for me and presented me in recitals at his own church, New York Avenue Presbyterian. I got to know many of the Washington musicians through him and vowed then that, if I were ever offered a job, I would move here. And, sure enough, here I am.

In the fall of '54, I enrolled in the master's program at Union Theological Seminary in New York, studying organ with Hugh Porter. He taught his lessons on the E. M. Skinner at the Academy of Arts and Letters. That first year I had a little church job in Cloister, New Jersey, and took the bus out there. The second year, I played at West End Collegiate Church on an old Roosevelt that had been redone by Austin. Donald McDonald had been there, and he turned over the reins to me. We had eight professionals for the choir. It was a fun job.

That year, I decided to study organ with Searle Wright just to get a different perspective on things. I got to play a

number of noonday recitals at St. Paul's Chapel at Columbia, where he taught his lessons. Searle's accompaniments of oratorios at St. Paul's were superb. He would always laugh and say if he didn't have such good acoustics, he'd be fired. He didn't have time to practice a lot, but he always played wonderfully.

I learned about being a good musician from Searle. He always taught such interesting repertoire, like Robert Russell Bennett's *Trio*, where all three voices are in different keys. I chided him about that piece for years afterwards for giving me something so difficult. It is a good piece, but is disconcerting!

LM: Every time I run across a recital program of yours, the repertoire is completely different. How did you acquire such a large and varied repertoire, with so much new and challenging music?

AR: I am a fast reader, so can learn quickly. I've always had a craving to learn new music, and enjoyed going to Patelson's to buy music that other organists did not know or weren't playing. Searle was awfully good about introducing me to music that was not being played a lot.

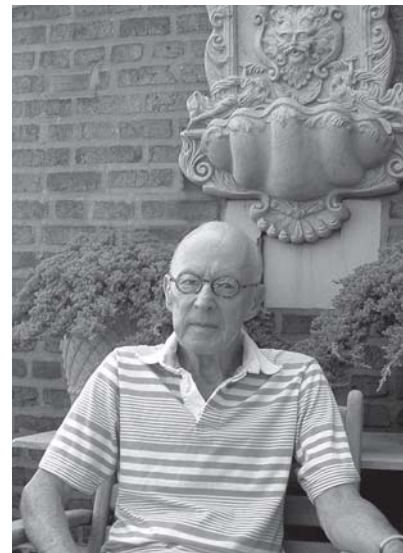
I also studied composition with Searle. He was never a morning person, and that class was at 9:00 a.m. He was ALWAYS late and just did not want to be there at all! He said I always wrote music that sounded like Delius, which I took as a compliment.

Through Searle, I got to know John Huston quite well, and Robert Crandell, who was at First Presbyterian in Brooklyn. John Huston was at St. Ann's in Brooklyn with that wonderful Skinner that Virgil's teacher put in. Charlotte Garden loved that organ. Through the faculty at Union, I made many connections in New York City, and as a result, got to play one of the opening recitals on the new Aeolian-Skinner at St. Thomas in 1956. It was an absolutely thrilling organ. Ed Wallace was the assistant at that time. George Faxon, Henry Hokans, and Clarence Watters were three of the other recitalists on the inaugural series.

During my second year at Union, I was chapel organist and got to accompany the choir's Christmas concert, with Ifor Jones conducting. I once made the mistake of giving him a pitch with the celestes on. Well, I never did that again!

LM: Was Ifor Jones just a terror?

AR: He could be very hard on people in choral conducting class, and some were reduced to tears. He would say,



Albert Russell in recent years

"You should be a butcher, rather than a musician." But it certainly separated the men from the boys. He would never allow anyone to conduct a straight four-beat pattern, which he thought was square, but insisted on a flowing, musical pattern. I think I learned as much from him, musically, as anybody.

However, years later, George Faxon and I often combined choirs. Once, we were rehearsing the *In Ecclesiis* of Gabrieli at Trinity, Boston. I was conducting and George was at the organ. Roger Voisin, the first trumpet in the Boston Symphony, was also playing. He said, "George, I cannot follow Mr. Russell. Would you please conduct?" So, we traded places. It was not funny at the time, but is now that I look back on it. I had always used Ifor Jones's flowing style of conducting and, of course, orchestral people never knew where I was.

At Union, I also learned an awful lot from Robert Shaw's mentor, Julius Herford. We all laughed at him at the time for what we thought was his overly romantic interpretation of Bach. Actually, he was making music. We were too young to appreciate that.

Charlotte Garden taught oratorio accompaniment. She was a terrific teacher and organist—and was fun. She was so tiny that she looked like a peanut sitting at that huge Möller console at her church, Crescent Avenue Presbyterian Church in Plainfield, New Jersey. She and Virgil were always vying for who could play the large Reger works the fastest.

I studied improvisation with Harold Friedell, and got to play one of the Lenten recitals at St. Bartholomew's. He was also good to me and had a wonderfully dry wit. He taught at the church, and I would think of what I was going to improvise on while on the subway on the way to the church. As you know, his music is very modal. He improvised in the same style and taught this style for improvisation in service playing. Thank goodness we did not have to improvise fugues or strict form, because I would not have been good at it. Friedell's service playing was smooth, and he used the organ beautifully—including the dome organ and all those goodies up there.

I remember Virgil came to the Lenten recital I played at St. Bart's. I did the "Sicilienne" from the Durufle *Suite*, and used the dome Vox Humana—shouldn't have been using it, but Virgil thought it was the highlight. Bobby Hebble and Ted Worth were there with Virgil—we were good friends. I had gotten to know Virgil through a friend of mine who was a tenor in the choir at Riverside. He thought I should play for Virgil once. So I did, and that is how I got started substituting for him whenever he was away, and playing oratorio accompaniments, which was a good experience for



Albert Russell (early publicity photo)

me. Dick Weagly conducted the choir and he was a good musician.

LM: When you played for Virgil Fox, what were his comments?

AR: He said, "I like the way you pull stops." That's all I remember. But, I learned so much from him just by observing. I had first heard him in recital at Highland Park Presbyterian Church in Dallas in 1948. It was electrifying. I also heard Marcel Dupré that same year at McFarlin Auditorium at Southern Methodist University. I'll never forget Dupré's recital. It was the first time I heard the Widor *Toccata*. The Hillgreen-Lane organ was in such poor condition that they had to work on it for a solid week to get it ready for the recital.

LM: Did Virgil Fox practice for hours on end?

AR: Yes, at night. I practiced at night, too. Also, at Riverside, I had to do anything I could to make money, so I ran the elevator, sang in the afternoon choir for oratorios, and ran the switchboard. I probably got \$5 for singing, but did learn a lot of repertoire. Virgil loved ice cream, so a lot of the time after practice, we would get in his convertible and go downtown to Rumpelmyers on Central Park South. He was not a drinker, so we would have ice cream instead.

LM: Was his playing always prepared?

AR: Sometimes he simply did not have the time to practice, and would come in fresh from a solo recital tour to accompany an oratorio. But his monumental talent always carried him through in great style. Dick Weagly would complain that the organ was too loud, and he and Virgil had many altercations about this. One thing I always admired about Virgil was he stood up for what he believed in, and never changed, whether others thought he was right or wrong. William Watkins was the same way. I got to travel with Virgil some and we had wonderful conversations. He had a lot of personal depth and was a very kind person to many people.

LM: You must have heard some great recitals at Riverside.

AR: Yes. Charlotte Garden, Claire Coci and Searle were some outstanding ones. I remember Claire Coci broke the crescendo pedal.

The summer of '56, I played for Virgil while he was away. Then, after graduating from Union, I went to Hartford to be organist-choirmaster at Asylum Hill Congregational Church. Soon afterwards, I also got the jobs teaching at Hartt College and as university organist at Wesleyan University.

LM: What was Asylum Hill like when you arrived?

AR: It was very disappointing. I arrived there in August, and people did not go to church in the summer because they were at the shore. There was no air conditioning, so people would not go to church even if they were in town.

We had the services in the chapel, so I had my debut there on a concert

Hammond with not many people present. They had gotten rid of the all-professional choir and only had four paid singers. So, in September I really had to start from scratch with volunteers. Later on, we went to eight paid people and started the oratorio choir, which got up to about sixty people. We did all the major works, which I conducted and played. People came from as far away as Boston, Worcester, and Springfield to sing in the choir.

The organ was an old E. M. Skinner, with a very beautiful case, up in the gallery. The Swell reeds were terribly loud, completely obliterating the choir. I was told when I went there to not even think about mentioning a new organ, as the E. M. had just been restored (they had taken out the Swell Mixture and replaced it with a flute celeste). It did have some nice sounds, but soon began ciphering, and finally ciphered on the Tuba on a Sunday morning, which got things going nicely for a new organ.

We formed an organ committee and took them to visit Symphony Hall, Boston, and several other good Aeolian-Skinners. We listened to other builders, but Aeolian-Skinner was by far the preference.

LM: Did Joseph Whiteford design the new organ?

AR: Yes. We drew up the stoplist together. I had met Joe through Vir-



Albert Russell at St. John's, Lafayette Square

gil, and then later met Paul Callaway through Joe. Both were so good to me, and that started my association with Aeolian-Skinner.

LM: I know a lot of organists who look down their noses at Joseph Whiteford's instruments, but don't you think they were beautiful?

AR: Absolutely. Some of Joe's organs from the early '60s are among the best instruments Aeolian-Skinner ever built. Philharmonic Hall in New York, for example, was certainly one of the finest. I always enjoyed hearing Joe talk about organs, because he did it from a musician's viewpoint. Joe had wonderful ears and good taste, but was also a good musician. For my money, that is the reason his organs turned out so well—because they were musical. We spent many hours together at the piano, talking about music and listening to singers. He was exposed to a lot of good musicians, too, and was friends with Samuel Barber, Gian Carlo Menotti, Thomas Schippers, and Earl Wild.

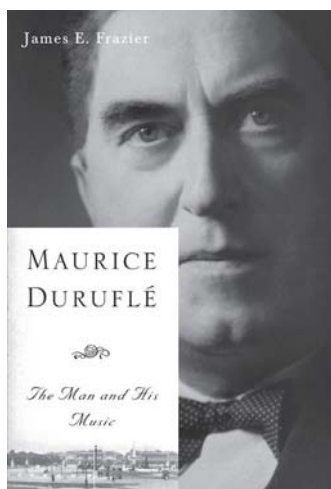
Donald Gillett was also a great artist, and I fully back his work. Both Joe and Gillett did use smaller scales and higher-pitched mixtures than Harrison, but it was beautiful work. You have to remember that we all grew up with organs that sounded like black smoke, where the highest pitch on the entire organ was a 4' flute. Their organs were a reaction to those. They craved clarity and brilliance, and their organs were suave, beautiful creations.

LM: What were Joseph Whiteford's goals when he designed the Asylum Hill organ?

AR: One thing he said was, "Let's build an organ where you can use a lot of

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Aeolian-Skinner organ, Asylum Hill Congregational Church, Hartford, CT

it all the time, and not have to save it for Easter Sunday." It filled the church, but was not a bombastic instrument. I loved it and it played the literature beautifully. In the Ruckpositiv, he took the old E. M. English Horn and made a Regal out of it, which was very effective. I used that in the slow movement of the Handel G Minor *Suite* in the Aeolian-Skinner "King of Instruments" series.

For the opening concert, we did a program for organ and orchestra with the Hartt College orchestra, and did the Seth Bingham *Concerto for Organ and Brass*, the Poulenc *Concerto*, and the Handel Sixth—no solo organ repertoire. For the second concert, we did the Duruflé *Requiem* and I played the *Suite*.

LM: You made two recordings on the Asylum Hill organ for Aeolian-Skinner.

AR: Yes, the organ solo LP at Asylum Hill included the Healey Willan *Introduction, Passacaglia and Fugue*. We sent the recording to Willan, and he liked some things, and some he didn't. He thought the organ was too thin for this piece (not having three diapasons on the Great!). The recording also included the organ at Philharmonic Hall in New York City, which I believe was the first recording made on the new organ. Joe Whiteford had been talking to me for a while about recording those two organs, and then he mentioned having the choir do the Duruflé *Requiem*.

We did the Philharmonic Hall recording first. When we got there, I was supposed to have practice time, but there was something going on in the hall. I had played enough Aeolian-Skinners that I knew what to expect, so I just looked over the organ and set some pistons. When the hall finally emptied, I was able to try out my combinations. We could not start recording until the subway had stopped, which was around midnight, so, I had from 11:00 to midnight to set up the organ and practice.

That was it. I practiced and recorded in the same night! When we finally got started recording, we went well into the night. I would stop every hour and take a shower. Joe was present for the session, and the recording engineer for the New York Philharmonic recorded it.

When we made the recordings in Hartford, John Kellner from Aeolian-Skinner did the recording. He was awfully good. We did the Duruflé in a separate session, and as far as I know, it was the first commercial recording of it made in the United States. We sent it to Duruflé, and like Willan, there were things he liked and things he did not like. I hear things now in the recording that I cannot stand—some things that are non-legato that should have been legato, and the choir did not do its best singing—completely my own fault. Ultimately, I did get to coach this with Duruflé when the Asylum Hill choir sang the *Requiem* at St Paul's Chapel in New York in about 1964. Duruflé conducted and Madame Duruflé played.

