

THE DIAPASON

OCTOBER, 2010



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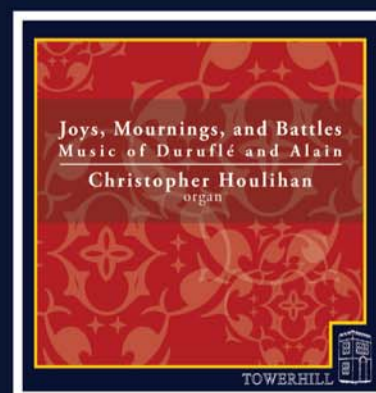
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the Harpsichord, Carillon, and Church Music

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Editor's Notebook

In this issue

Among the offerings in this issue of THE DIAPASON is Donald Traser's remembrance of Austin Lovelace, who died in April. One would be hard pressed to imagine the organist who had not played or the choir that has not sung at least a few of Lovelace's compositions. James Jordan takes note of the 1,000th anniversary of the Abbey of Solesmes, long the center of Gregorian chant scholarship and performance. Francesco Ruffatti and Judit Angster reply to John Nolte's article on scientific measurements in pipe voicing. And Alexander Fiseisky begins a multi-part discussion of Bach's *Clavierübung III*, focusing on theology and numerology.

In his continuing series, Gavin Black discusses practice procedures for the first fugal section of Buxtehude's *Praeludium in E Major*, BuxWV 141. John Bishop muses on the organ and church music in this, "the best of times" and "the worst of times." And, of course, our regular news columns, reviews of new materials, new organs, calendar, organ recitals, and classified advertising.

THE DIAPASON website

A reminder that our website contains the most up-to-date and comprehensive

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calendar of events: at this point, there are more than 300 events listed, from now through October 2011. To access this on our website, click on "Events Calendar" at the top of the home page or at the bottom of the third column. And you can list your events: at the bottom of the third column, "Click here to submit your event!"

Classified ads can be posted on our website the same day they are received. At present, there are 16 classified ads on the website, and they include photos! On our home page, in the left column, under "SPOTLIGHTS," click on "Classified Advertisements." In addition to contact information for each ad, you can also reply to each ad by clicking on the e-mail button below the ad.

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Are you receiving our e-mail newsletters? A general newsletter is sent the fourth week of the month, and a classified ad newsletter the first week of the month—an exclusive benefit for subscribers to THE DIAPASON. Click "Subscribe to our newsletter" at the bottom of the left column.

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Here & There

St. Thomas Church Fifth Avenue, New York City, presents its 2010–11 organ recital series, Sundays at 5:15 pm: October 3, Robert Kwan; 10/10, Paul Skevington; 10/17, Crista Miller; 10/24, Mark Brafield; 10/31, John Scott Whiteley; November 7, Frederick Teardo; 11/14, Gereon Krahforst; 11/21, Iain Quinn; 11/28, Mark Paoee; December 5, Peter Yardley-Jones; 12/12, Tim Pyper. For information: <www.saintthomaschurch.org>.

The Church of St. Vincent Ferrer, New York City, presents its 2010–11 music series: October 6, Richard Tucker Foundation opera gala concert; 10/10, Lawrence Molinaro; 10/24, John and Marianne Weaver; November 2, Rheinberger, *Requiem*; 11/9, Jennifer Pascual; December 5, Bach, *Christmas Oratorio* (Part I); 12/12, Lessons & Carols. For information: 212/744-2080 x114; <markbani@gmail.com>.

Boone United Methodist Church, Boone, North Carolina, continues its music series: October 10, Joseph Martin, "Testament of Praise"; November 13, Raleigh Ringers. For information: 828/733-5641; <www.booneumc.org>.

St. Mary's Cathedral, San Francisco, presents its concert series on Sundays at 3:30 pm: October 10, Galen Tate; 10/17, Ulrike Northoff; 10/24, Choir of the Russian Orthodox Cathedral of San Francisco, under the direction of Sergei Raibchenko; 10/31, David Brock; November 7, Robert Gurney; 11/14, California Baroque Ensemble; 11/21, Angela Kraft

Cross; 11/28, David Hatt. For information: 415/567-2020 x213; <www.stmarycathedralsf.org>.