LM: Did you enjoy life in Connecticut?

AR: Living in New York had prepared me for the rough winters. I had always been told that New Englanders were cold people. But I found them to be some of the most wonderful people I've ever met. From day one, it was a happy experience, and introduced me to many people who have become lifelong friends—Barry Wood, at First Baptist, Worcester; Hank Hokans, at All Saints, Worcester; Dick Westenberg. We all played in each other's churches often. Dick was kind enough to invite the Asylum Hill choir to join his at Central Presbyterian in New York for a concert. George Faxon I got to know through Joe Whiteford, and that was a long, long collaboration. We combined choirs often at Trinity, Boston, and I played for his Evenings when he was away. Later, when I moved to Washington, he had me come



Gross-Miles organ, St. John's, Lafayette Square, Washington, DC

up and accompany the Brahms *Requiem* during Lent, and the next night I played a Lenten recital. That was a busy time, because I practiced there the week of, got back to Washington Saturday night to play for church Sunday morning, then went back to play the Brahms that night and the recital the next day. The organ at Trinity, Boston was splendid for accompanying. The whole front organ was enclosed, and the console was of George's special design—low, so you could see over it. That was one of the happiest musical relationships and friendships, with George and Nancy Faxon, I have ever had. We had the best times together and I always stayed at their house. Many late night sessions were spent in their wonderful kitchen over glasses that always seemed empty.

LM: In Hartford, was Asylum Hill the only thriving music program in town?

AR: No. Sumter Brawley did wonderful things with orchestra and chorus, like the *B Minor Mass*. He was at Trinity Church right around the corner. Can you believe he has now retired and is living in this very building here in Washington? He still conducts marvelous concerts, having done one just recently at the Cosmos Club.

LM: Tell me something about your teaching career.

AR: Hartt College was my first teaching job. I had a lot of good students, and it was a learning experience for me, too. I did the organ and church music courses. Later the college joined the University of Hartford as the music

department. We got an Austin in the concert hall. John Holtz, also on the faculty, took over the organ department when I moved to Washington. He was a marvelous teacher—brilliant—a much better teacher than I. He really lit a fire under his students. I was always better at coaching graduate students, rather than starting beginners, which just did not interest me.

LM: Did you start the contemporary organ series at Hartt?

AR: No. John Holtz did, and it really put Hartt on the map. John asked me to review the concerts one summer, and I was so unlikely to do it because I've never been a fan of extremely contemporary music. But I had to admit that after a week of listening, it was almost like hearing an old friend.

I was also university organist at Wesleyan. On Sunday nights, I'd go down there to play for chapel then teach the next day. There was a new Schlicker in the chapel. That was an interesting experience, again accompanying oratorios, although most of the time we used instruments with the organ. The Smith College choir would come down and join us. Iva Dee Hyatt was their conductor. She was fabulous.

LM: Were you working seven days a week?

AR: Yes, and I did up until my later years in Washington.

LM: Are you a workaholic?

AR: No. I simply needed the money, and, if I wasn't teaching, needed to practice for recitals. Here in Washington,

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Albert Russell at National Presbyterian Church

even on my day off, I would spend it practicing over at National Presbyterian, rather than going downtown.

LM: When did you come under management?

AR: I got to know Roberta Bailey very well at Riverside, when she was managing Virgil. He was her first client. Then she took on Karl Richter, Hank Hokans, Pierre Cochereau, and Anthony Newman. She and I were friends, and she knew I was already doing quite a bit of recital work, so she invited me to join her. She got me a lot of dates for which I was very grateful.

LM: When did you move to Washington?

AR: 1966. I had been in Hartford ten years. One day I received a letter from the rector at St. John's, Lafayette Square, asking me if I would be interested in the job. Paul Callaway and George Faxon had recommended me to him. At the time, I had not been thinking of leaving Hartford. But I had always liked Washington a great deal, so was interested. On my way to play a recital in the Midwest, I stopped off here in the middle of a big snowstorm to audition. I was hired in the spring of 1966, and remember weeping bitterly my last Sunday at Asylum Hill, and I cried all the way to Washington. John Harper was the rector who hired me at St. John's, and was there for my entire tenure as organist. He left me to do my work and was always totally supportive.

Coming here was one of the best things that ever happened to me. Phil Steinhaus was my predecessor. He had been here for two years before leaving to work in Boston at Aeolian-Skinner and the Advent. The organ at St. John's was a late E. M. Skinner and Son, although Aeolian-Skinner had redone the Great. The choir was a small, professional group of 13, which I had always wanted. The organ was just a mess, and it didn't take long to convince the rector we needed a new one, which we got in 1969.

I had become interested in Gress-Miles, and thought, in that situation, with the organ stuck in a hole, that an aggressive instrument was the best way to go. There was not enough room to enclose two divisions, which was unfortunate. We had wanted to put the organ in the gallery, but, because St. John's is a historic structure, we were not allowed to change the room in any way. So, we had to plunk it back in the hole. I worked with Ed Gress on the design of the organ, and he was wonderful. He was a theatre organist, but also knew the classical literature very well and knew its demands. We both drew up individual stoplists, then collaborated on the final one.

LM: How was it for accompanying?

AR: It did as well as it could do under the circumstances, with only one enclosed division. But, if we had gotten a milder organ, it wouldn't have been successful. The former Skinner there just didn't get out at all. Paul Hume reviewed the opening recital of the Gress-Miles, and one of the first things he commented on was how much better the new organ got out. I played a solo recital for the opening, and Bob Noehren played another. He was a great mentor of mine. We had met through John Holtz in Hartford. We also did the Durufle *Requiem* and the opus 5 *Suite* on a program. Paul Callaway played the other one—there were four inaugural concerts.

LM: Was the reverberation system in place at St. John's when you arrived there?

AR: Yes. The church had one of Aeolian-Skinner's reverberation systems, which allowed one to make music in that practice room situation. The system was very convincing, particularly in the middle of the nave. If you were by the speakers, under the balcony, it was less convincing, although it helped tremendously with hymn singing. There were fifteen speakers, each with delayed sound, and each with its own timing. It was a heck of a lot better than not having it. Christ Church, Cambridge was, I believe, their first one. Joe Whiteford set one up at Christ Church Cathedral, Houston for the 1958 AGO convention. I played the Mozart K. 608 *Fantasy*, first without, then with, reverberation, and Joe gave a lecture.

At St. John's, we had several Sunday mornings a year that were all music, so we would do an oratorio. We had excellent singers in the choir, especially after the Kennedy Center opened, which attracted even better singers to town. One time we were doing the Mozart *Requiem*, and, soon after we began, the alto doing the quartets became ill and had to leave. So, I looked at one of the other altos. She nodded, and sang the quartets without a flaw. Another time we were doing *Messiah*, and I played the introduction to "And the Glory," and when it was time for the altos to enter on the opening C-sharp not one alto peeped. So I played it again and, this time, it worked. Explain it.

We hosted several regional conventions in Washington, and the choir either sang programs or services for these. We had the AGO national convention in 1982. I was program chairman for that, and we did the Durufle *Requiem* the opening night of the convention to a full house. I'll never forget the choir processing in to *Hufrydol*. Later, they told me, "We just stopped singing so we could hear that enormous, thrilling sound coming from all the organists in the congregation." You couldn't put on enough organ. I conducted and played the *Requiem*, and Donald Sutherland played the Widor *Fifth Symphony* before the service.

LM: Did you play for a lot of dignitaries at St. John's?

AR: Yes. Before every presidential inauguration we had an early service. And, every president worshiped there. Once in a while the rector would say, "Let Helen play the last hymn, and you can come out and meet the president." He was very nice about that. The only ones who were there regularly were the Fords. It sounds glamorous to say the president was there, but security was such an issue that it made life difficult. The Secret Service men would put dogs in the organ chambers. There was one Sunday where we had a bomb scare while the choir was practicing, so we had to finish the rehearsal out on the sidewalk, using a pitch pipe.

LM: You did quite a bit of teaching in Washington, too, didn't you?

AR: Yes. I got Peabody at the same time as St. John's, because Phil Steinhaus had been at both, and just turned the reins over to me. Arthur Howes was teaching there at the time. I taught all day on Mondays for \$10 an hour. The concert hall had an Aeolian-Skinner, but I taught on a Walcker practice organ with a mixture that could be heard all the way to Washington. I needed my martinis after eight hours of that.

Leo Sowerby also asked me to teach at the College of Musicians. I taught people who came to the college just for organ lessons and who were not college students themselves (there were only eight college students, whom I did not teach). I called my students the "out-patient department," and they had their lessons at St. John's. In fact, I met my future assistant at St. John's teaching her there—Helen Penn. I got to know Leo quite well and learned a great deal from him. I was particularly fortunate to coach *Forsaken of Man* with him when we did it at St. John's. He lived on Wisconsin

Avenue across from the National Cathedral. We watched the 1968 fires on 14th Street from his apartment. I remember a party where Leo sang "I can't give you anything but love, baby," accompanied by Garnell Copeland, organist at Church of The Epiphany. It was something. Speaking of Garnell, I judged the Ft. Wayne competition one year and thought I recognized Garnell Copeland's style of playing, and sure enough, it was he. We flew back to DC together.

Preston Rockholt was my boss at the College of Musicians. He and Paul Callaway were the organ teachers there. Paul was so much fun. He was tiny, but was a musical giant. He always parked his big Buick convertible car by sound!

I also taught organ at American University and Catholic University. I never enjoyed teaching as much as playing recitals or doing church work. Perhaps I was a good teacher for some people, but I knew I wasn't for others. Maybe all teachers feel that way. The lovely thing is, some of my former students keep in touch, and we have become good friends over the years.

In the early '80s, I noticed I had a problem with my right hand. I thought it was carpal tunnel syndrome—something that could be fixed. I would warm up every morning by playing Hanon on the piano for 30 minutes before going to the organ, and noticed it there first. Then, at the organ, I noticed it on the Widor *Toccata*. One finger, on my right hand, would just lock. So, I went to every doctor in town and in Baltimore, and was not diagnosed. Leon Fleisher had had the same problem, and had been diagnosed at Mass. General, so that's where I went, to the doctor who had diagnosed him. Sure enough, I had the same thing—focal dystonia—a neurological problem that cannot be cured. I decided to give up the church. I know St. John's did not understand why I left, and why I have continued to play elsewhere since I left in 1985. But, I had to follow my conscience. I did not want tourists coming from all over the world to a church where the organist could not play major literature.

Of course, people were asking right and left for the Widor *Toccata* for weddings, which was out of the question.

LM: Has your hand problem improved now, twenty years later?

AR: No. It is worse. I have tried everything and have had injections, but they did not work.

LM: Do you play at all now?

AR: Yes. I have done a lot of playing. I have just had to learn which pieces to stay away from—no Widor—and to use bizarre fingering. Fortunately, I have received a number of invitations to play the Durufle *Requiem*, which I am still able to do because the most difficult part of the work is in the left hand. Also, I have switched the right hand part in the "In-troit" to the left hand. I played it most recently at St. Paul's, K Street, where I've played it several times for Jeffrey Smith, and at National Presbyterian Church. I was fortunate to get to perform it frequently early in my career, too. I also do little recitals for a group of people here in my building and am playing a program for them just this next week at National Presbyterian Church, where I am fortunate enough to practice each week. My good friend, Bill Neil, is the organist there and he is so kind to give me the time. These little demo recitals are very informal—we talk about the organ and I play for them. We just have a good time, like family.

I cannot imagine being more fortunate than I have been all through my school years, career, and now in retirement to have had the teachers, colleagues, friends and bosses who have given me an enormous amount of support and affection. What else is there that matters in life?

Lorenz Maycher has recently been appointed director of music at First-Trinity Presbyterian Church, Laurel, Mississippi, and is producer of the compact disc series, "The Aeolian-Skinner Legacy," found at <www.vermontorganacademy.com>. His interviews with Thomas Richner, William Teague, and Nora Williams have been published in THE DIAPASON.

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In celebration of the 100th birthday, October 27, of Helmut Walcha: Artist-Teacher—Part 1

Paul Jordan

Helmut Walcha, the great German organist, may have had the distinction of knowing more keyboard music of Bach by heart than any other individual in history, including quite likely the composer himself. Walcha, who would be 100 years old this year, was born in Leipzig; he became blind at the age of seventeen, and could boast as his innermost possession virtually all the organ works of J. S. Bach, the harpsichord works, including the Well-Tempered Clavier and the Goldberg Variations, and the entire Art of the Fugue, which Walcha may have been the only person to have both performed and recorded from memory. The international renown of this organist, who moved to Frankfurt am Main in 1929 and lived there until his death in 1991, was based initially on his comprehensive series of recordings of the Bach organ works, undertaken on historical instruments during the late 1940s and early 1950s and issued under the Archiv label of Deutsche Grammophon. Helmut Walcha was the teacher of some 200 organists—a fourth of these were Americans, many of whom came to occupy important teaching positions in the United States. Following his retirement in the early 1970s from teaching and then from concert life, he could still for some years be heard regularly at Vesper services on Saturday afternoons at the Dreikönigskirche in Frankfurt. Walcha's final recording, a double album of pre-Bach German Baroque compositions, received a Deutscher Schallplattenpreis. The first portion of the following three-part study formed part of a contribution to Bach-Stunden, a Festschrift for Helmut Walcha on the occasion of his 70th birthday, published by Evangelischer Presseverband in Hessen und Nassau, Frankfurt/Main, Germany.



Helmut Walcha at the peak of his concert career

The essential principle that students could derive from Walcha, both by observing his life and artistic expressions and by absorbing his articulable methods, attitudes and conclusions, was that of balance. He was not an extremist, but a reconciler and integrator. With sufficient exposure and, of course, receptivity, students could learn from him that he—like indeed most serious organists—subsisted and acted within some fifteen dialectical fields, in relation to which he himself almost invariably came to choose the middle path, the one that bears at least the possibility of comprehensiveness through mediation and synthesis. As with all creative individuals, the overarching dialectic was between openness—a kind of receptivity, which of itself would strive to be infinite—and its counter-pole: narrowed focus, concentration and self-discipline. The following is an attempt—based on Walcha's conception, artistic accomplishments, and pedagogical activities—to summarize the more specific perspectives that sustain organists' work and with respect to which their individual orientations may be defined.

1. Song and Form

The fundamental impulse of organ music is vocal in nature; we are dealing, keyboard notwithstanding, with a wind instrument—i.e., with singing, one step removed. Hence, the process of breathing and its palpable projection in the interpretation, though not mechanically required, is musically of the essence, and all the more so in view of the static nature of the organ's sound—a quality that on the one hand moves the organist's music-making yet a step further away from the flexibility of the more natural (or "primary") musical transactions of singers and wind and string instrument players (and even of pianists) but on the other hand provides the basis for many of the specific glories of the medium: e.g., its

capacity for objectivity, for religious transcendence, for sharply etched realization of complex polyphony in detail, yet equally for compelling projection of formal architecture on a grand scale. Even though—perhaps in view of its ideological functions in the jargons of Hegelians, Marxists, Freudians, Existentialists, and some theologians—the word *dialectic* was not one commonly employed by Helmut Walcha, it may be said that the first of the *Spannungsfelder* or dialectical fields of tension within which the organist must move is that between the poles of subjective expressivity and formal objectivity. Projection of subjective expressivity involves receiving and actively experiencing the primary impulse of the individual musician as emotionally responsive poet-singer and transmitting it via tone production by—albeit in this instance already mechanized—breath or wind. Effective realization, on the other hand, of the calculated objectivity of "abstract" formal and contrapuntal procedures presupposes—in both the act of composition and the performer's interpretive re-creation—an artisanship of conscious manipulation and fusion of given musical materials, as discrete building-blocks, into artistic "edifices." Organists' movements between these poles are inescapably dialectical: they mediate, reconcile, observe, initiate, influence and preside over the poles' unceasing cycles of interaction, interpenetration and re-differentiation.

2. Polyphony and Virtuosity

At another level, there is a synthesis between what we have just described as the vocal and the formal counter-poles; the early genres of organ composition such as *ricercar*, *canzona*, and to a considerable extent even *fugue* were derived from models of vocal polyphony and may thus be said to represent, within the cor-

pus of organ music, a trend toward formal embodiment of the vocal impulse. To this tendency the counterpart or antithesis, arising from the instrument itself, is the human *Spieltrieb*—an "itchy" playfulness of the hands, stimulated in a special manner by the specific freedom afforded by the mechanized objectivity inherent in all instruments, and particularly in the keyboard. The possibility of going beyond the voice (in terms especially of velocity with subtleties of touch, non-vocal intervallic leaps, or complexity of texture), once recognized, is inevitably explored, relished and cultivated, and ultimately formalized, e.g., in toccatas and many fantasies and the more instrumentally inspired fugues. In Walcha's teaching, pieces, sections of pieces, individual voices, and especially the compositions' basic motivic building-blocks, were carefully examined and analyzed with respect to this differentiation, and interpreted accordingly.

3. Breathing

Returning to the more primary level, that of the original vocal impulse, and the corresponding requirement that the music breathe—that is, that the continuity of the individual line be periodically interrupted—it became evident that, given both the complexity of structure of much organ music and the special exigencies of the instrument's static sound, the breathing itself could not be left to chance or the vagaries of intuition. Rather, the performer's musical instinct needed to be supplemented, and indeed illuminated, by the exertion of conscious criteria and intellectual responsibility in arriving at the crucial decisions regarding articulation. Not surprisingly, the four main criteria fall into two pairs, each of which again defines a dialectical field. In the first field the question of articulation must be examined in terms of the

individual line or voice, abstracted from its contrapuntal-harmonic environment. Two criteria then define the spectrum of possible decisions: first, the intrinsic shape of the line—that is, its unique motivic components as well as larger-scale shifts of direction, expressive emphases, and so on—as against the requirements of underlying, not necessarily immanent rhythmic structure; that is, the placement of the linear components in relation to the metric pulse and, especially, the possible use of such components to define not only the values of the line but also those of the meter and its subdivisions. Whereas in rendering Renaissance music such decisions—except in the case of dance rhythms—would be made largely on the basis of intrinsic linear shape, in music of the Baroque period the dance rhythms and the meter exert more universal claims of their own, so that there may often be an interpretive tension between these and the more purely linear forces. At the second level, however, the more shape-oriented and the more metric types of articulation are seen as one inasmuch as they relate to the individual (horizontal) line. The respective tentative decisions, which—as shown—often already embody a creative compromise, must now undergo balancing through considerations intrinsic to the vertical dimension. A considerable density of texture, for instance, might prompt an attempt at clarification via still more liberal articulation. In contrast, the intensity of certain kinds of harmonic pulls, such as those surrounding a suspension and its resolution, would in some instances preclude execution of a motivically justifiable caesura in the tension-bearing line or lines.

4. Registration

If articulation thus had the double function of enhancing the organ's vocal-expressive qualities while at the same time providing for formal, motivic and textural clarity, the mastery of registration—an equally crucial element of Walcha's pedagogy—required a comparable simultaneous exertion in different directions or in some instances an intermediate balancing of the two. Registration on the one hand is among the organist's most intimate modes of emotional expression and communication, comparable in one sense to the pianist's personal touch and thus an indispensable vehicle for such warmth and sensuality as can be brought to the art; but, as with articulation, an objective integrity and aptness of registration are also required for fulfilling the organist's obligation to the musical text and illumining for the listener the structure and form of the work at hand. The formal-structural level of consideration in turn requires attention to two factors: the transparency of simultaneous vertical occurrences and the chronological-spatial coherence and/or appropriate differentiation of successive formal subdivisions.

5. Tempo and Rhythmic Qualities

Both tempo and *Tempogefühl* (the latter referring to the feeling or projection of tempo) are experienced as aspects of two spectrums that more closely resemble bordering spheres than contrasting poles. The individual interpreter's orientation—momentary or general—within this double-spectrum is one of the most delicate and imponderable phenomena in music. The sense and effect of tempo ranges—"from left to right"—from monumentality, through deliberate restraint, to poised serenity—and, on the other side of our "border-line"—from a relaxed "swing," through a more facile, "surfacy" flow, to a dynamic forward-surge. Reversing direction, the dialectic is akin to that between the virtuosity of abandon and the virtuosity of control, or—for the

listener—to being overwhelmed and being illuminated. Walcha's example and teaching as well as some musicological research suggest that a high proportion of Bach's music in particular revolves around the double-spectrum's mid-line, though such an insight does not remove a considerable remaining leeway for differences in individual pulse, interpretation, or concept of variety. Throughout Walcha's work and teaching, too, that inextinguishable dialectic between performance-tempo and room acoustics remained an ever-present (if of course at times exasperating) consideration. A further crucial dialectic in the sphere of rhythm and tempo is ever operative between a "purely metronomic" pulse and such nuances of agogic freedom as constitute one of the primary expressive tools of all performers (though to varying degrees) in all musical idioms.

6. Improvisation

No student who attended Saturday Vespers at the Dreikönigskirche in Frankfurt could fail to be impressed, and somehow influenced, by both Walcha's chorale-related and his free improvisations. These improvisations were of a quality comparable at least to that offered by more renowned practitioners of the art, e.g., in France. Thus in Walcha's and, inevitably, in many of his students' lives there has been a threefold dialectic (*Wechselwirkung*) between pre-structured and (more or less) improvised music: within the traditional repertoire (in analysis and corresponding rendition of the comparably contrasting, more or less "improvisatory" elements contained therein); in one's varied "utilitarian" or functional church-music (and in some cases also concert) activities; and in original composition.

7. Organ-Building

In the critical sphere of organ-building and its characteristic influence upon the art of organ-playing, there was in Walcha's career a certain discernible interpenetration of, and moderation between, northern and southern influences. The extremes here could be defined as represented by such instruments as the *Clicquot* in Poitiers or some of the 17th- and 18th-century Silbermann family's organs in southern Germany (or Switzerland or Alsace) on the one hand and achievements by mid-20th-century Scandinavian organ builders in Denmark and Sweden on the other. There is yet another polar interaction in the field of organ-building that permeated and in some ways defined Walcha's work and teaching: that between the artistic essentials of historic organ building—mechanical playing action; classic specifications, scaling and voicing; the *Werkprinzip*; casework and slider-chests; etc.—and modern accretions and technical conveniences, such as swell mechanisms, but also electric stop-action, combination systems, and the like.

8. The Horizontal and the Vertical

As elsewhere in his oeuvre, J. S. Bach sustained in his keyboard works—which formed the center of Helmut Walcha's life and work—an historically perhaps unique balance between the energies of the vertical and horizontal dimensions, between the appreciable and conceivable requirements of long- and short-range harmonic coherence on the one hand and those of melodic and contrapuntal integrity on the other. The implications and ramifications of this achievement—not to mention its inexhaustible fascination—pervaded, as did perhaps no other single factor, Helmut Walcha's entire career, his teaching, his concept of the art of music; one is tempted to say: his very view of the world.

9. To and from Bach

This gave rise to another dialectic, by which none of his students could long remain unaffected: that which becomes operative in applying or attempting to apply what is learned or absorbed from the "Bachian" dialectic, or from its specific type of "ecological balance," to the understanding and interpretation of music—of both earlier



Helmut Walcha at the console of the Karl Schuke organ (built in 1961) in the Dreikönigskirche (Church of the Three Kings) in Frankfurt/Main

and later periods, and of other national origin—which may embody it in less judicious proportions, or in which it, in turn, appears to be "counter-balanced" by other artistic forces.

10. Correctness and Communication

Of often underestimated significance (yet comparable perhaps to that of registration in its consequences) is a philosophical approach that views the exigencies of musicological correctness, i.e., of "purity," "historicity," "authenticity," and the equally compelling need to communicate with the living audience under greatly altered historical circumstances, as two poles of a spectrum, which—rather than allowing either to lay absolute claim to the interpreter—must be mediated and reconciled in the performer's practice. While there is room for dispute over the nature of permissible compromises, the premise as such tends to act as a safeguard against fanaticism and dogmatism at one end of the spectrum and untamed artistic libertinism at the other.

11. Life, Faith, Art

While the context of this summary precludes an attempt to present the next two points in any detail, it is clear, and cannot be left unstated, that in addition to the overarching artistic dialectic of openness and discipline, as mentioned at the outset, there are other contexts and relationships of a high order that play a role in the life and productivity of any individual—such as the unending dialogue between the postulates of one's creed, theology or religion, and one's daily experience of life. None of Helmut

Walcha's students were unaware that in his case the context was that of a deeply felt Lutheran Christianity, nor could the particular congruence of this factor with the beliefs held by Bach himself escape notice or fail to engender speculation about its implications for Walcha's artistry and, in particular, his Bach interpretation. The type and extent of influence exerted by such a vivid example of unity and continuity between presupposition and execution will of course vary from case to case and in each instance be filtered through the student's own particular creedal background.

12. Text and Symbol

Similarly evident in Walcha's life, again as in Bach's own, was a constant interaction between musical experience and activity and theology. This lent special force to his detailed elucidation of a related interpretive dialectic, that between implied verbal text and music—crucial to the realization especially of Bach's chorale-related organ works, some of which may remain relatively impenetrable—i.e., from an exclusively musical point of view—until their verbal or pictorial symbolism has been illuminated and, then, integrated into the interpretation.

13. Performance and Pedagogy

In yet another respect were Walcha's life and influence characterized by an extraordinary balance of forces: that between artistic creativity and pedagogical mission. The pedagogy was not limited to lessons, but expanded to include the marvelous lectures on the *Well-Tempered Clavier* at the Hochschule in Frankfurt

and—beyond those—the renowned *Bach-Stunden* held at the university in the years immediately following World War II, and of course innumerable program notes or introductory remarks at selected concerts throughout his active life. In addition, the individual pedagogy was a two-way street; unlike some other artists, Helmut Walcha was not easily bored by studio instruction (nor did he miss lessons), and he clearly took pains to learn and profit from his experience as a teacher.