The Church of St. Ignatius Loyola, New York City, presents its Sacred Music in a Sacred Space series: October 13, (7:30 pm), Handel, *Jephtha*; November 17 (8 pm), Liszt, *Missa Choralis*; Kalabis, *Canticum Cantoricum*; Filas, *Concertino-Doppio Per Virtuosi "Salamandra immortale" for violin and cello*; pre-concert organ recital by Renée Anne Louprette at 7 pm.

St. Ignatius Loyola also presents its Mander organ recital series: October 27, Dong-ill Shin; January 30, Jehan Alain celebration featuring organists Kent Tritle, Renée Anne Louprette, and Nancianne Parrella, with members of the Choir of St. Ignatius Loyola; February 27, Renée Anne Louprette; March 16, Nancianne Parrella, with violin, harp, and cello. For information: 212/288-2520; <www.smsscncerts.org>.

Trinity Wall Street, New York City, announces its 2010–11 concert season: October 14, Handel, *Israel in Egypt*; December 12 and 13, Handel, *Messiah*; February 3, European contemporary choral music; April 14, Bach, *St. Matthew Passion*; May 19, celebration of African-American music. For information: 212/602-0800; <trinitywallstreet.org>.

St. Andrew Music Society of Madison Avenue Presbyterian Church presents its 46th season (programs at 3 pm unless indicated otherwise): October 17,

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J. W. Steere & Son Opus 700, Brooklyn Baptist Temple

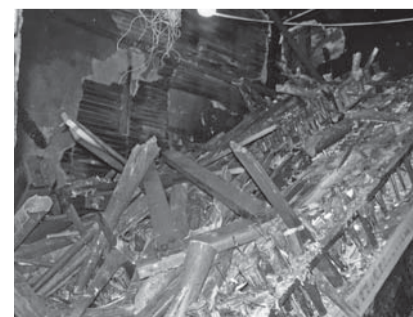
The Brooklyn Baptist Temple was damaged by fire on July 8. Part of the interior collapsed, the roof was damaged, and some of the stained-glass windows were broken. The church's historic Steere organ suffered damage. The 14-rank Swell organ was completely destroyed. The rest of the organ suffered smoke damage, but 24 ranks still play. Plans are to build a new Swell, replicating the original. Glück Pipe Organs of New York has been appointed as organ conservators.

The organ was built by J. W. Steere & Son as Opus 700 in 1918, and comprises four manuals and 38 ranks. Keith Bigger, curator, began restoring the organ in 1987. It was formally rededicated in 1991. The Organ Historical Society honored the instrument with a historic citation plaque in 1993. The organ was the subject of the article, "A Reservoir of Inspiration: The Brooklyn Baptist Temple and its Pipe Organs," by Jonathan B. Hall, in *The Tracker*, vol. 47, no. 4, October 2003, pp. 12–18.

The church was built in the 1890s and renovated in 1918 after a devastating fire destroyed it. The Romanesque Revival building is the fifth that the congregation has inhabited since 1823. It is listed on the National Register of Historic Churches.



Fire damage



Swell division destroyed

pianist Andreas Klein; 10/24, Andrew Henderson and students from Mannes College; 10/31, Andrew Henderson and Mary Huff, "A Halloween Organ Spook-tacular"; November 14, pianist Cinzia Bartoli; 11/21, St. Andrew Chorale and Orchestra, Mozart, *Requiem* and *Exultate, Jubilate*; December 5, My Lord Chamberlain's Consort, "A Renaissance Christmas"; 12/15 (7 pm), 6th annual Carol Sing. For information: 212/288-8920; <www.mapc.com>.

Grace Church, New York City, announces its fall music events: October 17 (4 pm), Choral Evensong, Britten, *Rejoice in the Lamb*; November 7 (4 pm), Choral Evensong, Howells, *Requiem*; December 5 (4 pm), Advent Lessons & Carols; 12/12 (4 pm), Choral Evensong, Britten, *A Ceremony of Carols*; 12/15 (12:15 pm), Community Carol Sing; 12/24 (8 pm), Festival of Nine Lessons & Carols; January 9 (4 pm), Choral Evensong, Menotti, *Amahl and the Night Visitors*.

Grace Church also presents Bach at Noon, with Patrick Allen and Stephen Tharp, Tuesday through Friday, 12:20-12:50 pm, and Weekend Organ Meditations, Saturday and Sunday afternoons, 4-4:45 pm. For information: 212/254-2000 x6; <www.gracechurchnyc.org>.

Second Presbyterian Church, St. Louis, Missouri, announces the fall events on the Couts Music Series. October 17, St. Louis Symphony musicians Charlene Clark and Deborah Bloom; November 14, Aaron Copland birthday concert; December 5, Advent Vespers. For information: 314/367-0367; <www.secondchurch.net/music.php>.

The Sarah and Ernest Butler School of Music, at the **University of Texas at Austin**, continues its Great Organ Series: October 17, 4 pm, Carole Terry; November 10, 7:30 pm, David Henning; December 11, 7:30 pm, Gerre and Judith Hancock; all recitals take place in the Bates Recital Hall. In addition, the school will offer a masterclass in the organ studio on October 16, 2 pm: Carole Terry, "The Great Romantics." For information: <www.music.utexas.edu/>.

St. John's Cathedral, Denver, Colorado, presents its music series; Friday night concerts at 7:30 pm: October 22, The Monteverdi Soloists; 10/29, Lyn Loewi; November 5, New York Polyphony; 11/12, pianist Abram Minzer (all-Chopin); December 10, Kantorei; 12/12, Handel, *Messiah* (Part One) (Sunday at 7:30); 12/17, St. Martin's Chamber Choir (Britten, *A Boy Was Born*); January 7, Baroque Chamber Orchestra of Colorado; February 4, Ensemble Pearl. For information: 303-577-7717; dedicated concert line, 303-577-7723; <www.sjcathedral.org>.

Musica Sacra, New York City, announces its concert schedule for the 2010-11 season: October 23, Bach, *Jesu, meine Freude*; Charpentier, *Filius Prodigus*; Carissimi, *Vanitas Vanitatum*; December 21 and 22, Handel, *Messiah*; February 23, Handel, *Israel in Egypt*;

May 13, new works by Christopher Theofanidis, Daniel Brewbaker, and Zachary Patten. For information: 212/330-7684; <www.MusicaSacraNY.com>.

Center Church, Hartford, Connecticut, presents its fall music series: October 24, Jason Charneski; December 12, Lessons & Carols. For information: 860/249-5631 x19; <www.centerchurchhartford.org>.

Bryn Mawr Presbyterian Church, Bryn Mawr, Pennsylvania, presents its music series: October 24, Jeffrey Brillhart; November 20, Organ Marathon; December 12, Advent Lessons & Carols; March 13, Handel, *Messiah* (Parts II and III, staged). For information: 610/525-2821 x8836; <www.bmpcfinearts.org>.

The Cathedral Church of St. Paul, Detroit, Michigan, presents its fall music series: October 24, Choral Evensong; November 28, An Advent Procession; December 19, Nine Lessons & Carols. For information: <www.detroitcathedral.org>.

The Cathedral Arts concert series of the Cathedral of the Holy Angels in Gary, Indiana, announces its eighteenth season, featuring two mid-1960s Phelps Casavant instruments: October 24 (at the cathedral), Scott Montgomery; January 30, 2011 (at St. Mary of the Lake Catholic Church in Gary), John Bernthal; May 1 (at the cathedral), Julie M. Ford. For information: 219/882-6079.

The Church of St. Luke in the Fields, New York City, presents its music & arts series on Thursdays at 8 pm: October 28, Schütz, *Musikalische Exequien* (German Requiem), Bach, *Jesu meine Freude*, and other German Baroque masterpieces; December 2, Christmas in Rome (A. Scarlatti, *Messa per il Santissimo Natale*, *Cantata Pastorale per la Natività*, and motets by Palestrina); January 27, David Schuler, organ fantasies by Bach, Sweelinck, Mozart, and Alain; March 3, Tomás Luis de Victoria, 400th anniversary celebration; April 14, C.P.E. Bach, *St. Matthew Passion*. For information: 212/414-9419; <stlukeinthefields.org>.