14. Organ Plus

His work as a performer sustained an interaction and a dialogue between the demands and repertoires of the organ and the harpsichord. Among his students, this duality will often be reflected, if not always identically, then in the dialogue and cross-fertilization of organ and piano, or organ and composition, or—most frequently—organ and conducting.

15. Beyond Speech and Thought

Finally, like all lives, Walcha's stood under the mysterious interaction of that which can readily be expressed, articulated and imparted, and that which, by contrast, seems prohibitively difficult to communicate (and with regard to which the philosopher Wittgenstein once went so far as to propose a permanent silence). In a moment both rare and characteristic—opening for a revealing instant the door into that realm—Walcha answered a student's query, at a semester's-end party of the Church Music Division of the Hochschule, as to the ultimate criterion for a musician's calling: "What makes you know that you must be a musician are those secret and indescribable moments of transcendent joy which come upon you from time to time—at the keyboard—in the deep absorption of long and lonely hours of practice."

This article will be continued.

Paul Jordan has previously written for THE DIAPASON, The American Organist, Musik und Kirche, and The American Recorder. Of his five recordings (two of them double albums), one, though 29 years old, has not yet been published, and three are out of print. The last one, however, the Art of Fugue, is still available at <www.brioso.com>. Paul has also recorded for several radio networks and concertized in more than 100 cities on four continents, most recently again in Germany, and in England. He has graduate degrees from Yale, the Frankfurt State Academy of Music, and the American Conservatory in Chicago. His longest church tenure was at United Church on the Green in New Haven, Connecticut, exceeded however by 22 years of teaching at the State University of New York in Binghamton.

Photos courtesy Jérôme Do Bentzinger



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Dieterich Buxtehude, *Vater unser im Himmelreich* A Study in Expressive Content

Gary Verkade

Motto

The noblest desire, the desire to know, imposes on us the duty to investigate.

Arnold Schoenberg
Harmonielehre (Vienna, 1922)

Beginnings

Composition is the science of putting together consonance and dissonance in such a way that good counterpoint occurs.

Form consists in the artful variety and combination of such consonance and dissonance, in other words in the observation of the general and special rules of counterpoint, so that according to different usage and natural effect it happens that one composition is good, whereas another is better, pleasing the listener more and making its author famous.

Christoph Bernhard
Tractatus compositionis augmentatus
(Dresden, after 1657)

Yes, I readily admit that the rules are to some extent useless and unnecessary. However one sees how carefully they have been used in building harmony. And therefore the ignoramus should not fancy that it makes no difference and one can compose what his fantasy dictates. Oh, no!

Andreas Werckmeister
Cribrum Musicum (Quedlinburg, 1700)

In sum: the work must be so rich that one must wonder in the extreme, and would have to be an idiot or an atheist (o, the poor, stubborn hearts), who would not be therefore moved to praise the creator.

Andreas Werckmeister
Harmonologia Musica
(Frankfurt and Leipzig, 1702)

Music is a heavenly-philosophical science, especially grounded in mathematics, which deals with sonority insofar as it produces concurrence and good and artful harmony.

Johann Gottfried Walther
Præcepta der Musicalischen Composition (1708)

It must be looked into what art in music actually is. In my opinion it is as follows: through the use of harmony to awaken in the minds (Gemütern) of man a variety of emotions and, at the same time, through such orderly and sensible harmony to delight the understanding of connoisseurs.

Georg Philipp Telemann

My goal has been to remind those who want to study music that they cannot get very far in this inexhaustible science without great effort.

Georg Philipp Telemann
Letter to Johann Mattheson (1718)

All sciences and arts are bound together into a circle by a linked chain. Whoever understands only his own craft, understands nothing; rather, he is a pedant . . .

Johann Mattheson
Der vollkommene Capellmeister
(Hamburg, 1739)

Introduction

In the Introduction of the new critical edition of Dieterich Buxtehude's keyboard music, Christoph Wolff writes: "To a considerable extent, Buxtehude's position in the history of music has been defined by his extraordinary reputation as an organist and by the widespread and continued popularity of his organ compositions." Wolff continues to explain that Buxtehude's reputation is based primarily on the free works, the *Praeludia*, especially those which are *pedaliter*. I, on the other hand, wish to spend some time with chorale-based works, in particular the chorale prelude *Vater unser im Himmelreich*, and I will endeavor to demonstrate that Buxtehude's reputation as a master of organ music could rest on the chorale-based repertoire equally well. I will take as my starting point an historical perspective. I will attempt to listen to this composition with the ears of Buxtehude; in other words, I will keep in mind Baroque, especially German Baroque musical theory and practice.

Peter Reichert, in his article "Musikalische Rhetorik in den Choralvor-

spielen von Dietrich Buxtehude," makes the point that our understanding of the chorale-based works by Buxtehude is colored by how much we do not understand about the musical tradition out of which these works arise. He states: "Our pleasure in listening to this music has become, so to speak, a purely culinary one in that we find delight in the beautiful appearance, the surface of the music . . . To the extent that real understanding of the inner content of this music has disappeared, we have devoted ourselves to the sonority of the music, the outer clothing as it were, taking care of the façade of a deserted building." All those who believe along with the musicians of the Baroque that music is a discipline from which one can both learn and derive pleasure, must ask, along with me: What is there to hear in this composition? In other words: What is there to learn here, what is present here to enrich my experience?

The answers to these questions are, and to a certain extent can only be, personal. However, there is no doubt that some of what I hope to convey here has relevance to others. I would like to concentrate on two specific aspects of the composition, especially: 1) the harmonic and contrapuntal aspect and 2) the relationship of the music to the text and the chorale. It is clear that a composition based on a particular melody and a particular text concerns itself with both that melody and that text. So therefore the two aspects just mentioned are really one. The composition as a whole, the form and the details, will indeed be Buxtehude's interpretation of that melody and text, expressed harmonically and contrapuntally, musically, which we, in turn, as players, perform at the organ. In order to adequately and appropriately perform we need to hear our way into music which is so far removed from us in time. The fact that this music may in some sense be familiar to us doesn't necessarily mean that we automatically know what is going on. Familiarity does not necessarily breed understanding. What is it about familiar music, and what is it about unfamiliar music that is unique, unusual? Is there anything in Buxtehude's composition which awakens our curiosity, strikes us as unexpected? These are the things from which we can learn. What is unusual about *Vater unser im Himmelreich*, both in the detail and in the form?

The following notes on *Vater unser im Himmelreich* do not intend to be exhaustive. I have chosen to consider what I deem to be essential to an understanding of the piece as a performer. Many interesting details regarding counterpoint, the handling of dissonance, rhythmic matters, variety in the composition of diminutions and ornaments, etc. have been consciously omitted.

In order to begin, we must attempt to review some history. For learning how to listen to Buxtehude by coming from today and moving back in time to Buxtehude's day will not reveal to us the interesting and unusual aspects of his compositions. We must start before Buxtehude and move towards him chronologically.

Style
First, let us look at a simple, four-voiced arrangement of the chorale. The harmonization is taken from the chorale prelude itself, distilled out of the richer composition, reduced to the bare essentials. (Example 1) This is one possible harmonization of the chorale, written in a style reminiscent of the chorales found in Samuel Scheidt's *Görlitzer Tabulaturbuch* of 1650, though still simpler, in fact positively boring. Yet, it might be suitable as a simple accompaniment to congregational singing.

Buxtehude's chorale prelude is much more complicated. For example, it has

Example 1. *Vater unser im Himmelreich*. Four-voiced setting reduced from Buxtehude's chorale prelude

interludes between the chorale phrases that employ imitation. The second example I would like to present consists of the previous simple setting enriched with interludes. However, these interludes are not given as found in Buxtehude, but are likewise distilled out of what is found there. It is again a simplified version—much simplified, though more complex than the preceding example. The harmony is basically the same, but now employs some passing tones and some suspensions in keeping with the simple style. None of the interesting figures, the daring voice leading, or the liberal dissonances of the original are used. In other words, there is no art here. (Example 2)

Playing and listening to these simplified versions of Buxtehude's work serves to sensitize our ears to hear the art in *Vater unser im Himmelreich* and to make clear to us why these pieces are so worthy of study. Let us now turn to the chorale prelude itself.

Phrase One (Example 3)

The first thing to notice is that the

piece begins with one single voice, a¹. The other voices are heard throughout the rest of measure one, but again in the second measure the a¹ is heard alone again. This accents those two notes which, significantly, belong to the word *Vater*, thus accentuating that word. We must remember that anyone listening to works of this type in the Baroque knew the chorales they were based upon, not only the melodies, but also the texts. In fact, in chorales such as *Vater unser im Himmelreich*, i.e., chorales associated with only one particular melody, I think we can be reasonably sure that the melody was 1) recognizable if not too heavily ornamented and 2) the recognized melody automatically called to mind the associated text. That a single note begins this piece is significant for another reason. The single note, the unison, is the *unitas*, or "one." In the Baroque, one was not considered to be a number, but was rather the beginning, the source of all number. The *unitas* was, of course, God, the Father.

The rest in the manuals and pedal is

Example 2. Vater unser im Himmelreich. Four-voiced setting reduced from Buxtehude's chorale prelude, including interludes based on those found in that composition

known as an *aposiopsis*, or *abruptio*, signifying the more or less abrupt cessation of a musical thought. This is most clearly seen in the pedal, where the typical cadential motive is missing its final note, namely a d on the first beat of measure 2. The motive and the harmony break off suddenly, leaving the a¹ in the soprano to carry all of the weight of what is missing on beat one of measure two. In addition, the pedal, when it reenters, late, on beat two, in measure two, still does not bring the expected d, but rather enters on c-sharp. We hear, not the expected d-minor, but an A-major chord in first inversion, a chord that in the Baroque was considered to be particularly expressive.

The pedal continues with a figure known as *passus duriusculus*, or "a difficult step," the chromatic sequence of notes: c-sharp, d, c-natural, B-flat. Shortly after the end of the *passus duriusculus* the alto voice has a quarter note a, which is tied over to the longer half note a in the following measure. This tying of a shorter note to a longer one goes against the rules of counterpoint and is known as a *prolongatio*. If one hears this note as occurring too soon and sounding too long, it has the effect of slowing down the music. Coupled with the word "Himmelreich" it could be a reference to the concept of eternity, which lasts a longer time than the imagination can fathom.

This happens just before the climax of the first phrase, the second half of measure four. There we find a *parrhesia*,

"liberty of speech," "candidness," also known as *licentia*, "licence." Traditional theory tells us that the e¹ in the soprano is a dissonant note over a g-minor chord. In fact, however, the e¹ is definitely consonant: it is the *cantus firmus*, which is the measure of all things consonant and dissonant. And, indeed, the A-major chord on beat four of that measure acts as a resolution of the preceding dissonance, the c-sharp (tenor) and e¹ (soprano) of which, in turn, conclude the cadence on the first beat of the following measure. Before that happens, the tenor note, d, is repeated, emphasized, a *reduplicatio*: the repetition of a dissonant note. The entire first phrase, beginning with the emphasis on the word *Vater*, moves towards this goal: the great tension found in measure four and its resolution in measure five. It is indeed a whole phrase and must be played as such.

Phrase Two (Example 4)

With the upbeat to measure six an interlude or, more properly, a prelude to the second phrase of the chorale begins. It is a short fugal introduction, using strict imitation of a motive directly derived from the second chorale phrase, called a *fuga realis*, of which there are countless examples in Baroque organ literature. This kind of fugal writing is, in other words, the usual case, the norm. The chorale enters with the upbeat to measure eight. With the movement to g¹ in measure eight, the chorale leaps up

Example 3. Vater unser im Himmelreich, mm. 1–5

Example 4. Vater unser im Himmelreich, mm. 6–11

an entire octave to g². This figure is the *hyperbaton*, the ascent of a voice out of its normal range. First and foremost, g¹ is the chorale tone, not g². Second, and as important, the leap up of an octave causes a second figure to occur, that of the *longinqua distantia*, in traditional counterpoint the forbidden separation of upper voices beyond that of an octave, here: d¹-g². Third, the g² is found outside the staff of the soprano clef, middle c on the bottom line, very often used at this time. J. S. Bach still used the soprano clef for the notation of the *Orgelbüchlein*. Whether or not Buxtehude used this form of notation in his original manuscript does not change the fact that composers much before him and after him used those clefs in the notation of polyphonic music in Germany and elsewhere. One way or another Buxtehude knew that g² was out of the traditional range of the soprano voice, which went from b-flat to e², the range of the soprano clef without the use of ledger lines above or below the staff.

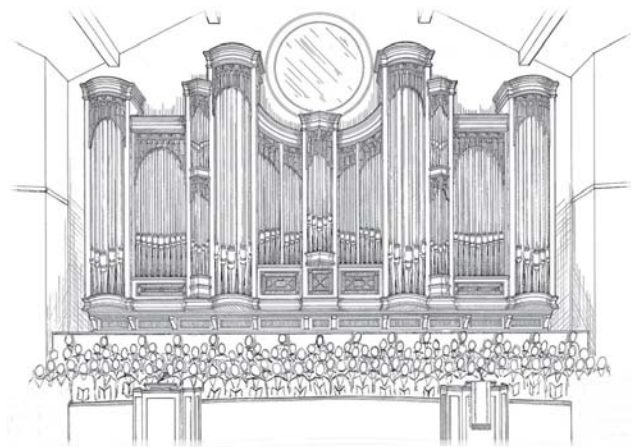
From the high g² the line descends through the rest of that measure and the next, a *catobasis*. The pedal line descends also, from the beginning of measure nine through the end of the phrase,

a *catobasis* spanning exactly the interval of an octave. The soprano descends just over the span of the octave. The tenor descends also, beginning in the middle of measure nine to the middle of measure ten. This explains the *ellipsis*, the lack of something necessary, found in those measures: the alto voice drops out. It is at this point more important for the alto voice to rest than for the polyphony to continue in four voices. Descending music in four voices is awkward to write. It is much more elegant to do it in three voices—which Buxtehude chooses to do here. He draws attention to this fact by allowing the alto to re-enter in measure ten with a dissonance, a *cercar della nota*, the entrance of a voice one step below the one that is consonant and meant. The soprano and bass voices, descending together in tenths in measure 9, form the figure of the *gradatio*. Although not defined identically by many authors, the *gradatio* is understood here to be the parallel movement between two voices.

The *hyperbaton* in connection with the *longinqua distantia* and the *catobasis* in the pedal are the principal carriers of musical meaning in this phrase. The *hyperbaton* / *longinqua distantia*, right at the words *du* and *uns*, meaning



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“you” (God) and “us” (mankind), with the emphasis on the great separation (an eleventh), points out with poignancy the space, both spiritual and physical, separating the Godhead from humankind. After the octave leap up, the soprano must descend. The situation is different in the pedal: there is no musical reason for the pedal to descend the octave to A here. A different pedal line is certainly conceivable just as there is no necessity dictating that the soprano must leap up to g². These are choices Buxtehude made, recognizable ones. The octave represents the entire gamut of music (the *hyperbaton* belongs here also): there are no notes that exist that are not found within its confines. The pedal *catabasis* begins at the word *alle*, “all,” a fitting representation of that important word. Or better: it is the word Buxtehude has interpreted as important in this phrase, that and the contrast of *du* and *uns*.

Phrase Three (Example 5)

Phrase three of the chorale is also introduced by a *fuga realis* based on the first part of that phrase. The motive is reworked to form a *passus duriusculus*, which is used throughout the entire chorale phrase. One observes it, somewhat modified in the alto voice in measure 15 and 16 as well as in the pedal in measure 16. The alto in the first part of measure 17 brings the related figure, like an intensification, of the *saltus duriusculus*, or difficult leap. Interestingly, the chorale itself, in the soprano, appears as a changed version of the fugal theme, as it takes over the chromaticism of the *fuga realis* motive with the c-sharp² in measure 14. This is a *polyptoton*, a changed repetition of a theme, though compositionally the theme or motive has its origin in the chorale melody. Significantly, the chromaticism occurs just at the point the text speaks of being brothers (*Brüder sein*)—according to the musical interpretation of this (according to Buxtehude, if you will), evidently a difficult undertaking. However, it could also refer to the difficulty of “dich rufen an,” or in general be understood as a reference to prayer as lamentation.

The chorale melody has an *extensio*, the extension of a note beyond its expected length, on the word *dich*, “you,” referring to God, giving that word emphasis. *Dich ru-fen an* now has the rhythm: half note tied to quarter note—quarter note—eighth note—whole note, a *syncopatio*, or syncopation. The tenor voice is silent throughout most of the phrase, a very long *ellipsis*. And when the pedal is silent on the third beat of measure 15, the word *dich* receives an additional accent through the unusual texture, which is suddenly reduced to only two voices. The *ellipsis* in the tenor allows Buxtehude to make the three remaining voices as like each other as possible while still retaining the melody/accompaniment texture. The phrase ends with a *pathopoeia*, another chromatically altered note (f-sharp instead of f-natural).

Phrase Four (Example 6)

The prelude to the fourth chorale phrase is not a *fuga realis* although it utilizes imitation (each entrance an

imitatio). The motive, drawn from the last few notes of the chorale phrase, is thrown from voice to voice: bass (m. 17), alto (m. 18), tenor (m. 19), alto (m. 20), tenor (m. 21), soprano (m. 22). However, the organization of this chorale phrase is the strictest yet. The text, *und willst das Beten von uns han* (literally: and wants prayer from us), expresses the will of God through the word “want,” which in German comes from the same word as “will.” It is God’s will that we pray to him. God’s will is, of course, a command, the law.

This will, this law of God, is expressed, not atypically for the era, through a *fuga imaginaria*, a specious, fictitious, or imaginary fugue: here, a canon. There is a strict canon between the pedal, which enters first, with the upbeat to measure 19, and the soprano, on the third beat of measure 20. The last notes of the soprano are ornamented using the motive first heard in measure 17. However, there is also a third voice to the canon hidden in the tenor which is unable to quite finish before the end of the chorale phrase. If the imitative motive is reduced to its principal notes, the three-part canon can be clearly seen. (Example 7)

The attention of the listener is drawn particularly to the strong cadence at the end of this phrase. It is the phrase in which the naming of God, through the use of attributes, comes to an end. The actual petition has yet to come. The b-natural¹, tied into measure 22, is not properly resolved. Only through licence, *catachresis*, the leap first to e¹, does the dissonance reach a¹. The other voices are silent for a moment, *aposiopesis*, before the cadence on A follows in four voices.

Phrase Five (Example 8)

The next chorale phrase is introduced again by a *fuga realis*, though here not immediately recognizable due to the mistakenly printed e¹ instead of the g¹, which is demanded by the conception of the piece. (This realization I owe to Gerd Zacher.) Such mistakes of a third were often made; one needs only to consult the critical apparatus of any number of publications of Baroque keyboard music. The g¹ is a dissonance, in fact a *saltus duriusculus* (a difficult leap, coming from c-sharp¹) and a *heterolepsis* (a note that could come from another voice as passing tone, i.e., coming from the soprano a¹). This phrase deals with the petition of the verse, “grant that the mouth not pray alone, help that it come from the depths of the heart.” It begins in this serious manner, the alto voice leaping up close to and sounding a dissonant g¹ against the a¹ of the *cantus firmus* in the soprano.

These measures are ruled by the *syncopatio* in the pedal (mm. 25–26), the *ellipsis* in the tenor (mm. 27–29), and the *catachresis* (m. 28). The *syncopatio*, with its attendant dissonances, encumbers the phrase somewhat, keeping it from getting underway, perhaps pointing out the difficulty of both the petition and the act of petitioning. The first point of relative rest and first real accent after the melody enters is the downbeat of measure 27, on the word *bet* (pray). The words *allein der Mund* are set in relief in two ways. First the *catachresis* occurs in conjunction with the *passus duriusculus* in the pedal: the licence used in handling the dissonances, a¹ in the soprano against B-flat in the pedal resolving to the dissonant chord B-natural, e¹, g¹ on beat two. Second, the *ellipsis* in the tenor allows Buxtehude to make the cadence on F in three voices, all of which sound the tone F to the exclusion of all else: a musical picture of *allein der Mund*, “the mouth alone.”

Phrase Six (Example 9)

The prelude to the last chorale phrase is marked by imitation at the fifth between tenor and bass, the normal case in the *fuga realis*. The alto voice, however, does not participate in the imitation. It begins in parallel thirds (a *gradatio*) with the tenor and then goes parallel to the bass voice. It is a voice that helps out in the texture. What better picture could there be for the first word of the phrase: *hilf*.

Example 5. Vater unser im Himmelreich, mm. 12–17

Example 6. Vater unser im Himmelreich, mm. 17–23

Example 7. Vater unser im Himmelreich, mm. 17–23: the canon

Example 8. Vater unser im Himmelreich, mm. 23–29

Example 9. Vater unser im Himmelreich, mm. 29–35

The use of musical-rhetorical figures in the music of the North Germans during the Baroque has been established without a doubt, as well as the use of specific forms and compositional techniques based on the expression of text. Connecting specific contrapuntal devices to expression is certainly not unprecedented in Buxtehude. As one example, in *Komm, heiliger Geist, Herre Gott*, BuxWV 200, Buxtehude employs no *vorimitation* at all, except preceding the sixth phrase: *zu dem Glauben versammelt hast* (gathered to the faith). Here Buxtehude composes a *fuga realis*, which, though it is the normal, preferred method of contrapuntal composition in general, plays the role of the unusual at this point, the exceptional, because it is the only case of such imitation in the entire chorale prelude, and thus receives expressive significance. Here, the gathering of the voices in the *fuga realis*, first one voice, then a second voice, then the third, is a musical picture of the gathering of the believers (German: *versammeln*).

This sixth phrase has the most ornamented melody of the piece and is governed by the *hyperbole* (descending into the range of a lower voice) in the soprano, the *abruptio* in alto, tenor and bass, and the *circulatio* (circular figure) in the soprano in measure 34. The word *geh* (go) is expressed by fast notes including the fastest of the piece (32nds) which descend into the alto and tenor range of the voice: *Herzensgrund*, depths of the heart. The entrance of the unprepared dissonant chord on beat four (*parrhesia*) underscores the difficulty of the entire procedure. The *circulatio* is an unambiguous depiction of the heart, the center of the circulatory system, described by William Harvey in 1628 in his famous book “On the Motion of the Heart and Blood in Animals,” a book about which Buxtehude must have known. The phrase ends with a *pathopoeia*: f-sharp instead of f-natural, a tone filled with passion “which cannot fail to move the listener” (Burmeister, 1599).

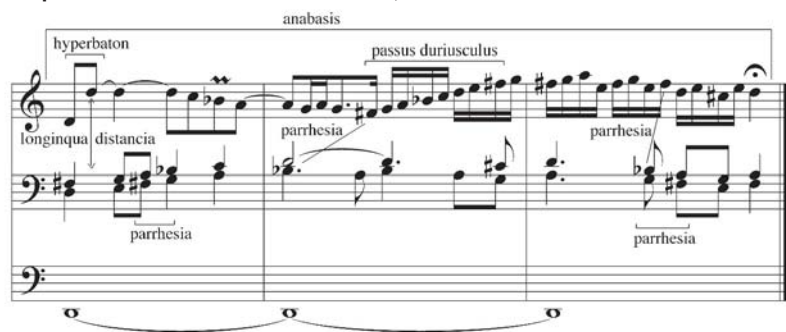
Cadences

It is important for the interpretation of this work to note the various ways Buxtehude deals with the cadences. The cadence in four voices at the end of phrase one is marked by the soprano and tenor: e¹ makes tenor d dissonant, which moves to c-sharp, then d¹ (soprano) and d (tenor). At the end of phrase two we find the *a-mi* cadence in four voices, i.e., a Phrygian cadence on a¹—A is treated as E would be in modes 3 and 4—formed between the soprano and the bass. Phrase three ends with a cadence in three voices on d² (soprano) with f-sharp instead of f-natural (*pathopoeia*), by which the bass note d is missing during the first moment. At the end of phrase four the soprano and the tenor again make the cadence in four voices, this time on A: tenor b making soprano a¹ dissonant, which moves to g-sharp¹, then a¹ (soprano) and a (tenor). Phrase five ends with a cadence in three voices on F, supplying the third scale degree in the cadence scheme: d, a, and now f of the d-minor triad. Phrase six ends in four voices with a cadence formed again by soprano and tenor using the same basic scheme as the cadence at the end of phrase one, but this time utilizing more ornamentation. Here, as opposed to phrase one, the pedal has the root of the chord from the beginning and, different from phrase one, the alto voice has f-sharp instead of f-natural (*pathopoeia*). Each cadence is audibly different and the performance of each demands of the player a sensibility that takes this into account.

Coda (Example 10)

The work ends with one of Buxtehude’s characteristic codas: a florid melody line over a pedal point. This coda is, in effect, an ornamentation of the final chord. It has, however, its own expression not unrelated to the chorale text. In my opinion it is not the leap of an octave in the soprano voice at the beginning of measure 35 that symbolizes the rising of prayer to heaven. Nor is it the rising scale passage in the second half of mea-

Example 10. Vater unser im Himmelreich, mm. 35–37



sure 36, for both figures are followed by descents. One needs to see, and to hear, that the passage as a whole rises (*anabasis*): in the soprano first from d¹ to d², followed by a descent to f-sharp¹, followed by another rise to a², and followed again by a descent to d². The ascending passages win over the descending passages: it ends higher than it began. This is, in fact, true of all of the voices except for the pedal. Both alto and tenor voices ascend farther than they descend over the space of those three measures. A number of the musical-rhetorical figures found in this chorale prelude are found in the final three measures including the *hyperbaton*, the *longinqua distancia*, the *parrhesia*, and the *passus duriusculus*. It is a succinct and effective summary of the work. The pedal anchors all, the low note, the one that hasn't been heard since measure 5 and has been all but forgotten, perhaps the depths of the heart (from which prayer comes), perhaps simply pedal point and tonic note, the longest note of the composition.