The Los Angeles Philharmonic announces the 2010-11 season of concerts on its Walt Disney Concert Hall organ; October 31, Clark Wilson, Halloween organ concert and silent film; November 14, Martin Neary with the Millennium Consort Singers, Edward Murray, organ accompanist; January 23, Carol Williams; March 13, Stephen Tharp; May 8, Cameron Carpenter. For information: <www.laphil.org>.

The Cathedral of St. Joseph the Workman, La Crosse, Wisconsin, announces the dedicatory recital series of its two new organs built by the Noack Organ Company—four manuals, 58 stops, and two manuals, 14 stops: November 7 (2 pm), Olivier Latry; January 5 (7:30 pm), Martin Baker; February 18 (7:30 pm), Brian Luckner; May 22 (2



Noack Opus 152, The Cathedral of St. Joseph the Workman, La Crosse, Wisconsin (photo credit: David Grinnell)

pm), James David Christie. For information: 608/782-0322 x232; <www.cathedralsjworkman.org>.

St. Louis, Missouri, will host the **2010 American International Choral Festival** November 17-21. Approximately 50 choirs and 2,000 singers from nearly 20 countries are expected to participate. Choral groups will perform at many venues throughout St. Louis, including the America's Center, Edison Theatre, Powell Hall, and the Sheldon. The festival is presented by INTERKULTUR, which has produced more than 90 international competitions and festivals since 1988. For information: <www.interkultur.com>.

Macalester Plymouth United Church of St. Paul, Minnesota, announces its fifteenth international contest for English-language hymn writers. It carries a prize of \$500 for the winning entry. The 2010 contest will be a search for new hymns giving thanks for our nation's many blessings and calling the church to work for social reform. A model for this kind of hymn is Katherine Lee Bates's 1904 classic, *America the Beautiful*.

This is a search for new texts. The use of familiar meters that may be sung to familiar tunes is encouraged, but original tunes are welcome. New music for the winning hymn may also be sought in the future. Hymns previously published or currently entered in other contests should not be submitted. Archaic and non-inclusive language is to be avoided.

All entries must be postmarked by December 31, 2010. The judges will arrive at their decision by February 15, 2011, and the winning hymn will be announced by March 15. Send entries and correspondence to Hymn Contest, Macalester Plymouth United Church, 1658 Lincoln Avenue, St. Paul, MN 55105; for information: 651/698-8871; <office@macalester-plymouth.org>; <Macalester-plymouth.org>.

The Friends of the Kotschmar Organ, Inc. of Portland, Maine, in cooperation with Wayne Leupold Editions, announces a composition competition for an "organ demonstrator," a work designed to illustrate aspects of the pipe organ to a specific age group by means of the musical illustration of a poetic theme. Prize: \$1000, publication by Wayne Leupold Editions, and performance in 2012 as part of the 100th anniversary season of the Kotschmar Memorial Organ. Contestants must be U.S. citizens and must

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Worcester AGO chapter board members

The Worcester AGO chapter announces new board members: Will Sherwood, dean; Brett Maguire, sub-dean; Randall Bloom, Lois Hagberg, Jean Brei-

denbach, David Moulton, Tom Ingrassia, Diane French, and Kevin Mathieu, members of the executive board.

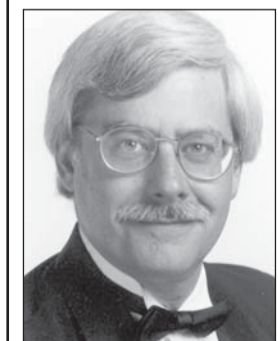


Kola Owolabi, Susan Sady, Ben Merchant, Joyce Irwin, Ryan Boyle, Ruth Adams

The annual banquet and recital of the **Syracuse AGO chapter** was held at St. Paul's Lutheran Church in Liverpool, hosted by Don and Mary Lohr. After dinner, officers for the next year were introduced: dean, Susan Sady; sub-dean, Kola Owolabi; secretary, Ruth Adams; treasurer, Joyce Irwin; new executive

committee members: Ryan Boyle, Bruce Osborne, Vince Guarnieri, and Abel Searor. Following that, George Bozeman played a recital on the church's Bozeman organ, Opus 50, installed in 1992. The program included works by Hindemith, Peeters, Franck, Duruflé, Schumann, and Bach.

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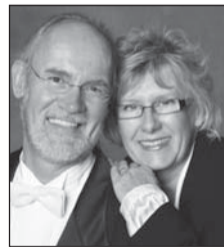
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obtain a copy of the competition guidelines before entering. There is no entry fee and no age restriction. Deadline for submissions is January 1, 2011. Request guidelines and application form from The Friends of the Kotszschmar Organ, Inc. at <composers@foko.org>.

The First Baptist Church of Worcester, Massachusetts, announces its Fifth Annual Anthem Competition. Submission deadline: January 3, 2011, for completed composition with proof of birth and entrance fee. Anthem text is I Peter 1:3-6a NRSV, with the text being edited as much or as little as desired for a cohesive choral and organ composition.

For complete guidelines refer to <www.fbc-worc.org>. The winner will be determined by March 3, 2011, with a performance given by the Chancel Choir with William Ness, director, on May 1, 2011. The winner of last year's competition was Gregory Michael Smith of Newcastle, Australia.

The University of Michigan invites proposals for lectures, workshops, and performances to be presented at the symposium, "The Pipe Organ in African-American Worship," on February 21, 2011. The symposium program committee consists of Herman Taylor (Eastern Illinois University), Norah Duncan IV (Wayne State University), and Brandon Spence (Aquinas College). For information, contact James Kibbie, symposium director, at <jkibbie@umich.edu>.

The National Association of Pastoral Musicians has announced the winners of its Mass setting competition. William Gokelman and David Kauffman of San Antonio, Texas, were selected as the first place winners. The selection of the winner was determined by ratings of participants in the NPM national convention held July 12-16 in Detroit, Michigan. NPM invited composers to create musical settings of the new English translation of the Mass that is expected to be implemented late in 2011. From more than 150 entries that were submitted, a panel of five judges selected four finalists to be rated by convention participants.

Gokelman and Kauffman's composition, entitled *Messa Rinnovare: Mass of Renewal*, may be sung with various combinations of instruments, including guitar, piano, organ, brass, and even full orchestra. It may be sung simply by a congregation alone or with the participation of a four-part choir.

The other finalists for the NPM Mass setting competition were J. Christopher Pardini of Pittsburgh, Pennsylvania (second place); William Glenn Osborne of Orlando, Florida (third place); and Thomas J. Fielding of Raleigh, North Carolina (fourth place).

The association's top honors this year were presented at the convention. The Jubilate Deo Award was given to Sister Kathleen Hughes, RSCJ, for her leadership, scholarship, teaching, and advocacy in the movement for liturgical renewal. Bob Hurd was honored as Pastoral Musician of the Year for creating musical compositions that have helped American

Catholics to pray in a variety of languages and musical styles. For information: <www.npm.org>.

A Three Choirs Festival, combining the choirs from the Cathedral of All Saints, Albany, New York; St. Paul's Episcopal Church, Fairfield, Connecticut; and All Saints Church, Worcester, Massachusetts, was held in March at All Saints, Worcester, in celebration of the parish's 175th anniversary. Combining 120 voices trained in the intergenerational Anglican tradition, the festival was conducted by Gerre Hancock, who also performed an extended organ improvisation on themes from the event on the IV/132 Rice Memorial Organ, Aeolian-Skinner Op. 909 (1933).

A limited edition recording of the festival is available from All Saints Church for \$14 each (shipping included), containing the full 2.5-hour program on two CDs as well as the majority on one DVD. Included are Parry, *I was glad*; *Sanctuary Doves*, written for the festival by Peter Stoltzfus Berton; Hancock, *Judge eternal*, improvisation; Sowerby, *A Joyous March*, *Interlude*, and *Forsaken of Man*; and Mulet, *Tu es petra*. For orders, visit <www.allsaintsw.org> or write Three Choirs Festival Recording, 10 Irving St., Worcester, MA 01609.