Performance

The purpose here is not to go into basic performance techniques of North German Baroque music or Buxtehude in particular. That is a given regarding playing this music at all. Beyond that, the player must understand that proper Baroque playing technique is not enough. The fact must be taken into consider-

ation that at no level of the composition does Buxtehude simply "write music." Therefore the player cannot "simply play" the music. Compositional decisions were made on the basis of the chorale text, both on the local level of single notes and words, as well as on a more global level of form and compositional techniques. The text is the source of a great number of the musical ideas found here. Therefore performance decisions must be made with an ear towards the audibility of these musical features.

The registration cannot be simply "melody and accompaniment", i.e., *forte* – *mezzo piano*. The melody must be clearly melody, yet the accompaniment must not be relegated to the background. The alto, tenor and bass voices simply have too much to express. The possibilities are otherwise almost endless, given this basic premise of the equality of importance of melody and accompaniment.

Tempo must be flexible. Buxtehude took the words of the text into careful consideration—the soprano is, in a very real sense, a sung musical line. Or better: it is the spoken oration, the declamation and, at the same time, an exegesis of the text. One must be able to linger on the words (= musical ideas) Buxtehude considers important.

Perhaps performance cannot pay attention to every detail found in this piece or any other. There is so much to which to listen in this very short composition

that there is a real danger of becoming bogged down with details. And maybe from day to day one's ear is drawn to different aspects of the composition. However, a performance that takes no notice at all of any of the richness found here is inadequate. Important aspects of the composition, aspects that can only be approached first rationally through knowledge of the text and not purely aesthetically (i.e., aurally), should not be ignored. In fact, performance in the Baroque belongs to the rational ordering of music in general. The *pronunciatio*, or delivery, is the final part of *musica rhetorica*. Without an adequate delivery, even the best music will fail to produce an effect in the listener. Without some rational thought, which I would like to call practice, some passages will not be recognized as unusual, there will be no contour, no shape to the composition, because these passages will never be heard. Frescobaldi admonishes: "... one should endeavor in the first place to discover the character of the passages, the tonal effect intended by the composer, and the desired manner of performance ..." (italics are mine).

Performance is perspective, a way of listening. Performance is understanding, not interpretation. And yet, performance is individual. I would like to close with a remark by Hans Heinrich Eggebrecht made at the end of "Mythos Bach," found in his book *Geheimnis Bach*. I will only substitute, for the word Bach, the word Buxtehude. "Understanding needs perspective, calls for the Ego. In other words, in speaking about Buxtehude, be it ever so scientific, we speak also about ourselves because understanding cannot exist without the Subject, without the Ego, and concerning Buxtehude we are called again and again to find a perspective, while at the same time attempting to find ourselves."

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Gary Verkade is an influential and sought after interpreter of new music throughout Europe and the United States in addition to his established reputation as an analyst and performer of the traditional literature. His extensive experience with music of past eras has led to the publication of essays and articles on a variety of subjects relating to organ performance, early music performance practice, and composition. An organist, composer, and co-founder of the Essen, Germany-based improvisation ensemble SYNTHESÉ, he has been a leader in bringing forth serious new music for the organ, commissioning new works and working in a collaborative capacity with several well-known composers. He has a particular interest in performing music for organ and electronics. Verkade's own compositions range among music for organ, electronics, chamber and improvisation ensembles. As a player of improvised music, he has worked together with dancers, photographers and painters, on projects that bring the arts together in a complementary and fruitful manner.

Dr. Verkade has been on the faculty of the Musikögskolan i Piteå, Sweden since 2000 as Professor of Organ. He has recorded with the Innova and Mode labels, most recently Wind-ed, an album of works for organ and electronics, and Luciano Berio's "Fa-Si" on Berio: The Complete Sequenzas, Alternate Sequenzas & Works for Solo Instruments, a collection of performances by the premier contemporary interpreters of new music.



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Cover feature

**J. F. Nordlie Company, Sioux Falls, South Dakota
Ida Roberts Memorial Chapel Organ,
Kernersville Moravian Church,
Kernersville, North Carolina
Dedicated on May 6, 2007, Mora-
vian Music Sunday**

From the builder

My first encounter with Kernersville Moravian Church was a short visit in 1991. At the request of the newly appointed organist and choir director, Wayne Leupold, I made a visit to look at the new sanctuary under construction and talk about a new organ and placement in that room. It was a bit early to evaluate acoustics, with only a slab of concrete, half-completed masonry walls, and steel structure reaching to the open sky; however, the space, volume, and materials indicated by the architect's prints showed much promise of an exciting room. Several more visits of introduction, planning, sales, and contract negotiations ensued, and in June 2003 we dedicated a new mechanical-action organ of three manuals with 40 ranks of pipes comprising its tonal resources. The promise of a new pipe organ that Wayne Leupold had envisioned when accepting the job at Kernersville Moravian Church, some 12 years earlier, was a reality.

It was first during the design of the new sanctuary organ that Wayne started to talk with me about what might be done with the organ in the now "Historic Chapel," the original sanctuary of the Kernersville Moravian Church, built in 1867. Wayne had originally shown me the organ that he played in the chapel in 1991. It was an undistinguished four-rank unit organ tucked away in a make-shift organ chamber. The instrument was built in 1950 of supply-house parts, without builder identification. It was already suffering with reliability issues, but had a dedicated service technician to keep it functioning and a skillful organist to hide the problems. As I remember, we spent little time looking at it.

The "Historic Chapel" had seen many changes since its construction, originally built as a simple, yet elegant, rectangular room; the chancel and nave occupied the space with little architectural definition. Any music being made within these walls would have had a wonderful presence. The high plastered ceiling, wooden floor, and hard walls would have given the spoken word and music space in which to bloom. Throughout the years changes had been made to provide space for an ever-growing congregation and "modernize" the church. At one point a balcony was added to provide more seating, and at another, carpet and padded pews were deemed necessary. In 1950 a major building project was completed, adding a parish hall, kitchen, and yet further changes to the chapel. At this point, a room that had been a kitchen was opened in back of the chancel. This new space became the choir loft and home for the then new organ's console, with the pipes speaking through a small tonal opening high and to the right. Unfortunately, the barrel-vaulted ceiling and low stage-like proscenium of this choir room did nothing to project the sound of the choir or enhance the acoustics of the room.

Our discussions regarding a new organ for the "Historic Chapel" started during our installation of the new sanctuary organ. Considered by many a "pipe dream," the talk focused on design of the casework and—given the Moravian connection with David Tannenber— the appropriateness of that style of cabinetry in the room. The "Historic Chapel" was now used for one weekly Sunday morning service and smaller weddings and funerals. Music was accompanied by piano, as the 1950 four-rank unit organ was unreliable and deemed no longer economically serviceable by the local technician.

In June 2004 Ida Roberts, whose initial gift started the organ fund for the sanctuary organ, died at the age of 104.



Kernersville Moravian Church, Ida Roberts Memorial Chapel Organ; view from balcony with chancel furnishings in place



Detail of reverse-color keyboards and walnut burl veneered music desk



Treble pipework from the façade to the back of the Great slider windchest

Kernersville Moravian Church J. F. Nordlie Company – Pipe Organ Builders

GREAT

- 8' Diapason (70% tin façade)
- 8' Flûte Traversière (50% spotted metal)
- 8' Gambe (70% tin, 1–8 common bass)
- 4' Principal (50% spotted metal)
- 4' Flûte d'Amour (50% spotted metal)
- 2' Fifteenth (50% spotted metal)

SWELL (enclosed, balanced mechanical swell pedal)

- 8' Stopped Diapason (white oak & 50% spotted metal)
- 8' Salicional (revoiced)
- 8' Céleste EE (revoiced)
- 4' Flûte Harmonique (50% spotted metal)
- 8' Oboe (50% spotted metal)
- Tremulant
- Zimbelstern (hook-down toe lever; 5 bells under expression)

PEDAL

- 16' Bourdon (wood, rescaled & revoiced)
- 8' Flute (extension of Bourdon 16')

Couplers (hook-down toe levers)

- Great to Pedal
- Swell to Pedal
- Swell to Great

12 ranks, 13 stops, 703 pipes

Mechanical key and stop action with pneumatic pedal offset chests

32-note AGO concave-radiating pedalboard
Reverse color 61-note keyboards (ebony naturals with bone capped sharps)

Cone-tuned and soldered-fast metal pipework

Modified Bach WTC 1722/Bradley Lehman temperament

Single-rise sprung static reservoir

Double-rise weighted main reservoir

High-speed blower with VFD (variable frequency drive) speed control

Adjustable bench with backrest

Pencil storage drawer

Music desk and pedalboard light

One of Ida's greatest worries was that she might not live long enough to see the new sanctuary organ complete. She lived long enough to hear the sanctuary organ in recital several times, and evidently she must have enjoyed her investment, for when her bequest was made public in September 2004, the church found that she had left a large amount of money to the organ fund. Since the debt on the sanctuary organ had been retired, it was decided that a portion of the money Ida had left would go to purchase an organ for the "Historic Chapel."

It was at this point that I, my tonal designer and voicer Eric Grane, and Wayne started to have serious talks regarding budgetary restraints and what we needed to accomplish in the tonal design of the chapel organ. Of course, the visual and tonal design would have to reflect something of the Moravian heritage. This was even more emphasized by the recent awareness of the restoration of the 1800 Tannenber organ in Old Salem. The instrument would have to serve the needs of the church in leading hymns and playing appropriate literature. The church had recently started identifying those interested in studying organ performance and providing lessons. It was realized that the new organ would be used as a practice instrument and must be similar in key compass and console configuration and contain similarities in tonal warmth and color with the sanctuary organ. Eric and I determined that with rescaling and careful voicing we might be able to use three of the four ranks of pipes in the existing chapel organ without detriment to the tonal quality of the new organ. This of course helped stretch our funds and pleased those that wanted a connection to the past and/or a more "green" instrument. A contract for the chapel organ was signed in July 2005.

There were those who wanted the organ to be placed in the choir loft area to preserve seating. The organ committee and I successfully argued that this placement would damage the sound and beauty of a new organ and continue to hamper the choir's efforts. We compromised



Pipemaker Toni Kaes soldering the languid to the foot of one of the façade pipes



The skilled hands of traditional woodcarver Arnie Bortnem fashioning the pipe shades from basswood carving blanks for the Kernersville Chapel organ



Craftsman Dale Krause applying moldings to the casework impost

somewhat on the position of the new free-standing organ in order to preserve as much space as possible on the chancel floor. The Great and Pedal pipes stand within the casework projecting into the chapel, with the swell box at the very front of the "choir room" speaking through the façade of the Great. If anything, the position of the free-standing swell box helps the desired effect. The carpet and several rows of pews were removed from the chancel area, and hardwood floor installed. This helps project the organ's sound and creates a marvelous space for musicians and the choir to perform.

The tireless beauty of but a few well-voiced stops in a small pipe organ never ceases to amaze me. Their limitations are only subject to the creativity of the artist playing the keys. I learned this from my wise teachers including Fritz Noack and Gene Doult over 30 years ago, and strive to incorporate this tonal beauty into every instrument I build.

The greatest compliment I can receive is to be asked to build a second instrument for a church just having purchased one from me. I thank Kernersville Moravian Church for their trust and appreciation of my work.

—John F. Nordlie

Those having contributed to the construction of this instrument include John F. Nordlie, design; Eric J. Grane, voicing; Paul E. Nordlie, construction; Dale Krause, construction; Arnie Bortnem, pipe shades; Betsy Oerter, installation; Neil Oerter, installation.

Suppliers include Gebruder Kaes, Bomm, Germany, flue pipes; Matters Inc., Haskell inserts; Aug. Laukhuff, blower; Klaus Knoeckel, console lighting; Eastern Organ Pipes, oboe.

From the consultant

This is an organ for a vibrant congregation of the Moravian Church in America. Moravians have a strong practice of not only preserving the best of their rich traditions and musical heritage but also being open to quality innovations from

the present. The primary impetus in the design of this instrument is for this organ to assist the worship of God by being able to accompany with variety the many hymns that Moravians sing in every worship service. It is the result of a bequest by Ida Herman Roberts, a longtime active member of the church, who taught third grade for many years and died at age 104 without any children. Her will stipulated that half of her bequest be spent for a new pipe organ. It was decided to put the organ in the church's chapel, an 1867 Victorian-style sanctuary that seats about 250 people. The organ is named in her honor.

The organ features mechanical action. This basic design has been essentially unchanged for many centuries, due to its simplicity, subtle musical expressiveness, and unrivaled durability. If well maintained, this organ should last for hundreds of years. The keydesk is attached to the case.