Appointments



Shi-Ae Park

Shi-Ae Park has been appointed assistant organist at Christ Church Cathedral, Lexington, Kentucky, where her duties will include accompanying the Choir of Men and Boys and the Cathedral Girls Choir under the direction of Canon Musician Erich Balling. Park is a doctoral candidate studying with Roberta Gary at the College-Conservatory of Music in Cincinnati. She earned a BM in church music (organ) from the Presbyterian College & Theological Seminary in Seoul (2001) and a master's degree in organ from the Korean National University of Arts (2003). She also completed the Artist Certificate program at Southern Methodist University (2006). Park was a semi-finalist in the 2003 Dallas International Organ Competition, and the first-prize winner of the William Hall Organ Competition (San Antonio, 2005).



David Pickering

David Pickering, AAGO, has been appointed assistant professor of music at Kansas State University, Manhattan, Kansas, where his duties include teaching organ, piano, and music theory. He has also been appointed organist at First Presbyterian Church in Manhattan, where he will accompany services on the church's 1983 Dobson organ. Prior to this appointment, he served as assistant professor of music and chair of the fine arts division at Graceland University in Lamoni, Iowa.

Pickering is an active recitalist, having performed throughout the United States as well as in Canada. He is featured on three compact disc recordings featuring organ music of Daniel E. Gawthrop, Alice Jordan, and Leroy Robertson; several works from these recordings have been featured on *Pipedreams*. He reviews organ recordings for THE DIAPASON and is the editor of *Leroy Robertson: Organ Works*, published by Wayne Leupold Editions. His first book, *The Auditorium Organ of the Community of Christ*, will be published by the Organ Historical Society Press.

Pickering received the DMA in organ performance and a master's degree in organ performance and musicology from the University of Kansas, as a student of James Higdon. He received his bachelor's in organ performance from Brigham Young University, studying with Parley Belnap and J. J. Keeler. His early organ studies were with Arlene Lindner Small in Arlington, Texas. For information: <davidepickering.com>.



John Sheridan

John Sheridan has been appointed interim director of music and organist at Christ Episcopal Church in New Brunswick, New Jersey, effective September. At Christ Church he will oversee a long-established music outreach program currently comprising at least four choirs singing regularly scheduled services and several special services and concerts during the academic year. The parish is undergoing a lengthy period of construction and renovation of their 250-year-old church building, during which the church's Richards, Fowkes organ (Opus 12) will be sheathed in plastic to protect it from dust and debris.

Sheridan has most recently been director of music at Grace Episcopal Church in Rutherford, New Jersey, where he led the adult choir and served as the parish organist and liturgist. For several years before that, he was active as a chorister and substitute organist in

New York City. He received a DMA in organ performance and literature from the Eastman School of Music in 1998, where he studied with Russell Saunders and David Higgs. He also holds an MA in musicology from that same institution as well as an MMus in vocal accompanying from the University of Illinois. He is a member of several professional organizations, including the Association of Anglican Musicians, the American Choral Directors Association, and, as he also is a harpist, the American Harp Society, where he serves as an officer in the New York City chapter.



Peter Stoltzfus Berton

Peter Stoltzfus Berton has been appointed music director and organist at St. John's Episcopal Church, West Hartford, Connecticut, where he will develop and integrate the adult and RSCM youth programs, and broaden the parish's musical outreach through additional worship and concert offerings. Stoltzfus Berton earned the MMus from Yale University and the BMus from the University of Michigan, and studied at the 1990 International Summer Organ Academy in Paris. His principal teachers have been David Bartlett, Robert Glasgow, Gerre Hancock, Charles Krigbaum, Walden Moore, Thomas Murray, and Carl E. Schroeder.

Trained in church music through assistantships at the Cathedral Church of St. Paul, Detroit, Trinity Church on the Green, New Haven, and St. Thomas Church Fifth Avenue, he has held music director and organist positions at All Saints Church, Worcester, Massachusetts; Christ Episcopal Church, Los Altos, California; and Plymouth Church of the Pilgrims, Brooklyn Heights. He has performed throughout the United States and in the British Isles, Austria, France, and Latvia, and is organist for Mastersingers USA, a TTBB ensemble founded by Bruce McInnes. He is also active as a composer, published by Oxford University Press, and has recorded on several Skinner and Aeolian-Skinner instruments for JAV Recordings.