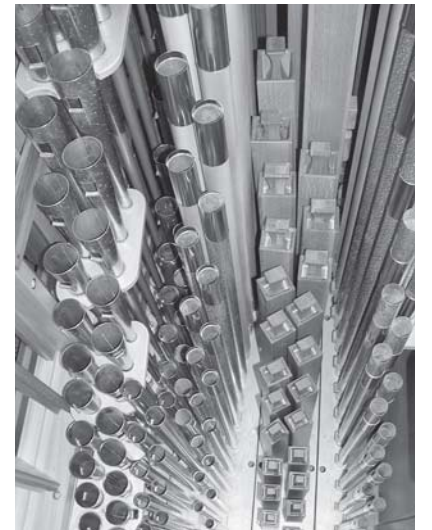
The tonal design, voicing, and façade is inspired by the 1800 David Tannenberg, two-manual, restored organ in the new auditorium of the Old Salem Moravian museum in Winston-Salem, North Carolina. Thus, the majority of the ranks are scaled and voiced in an early 19th-century American style and possess great refinement and gentleness. Of particular interest is the Gamba 8' on the Great whose initial speech characteristics are subtly similar to the sound of a bow striking a string on a viola da gamba. To this basic framework a judicious addition of a string Céléste 8' was made to incorporate a modicum of historical development from the late-19th and early-20th centuries.

Thanks to the artistic skill of builder John Nordlie and his voicer Eric Grane, a beautiful, integrated artistic ensemble has been created. Thus, variety, individuality, and flexibility are artistically combined to achieve great expressiveness and a wonderful unity of ensemble.

—Wayne Leupold
Organist emeritus and organ consultant,
Kernersville Moravian Church



Details of the tower crowns and hand-carved pipe shades finished in 18k gold leaf



Interior view of the swell box showing the five ranks of pipes in the chromatic layout of the windchest. The reused pipework (two ranks) uses stainless steel tuning collars.



Church member Betsy Oerter adjusting Haskell bass pipes of the Diapason and Flûte Traversière in the Swell windchest



Center tower of the Great showing Haskell bass pipes of the Diapason and Flûte Traversière

New Organs



Karl Wilhelm Inc., Mont St-Hilaire, Quebec, Canada
Janet Peaker studio, Toronto, Ontario, Canada

The seven-stop, two-manual organ fits under an eight-foot ceiling. The two 8' stops have a common bass. The Rohrflöte 4' is playable on both manuals. The Bourdon 8' and Blockflöte 4' are by extension. The organ features suspended mechanical key action and mechanical stop action, with one pedal coupler. Casework is solid white oak; natural keys are covered with ebony, sharps are rosewood topped with bone. Manual/pedal compass is 56/30. The organ is wound with a cuneiform bellows. The Prinzipal

2' is made of 75% polished tin. Flute pipes are 32% tin and 68% lead and are hammered. Open pipes are cone tuned, stopped pipes have fixed canisters.

MANUAL I

8' Metalgedackt
 4' Rohrflöte
 2 3/4' Hohlquinte (c1)
 2' Prinzipal
 8' Regal

MANUAL II

8' Holzgedackt
 4' Rohrflöte

PEDAL

8' Bourdon (wood)
 4' Blockflöte

Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. •=AGO chapter event, ••=RCCO centre event, +=new organ dedication, +=+ OHS event.

Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

15 OCTOBER

Robert Ridgell, masterclass; St. Michael's, New York, NY 2 pm, recital 7:30 pm
 The American Boychoir; Holy Family Roman Catholic Church, Hilton Head Island, SC 7:30 pm

16 OCTOBER

Lasse Eriksen, with choir; King's Chapel, Boston, MA 12:15 pm
Simon Preston, Poulenc *Organ Concerto*; Symphony Hall, Boston, MA 8 pm
 +**Frederick Swann**; St. Stanislaus, Buffalo, NY 7 pm
Otto Krämer, masterclass; St. Michael's, New York, NY 2 pm, recital 7:30 pm
Charles Farley; St. Luke's Chapel, Medical University, Charleston, SC 12:15 pm
Clive Driskill-Smith; St. Simons Presbyterian, St. Simons Island, GA 8 pm
Olivier Latry; Savage Chapel, Union University, Jackson, TN 7:30 pm
John Hamersma; Park Congregational, Grand Rapids, MI 12:15 pm
Diana Lee Lucker; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

17 OCTOBER

Martin Jean; The Interchurch Center, New York, NY 6 pm
Sophie-Véronique Cauchefeur-Choplin, masterclass; St. Michael's, New York, NY 2 pm, recital 7:30 pm
Julie Evans; St. Luke Catholic Church, McLean, VA 1 pm
 The American Boychoir; First Baptist, St. Simons Island, GA 7 pm
 Winchester Cathedral Choir; Cathedral of St. John the Evangelist, Cleveland, OH 7:30 pm
Gary Wendt; First Presbyterian, Arlington Heights, IL 12:10 pm

18 OCTOBER

Robert Houssart, masterclass; St. Michael's, New York, NY 2 pm, recital 7:30 pm
 Choral Evensong; Cathedral of St. Philip, Atlanta, GA 5:45 pm
 The American Boychoir; Saliba Chapel, Brewton-Parker College, Mount Vernon, GA 7:30 pm

19 OCTOBER

The Chenaults; First Presbyterian, Lockport, NY 7:30 pm
Gerben Mourik, masterclass; St. Michael's, New York, NY 2 pm, recital 7:30 pm
John Scott; St. Luke's Episcopal, Lebanon, PA 7 pm
Peter Richard Conte; National City Christian Church, Washington, DC 7:30 pm
Nigel Potts; St. Paul's Parish, K St., Washington, DC 7:30 pm
 +**Frederick Swann**; Providence Presbyterian, Fairfax, VA 7:30 pm
Jennifer Pascual; St. Luke Catholic Church, McLean, VA 7:30 pm
Jeremy Bruns; St. Paul's Episcopal, Alexandria, VA 8 pm
Johnny Bradburn; Christ United Methodist, Greensboro, NC 7:30 pm
Clive Driskill-Smith; First Congregational, Sarasota, FL 7:30 pm
 Winchester Cathedral Choir; St. George's Episcopal, Nashville, TN 8 pm
Donald Sutherland; Northminster Baptist, Jackson, MS 7:30 pm
Charles Callahan; First-Trinity Presbyterian, Laurel, MS 7:30 pm

20 OCTOBER

William Ness, with harp and flute; Memorial Congregational, Sudbury, MA 7:30 pm
Donald Filkins, improvisation workshop; First Presbyterian, Wappingers Falls, NY 10 am
Todd Wilson; Verizon Hall, Philadelphia, PA 3 pm
 The American Boychoir; Snellville United Methodist, Snellville, GA 7 pm
 The King's Noyse; Harkness Chapel, Case Western Reserve University, Cleveland, OH 7:30 pm

•**Charles Callahan**, masterclass/workshop; First-Trinity Presbyterian, Laurel, MS 10 am
Cameron Carpenter; St. Norbert Abbey, De Pere, WI 2 pm

21 OCTOBER

Felix Hell; Community Church of Durham, Durham, NH 4 pm
Chandler Noyes, with vocalist; Methuen Memorial Music Hall, Methuen, MA 3 pm
 Choral Evensong; All Saints, Worcester, MA 5 pm
Thomas Brown; St. Michael's, Litchfield, CT 4 pm
Elizabeth Wong; Christ Church, New Brunswick, NJ 6:30 pm
 Winchester Cathedral Choir; All Saints Episcopal, Richmond, VA 7:30 pm
Jeremy Bruns; Abingdon Episcopal, White Marsh, VA 5 pm
Olivier Latry; St. John United Methodist, Augusta, GA 3 pm
 Atlanta Baroque Orchestra; Peachtree Road United Methodist, Atlanta, GA 3 pm
Eric Dombrowski; Cathedral of St. Philip, Atlanta, GA 3:15 pm, Choral Evensong 4 pm
 The American Boychoir; First United Methodist, Valdosta, GA 4 pm
Cj Sambach; Epworth United Methodist, Toledo, OH 3 pm
Scott Montgomery; First Presbyterian, Athens, OH 3 pm
Alan Morrison; Hyde Park Community United Methodist, Cincinnati, OH 4 pm
 Bach Society of Dayton; Kettering Seventh-Day Adventist Church, Kettering, OH 4 pm
 Choral Evensong; Christ Church Cathedral, Lexington, KY 5 pm
 Britten, St. *Nicolas*; Cathedral Church of St. Paul, Detroit, MI 4 pm
David Higgs; First Baptist, London, KY 3 pm
Thomas Murray; Christ Church Cathedral, Nashville, TN 4 pm
David Lamb; Ancilla College, Donaldson, IN 3 pm
Janette Fishell & Colin Andrews; Kenilworth Union Church, Kenilworth, IL 5 pm
Mary Gifford; Our Lady of Sorrows Basilica, Chicago, IL 3 pm
Dennis Northway; Cathedral of the Holy Angels, Gary, IN 3 pm

22 OCTOBER

Anthony Newman; Church of the Holy Trinity (Episcopal), New York, NY 8 pm
 The American Boychoir, with Montgomery Youth Chorale; Episcopal Church of the Ascension, Montgomery, AL 7 pm
Janette Fishell & Colin Andrews; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm
Craig Cramer; Grace Lutheran, River Forest, IL 8 pm

23 OCTOBER

Martin Rein; King's Chapel, Boston, MA 12:15 pm
 Winchester Cathedral Choir; St. Thomas Church, New York, NY 7:30 pm
Jee-Yoon Choi; St. Luke's Chapel, Medical University, Charleston, SC 12:15 pm
Olivier Latry; Dimment Chapel, Hope College, Holland, MI 7:30 pm
Raymond Johnston; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

24 OCTOBER


Nigel Potts; St. Bartholomew's, New York, NY 7:30 pm
 Handel, *Belshazzar*; St. Ignatius Loyola, New York, NY 8 pm
 The American Boychoir; Episcopal Church of the Nativity, Huntsville, AL 8 pm
William Aylesworth; First Presbyterian, Arlington Heights, IL 12:10 pm

25 OCTOBER

ensemble amarcord; St. Thomas Episcopal, Coral Gables, FL 7:30 pm
 The American Boychoir, with Birmingham Boys Choir; Mountain Brook Baptist, Birmingham, AL 7 pm

26 OCTOBER

Tom Trenney, silent film accompaniment; Merrill Auditorium, Portland, ME 8 pm
Chandler Noyes, silent film accompaniment; Methuen Memorial Music Hall, Methuen, MA 8 pm
Frederick Swann; All Saints, Worcester, MA 8 pm
Preston Dibble, Renee Anne Louprette, Chris McElroy & Dan Palko; Church of the Immaculate Conception, Montclair, NJ 7 pm
Aaron David Miller; Miller Chapel, Princeton Theological Seminary, Princeton, NJ 8 pm
 Affabre Concinui; Mansfield University, Mansfield, PA 7 pm
 Winchester Cathedral Choir; Washington National Cathedral, Washington, DC 7:30 pm
Gail Archer; Emanuel Church, Chestertown, MD 8 pm



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11th - **Jean-Baptiste Robin**
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 Saint Paul

More information at: www.pipedreams.org/festival

Douglas Cleveland; Seattle First Baptist, Seattle, WA 3 pm
Emanuele Cardì; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
David Gell, Langlais works; Trinity Episcopal, Santa Barbara, CA 3:30 pm
Mendelssohn, *Elijah*; St. Alban's, Westwood, CA 4 pm
Sonoma Chanson; Knox Presbyterian, Santa Rosa, CA 5 pm
Paul Jacobs; First Congregational, Los Angeles, CA 4 pm

22 OCTOBER
John Weaver, masterclass; St. Peter's Episcopal, St. Louis, MO 7:30 pm
Erik Suter; Bates Recital Hall, University of Texas, Austin, TX 7 pm
Julia Brown; Beall Concert Hall, University of Oregon, Eugene, OR 8 pm

23 OCTOBER
John Weaver; St. Peter's Episcopal, St. Louis, MO 7:30 pm
Todd Wilson; First Presbyterian, Wichita, KS 7:30 pm
ensemble amarcord; Hampton School of Music, Moscow, ID 7:30 pm

26 OCTOBER
James Welch; Church of Jesus Christ of Latter-day Saints, Scottsdale, AZ 7 pm
Ann Labounsky, works of Langlais; Old First Presbyterian, San Francisco, CA 8 pm
Samuel Soria; First Congregational, Long Beach, CA 8 pm

27 OCTOBER
Pierre Pincemaille; Festival Concert Hall, Round Top, TX 3 pm
Ann Labounsky, workshop; Old First Presbyterian, San Francisco, CA 9 am

28 OCTOBER
ensemble amarcord; Christ the King Lutheran, Houston, TX 5 pm
Scott Montgomery; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm
Douglas Cleveland; Church of the Good Samaritan, Corvallis, OR 4 pm
Michael Pelzel; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Pat Kelly; All Saints, Pasadena, CA 4 pm

29 OCTOBER
John Scott; Trinity Episcopal Cathedral, Portland, OR 7:30 pm

30 OCTOBER
August Knoll; Union Sunday School, Clermont, IA 2:30 pm

31 OCTOBER
John Scott; The Meyerson Symphony Center, Dallas, TX 8 pm
James Welch; St. Mark's Episcopal, Palo Alto, CA 8 pm

1 NOVEMBER
Affabre Concinui; Morningside College (Epley Auditorium), Sioux City, IA 7:30 pm

3 NOVEMBER
The Russian Patriarchate Choir; Basilica of St. Mary, Minneapolis, MN 8 pm

4 NOVEMBER
Paul Jacobs; Augustana Lutheran, West St. Paul, MN 7 pm
Robert Bates; Christ Church Cathedral, Houston, TX 4:15 pm
Olivier Vernet; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
Colin Andrews & Janette Fishell, workshops; American Lutheran Church, Sun City, AZ 9 am, 10:45 am
Bede Parry, and Choral Evensong; All Saints' Episcopal, Las Vegas, NV 5:30 pm
Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Christoph Bull; South Shores Church, Dana Point, CA 2 pm

5 NOVEMBER
Colin Andrews & Janette Fishell; American Lutheran Church, Sun City, AZ 2:30 pm
Clay Christiansen; Wilshire Boulevard Temple, Los Angeles, CA 7:30 pm

6 NOVEMBER
James David Christie; Wichita State University, Wichita, KS 7:30 pm
Richard Unfried, workshop; Bayshore Community Congregational, Long Beach, CA 7:30 pm

7 NOVEMBER
Vienna Boys Choir; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm

8 NOVEMBER
Vienna Boys Choir; Cathedral Basilica of St. Louis, St. Louis, MO 2 pm

9 NOVEMBER
Judith & Gerre Hancock, with the Choral Arts Society; Bates Recital Hall, University of Texas, Austin, TX 8 pm

10 NOVEMBER
Judith & Gerre Hancock, with the Choral Arts Society; St. Martin's Episcopal, Houston, TX 3 pm

11 NOVEMBER
Jean-Baptiste Robin; House of Hope Presbyterian, St. Paul, MN 4 pm
Maxine Thevenot; Cathedral Church of St. John, Albuquerque, NM 4 pm
Choral Evensong; All Saints, Pasadena, CA 5 pm

12 NOVEMBER
John Weaver; Wilshire Baptist, Dallas, TX 7:30 pm

16 NOVEMBER
Choral concert; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

17 NOVEMBER
Paul Jacobs, masterclass; First Presbyterian, Rochester, MN 10:30 am
Children's Choral Festival Evensong; Christ Church Cathedral, Houston, TX 3 pm

18 NOVEMBER
Paul Jacobs; First Presbyterian, Rochester, MN 4 pm
Richard Elliott; St. Martin's Episcopal, Houston, TX 3 pm

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ARTHUR LAMIRANDE, Cathedral of the Good Shepherd, Singapore, May 8: *Prelude, Fugue, and Variation*, Franck; *Tryp-tyque*, Vierne; *Meditation on the Gregorian chant for the Feast of the Assumption of the Virgin Mary*, Murgatroyd; *Hymne de gloire à la bienheureuse Marguerite Bourgeoise*, Piché; *Toccata, Adagio, and Fugue, Wachtet auf, ruft uns die Stimme*, Bach; *Trois Méditations sur la Sainte Trinité*, Langlais; *Introduction and Fugue on Ite Missa est*, Piché; *Trois Danses*, Alain.

JAMES R. METZLER, Westminster Cathedral, London, UK, May 6: *Marche de Fête*, Büsler; *Andante Sostenuto (Symphonie gothique)*, Widor; *Chant héroïque (Neuf Pièces)*, Langlais; *Adagio (Troisième Symphonie)*, Vierne; *Improvisation sur le Te Deum*, Tourneure, arr. Duruflé.

AARON DAVID MILLER, Monroe Street United Methodist Church, Toledo, OH, May 13: *Festival Alleluia*, Britten; *Fantasy and Fugue in g*, BWV 542, Bach; *Fantasy on Hymn of Promise*, Miller; *Naiades*, op. 55, *Carillon de Westminster*, op. 54, Vierne; improvised organ symphony.

MASSIMO NOSETTI, Cathédrale Saint-Pierre, Geneva, Switzerland, July 7: *Trumpet Tune*, Swann; *Nun freut euch, lieben Christen g'mein*, BWV 210, Buxtehude; *Legende*, op. 132, no. 1, Bossi; *Intermezzo, Cantabile (Symphonie no. 6)*, op. 42, Widor; *Fête, Méditation (Suite Médiévale)*, Langlais; *Academische Festouvertüre*, op. 80, Brahms, transcr. Ludwig.

JANE PARKER-SMITH, Fifth Avenue Presbyterian Church, New York, NY, July 3: *Choral-Improvisation sur le "Victimae Paschali"*, Tourneure; *Adorazione*, Ravanello; *L'Ange à la Trompette*, Charpentier; *Scherzo (Organ Symphony in c)*, op. 47, Holloway; *Sonata Eroica*, op. 94, Jongen; *Concertante Study, Vrána; Theme and Variations*, op. 34, Kromolicki; *Funérailles*, Liszt; *Finale (Symphonie No. 7 in a)*, op. 42, Widor.

KAREL PAUKERT, Hvammstangakirkja, Hvammstanga, Iceland, July 12: *Sonata in A*, Soler; *Prelude and Fugue in D*, *Kommst du nun, Jesu, vom Himmel herunter*, Bach; *Fantasia in f*, K. 608, Mozart; *Adagio, Postludium, Janáček*; improvisation; *Preludia*, Franck; *Toccata and Fugue in d*, Bach.

BRENDA PORTMAN, Sinsinawa Mound, Sinsinawa, WI, July 20: *Carillon-Sortie*, Mulet; *Allein Gott in der Höh sei Ehr*, BWV 662, 664, Bach; *Sonata No. 6 in d*, Mendelssohn; *Madrigal in E-flat*, op. 52, no. 3, *Meditation in b*, op. 57, no. 4, Guilman; *Incantation, Elegy, Passacaglia (Sketchbook I for Organ)*, Gawthrop; *Toccata (Suite for Organ)*, Bédard.

CHRISTA RAKICH, with Wendy Rolfe, flute, First Congregational Church, Wellfleet, MA, May 20: *Fantasia super: Komm heiliger Geist, Herre Gott*, BWV 651, Bach; *Herr, ich habe mißgehandelt, Herzlich lieb hab' ich dich, O Herr, Fantasia in C for Flute & Organ*, Krebs; *O Lamm Gottes, unschuldig*, BWV 656, *Komm, Gott Schöpfer, heiliger Geist*, BWV 667, Bach; improvisation on Veni Creator Spiritus; *Toccata (12 Chorale Preludes)*, op. 8, Demessieux; *Basilica Triptych for Flute & Organ, Sonata in Sea: Cape Cod*, Woodman.

NAOMI ROWLEY, Sinsinawa Mound, Sinsinawa, WI, June 6: *Dialogue (First Organ Book)*, Boyvin; *O Sacred Head Now Wounded*, Bach; *Praeludium in g*, Buxtehude; *Monologue*, op. 162, no. 5, Rheinberger; *Awake, My Heart, with Gladness*, Peeters; *Concerto in F*, Handel; *Prelude Modal*, Langlais; *Chorale and Fugue on the Hymn Tune Hanover*, Stirling; *Love Divine, All Loves Excelling*, Behnke; *Toccata on the Hymn Tune Hanover*, Burkhardt.

ANDREW SCANLON, Old West Church, Boston, MA, July 3: *Hymne d'Action de Grâce—Te Deum*, Langlais; *Veni Creator*, de Grigny; *Allein Gott in der Höh sei Ehr*,

BWV 662, *Prelude and Fugue in b*, BWV 544, Bach; *Offrande*, Cogen; *Final (Symphonie II)*, Widor.

JOHN SCOTT, Merrill Auditorium, Portland, ME, June 26: *Overture to St. Paul*, Mendelssohn, arr. Best; *Concerto in F*, op. 4, no. 5, Handel; *Fantasia and Fugue in c*, BWV 537, Bach; *Andante in C*, K. 356, *Fantasia in f*, K. 608, Mozart; *Tuba Tune, Cocker*; *Chant de Mai*, Jongen; *Scherzo, Bossi*; *Miroir*, Wammes; *Toccata*, Prokofiev, transcr. Guillon.

ANN ELISE SMOOT, Holy Trinity Roman Catholic Church, New York, NY, July 3: *Offerte du 5ème ton, Trio en Passacaille*, Raison; *Passacaglia in c*, Bach; *Estampie (Robertsbridge Codex)*; *Pastorale Drone*, Crumb; *Suite*, Alain; *Fête*, Langlais.

SISTER M. ARNOLD STAUDT, OSF, with Marie Therese Kalb, OSF, narrator, Sinsinawa Mound, Sinsinawa, WI, June 13: *Prelude and Fugue in a*, Buxtehude; *Blessed Jesus, We Are Here, In Thee Is Joy*, Bach; *The King of Instruments*, Albright; *Minuet, Scherzo*, Gigout; *Litanies*, Alain.

JOHN CHAPPELL STOWE & LINDA MORGAN STOWE, Sinsinawa Mound, Sinsinawa, WI, July 11: *Variations in A-flat*, Hesse; *Echo, Sweelinck; Passacaglia*, Buxtehude; *Chant des Étoiles*, Ferko; *Sonata IV*, Mendelssohn; *Chorale-Improvisation on Jesu, meine Freude*, op. 65, Karg-Elert; *A Sweet for Mother Goose*, Akerley; *Sonata*, Martini.

STEPHEN THARP, St. Vincent dePaul Roman Catholic Church, Chicago, IL, June 11: *Tu es Petrus (Esquisses Byzantines)*, Mulet; *Prelude and Fugue in C*, op. 13, Demessieux; *Carillon*, Sowerby; *Prelude, Prayer, Toccata (Dryden Liturgical Suite)*, op. 144, Persichetti; *Arabesque*, Latry; *Larghetto (Symphonie No. 5)*, op. 47, Vierne; *Toccata Labyrinth*, Briggs.

MAXINE THEVENOT, St. John's Cathedral, Albuquerque, NM, July 16: *Cortège et Litanie*, op. 19, no. 2, Dupré; *Five Liturgical Inventions*, Togni; *Allelujas*, Preston; *Chant de Paix, Nazard*, Langlais; *Symphonie III*, op. 38, Vierne.

WILLIAM TINKER, Sinsinawa Mound, Sinsinawa, WI, July 25: *Praeludium in g, Variations on the hymn Our Father in Heaven above*, Buxtehude; *Praeludium in d*, Böhm; *A mighty fortress is our God, All glory be to God on high, O sacred head, now wounded, Prelude and Fugue in g*, Bach; *Roumanian Folk Dances*, Bartók, transcr. Tinker; *Suite Gothique*, op. 25, Boëllmann.

TOM TRENNEY, Trinity Church, New York, NY, July 19: *Variations on America*, Ives; *Choral I in E*, Franck; *Canon in b*, op. 56, no. 5, Schumann; *Passacaglia and Fugue in c*, BWV 582, Bach; improvisation, symphony on submitted themes.

THOMAS TROTTER, Brick Presbyterian Church, New York, NY, July 2: *Fantasia*, K. 608, Mozart; *Three Views from the Oldest House*, Rorem; *Deux Fantaisies*, Alain; *Prélude et Fugue sur le nom d'Alain*, op. 7, Duruflé; Three movements from *Petrushka*, Stravinsky.

RUTH TWEETEN, with Emily Wall, soprano, Sinsinawa Mound, Sinsinawa, WI, June 20: *Prelude and Fugue in C*, BWV 545a, Bach; *Alleluja (Exultate, Jubilate)*, Mozart; *Introduction—Chorale, Minuet (Suite Gothique)*, op. 25, Boëllmann; *Just as I Am, without One Plea (Preludes to the Past, vol. 2)*, Diemer; *Just as I Am, without One Plea (Gospel Preludes, Book 2)*, Bolcom; *Wonderous Love*, op. 34, Barber; *There Is a Balm in Gilead, Jesus, Lover of My Soul*, Diemer; *Shall We Gather at the River*, Bolcom; *Shall We Gather at the River*, Busarow; *Prière à Notre-Dame, Toccata (Suite Gothique)*, op. 25, Boëllmann.

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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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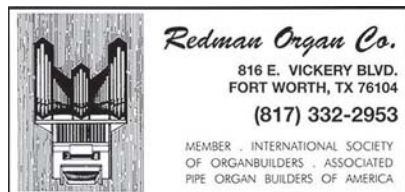
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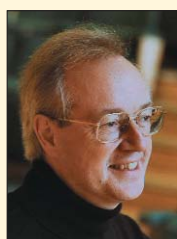
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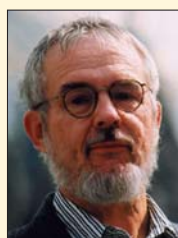
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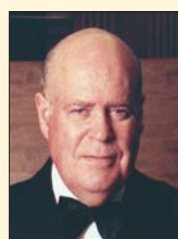
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