Craig Scott Symons

Craig Scott Symons has been appointed director of music and organist at historic First Congregational Church in Old Greenwich, Connecticut. A Michigan native, Symons is a graduate of the Interlochen Arts Academy and holds a Bachelor of Music degree from Wayne State University in Detroit, as well as the Master of Music and Doctor of Musi-

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



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cal Arts degrees from the University of Michigan in Ann Arbor. He leaves First United Methodist Church in Royal Oak, where he served for over 15 years as its director of music and organist.

At First Congregational, he will oversee a program that includes musical opportunities for all ages and a concert series, and will continue to build on the traditions of his predecessor, John Stansell, now director of music emeritus, who retired in June after serving the congregation for 23 years.



Mark Trautman

Mark Trautman has been appointed director of music at St. Paul's Church in Englewood, New Jersey, in the Episcopal Diocese of Newark. He has served Christ Church, New Brunswick, since 1994, where he developed an active music program of more than 60 singers, supervised a large concert series, and was responsible for the commissioning and installation of Richards, Fowkes & Company's Opus 12 mechanical-action organ. He will continue to serve on the organ faculty of the music department of the Mason Gross School of the Arts of Rutgers University.

A native of southern Maryland, Trautman earned degrees with honors from Towson University and Westminster Choir College of Rider University, and did further study at the Hochschule für Musik und Theater in Leipzig, Germany. His teachers have included Michael Phelps, Thomas Spacht, and Eugene Roan. He has played recitals throughout the United States and Germany, and has served as the conductor of the Raritan Valley Choral Society and the New Brunswick Chamber Orchestra. Trautman recently conducted orchestral and choral performances at the State Theatre and the George Street Playhouse in New Brunswick, and the Round Lake Auditorium near Albany, New York.

At St. Paul's he will play the church's Austin and E. M. Skinner organs, conduct the church's semi-professional choir, and be responsible for starting a new concert series as well as other outreach initiatives. St. Paul's has a long tradition of distinguished leaders, including hymn writer and theologian Howard Chandler Robbins and conductor John Harms, who was largely responsible for the founding of what is now the Bergen Performing Arts Center.

Here & There



John Cannon

John Cannon, a resident of Fort Collins, Colorado, will premiere a chorale partita by David Briggs based on the hymn tune *Lobe den Herren, o meine Seele*. The premiere will take place November 5 at the Cathedral of St. John, Jacksonville, Florida, at 7:30 pm. Cannon was assistant organist at the University of the South, Seawee, Tennessee, 2003–2007. While at the university, he played all of the services at both the seminary and the university and also accompanied the University Choir. In addition, he played the services when the University Choir was in residence at Wells Cathedral and at York Minster. Cannon has also performed at the Cathedral of St. John the Divine, New York City, the Cathedral of Our Lady of Angels, Los Angeles, First Congregational Church, Los Angeles, and the Cathedral of St. Phillip in Atlanta. For more information: <johncannonorgan.com>.



Isabelle Demers

Isabelle Demers is featured on a new recording, *The New and the Old*, on the Acis label (APL 42386). Recorded on the four-manual Marcussen & Søn organ (1995) at Tonbridge School, Kent, England, the program includes Bach, *Prelude and Fugue in D, BWV 532*; Prokofiev, arr. Demers, *Romeo and Juliet*;

and Reger, *Introduction, Variations and Fugue on an Original Theme*, op. 73. For information: <www.acisproductions.com>.

Frederick Hohman's performance of Widor's *Toccata* on YouTube has received more than 300,000 views. His version of the famous *Toccata* from Widor's Fifth Organ Symphony has drawn hundreds of favorable comments along the way as it becomes the most viewed video of this toccata on the Internet. The audio of this video is the fifth track from Hohman's CD, *A Couple of French Fifths* (Pro Organo CD 7021), which contains Widor's Fifth Organ Symphony and Louis Vierne's Fifth Organ Symphony. For information: <www.ProOrgano.com>.



Chattanooga audience

The Chattanooga Music Club of Chattanooga, Tennessee, presented its fourth annual Patriotic Organ Concert at Soldiers and Sailors Memorial Auditorium on July 1. The program featured **Jeannine Jordan** from Lincoln City, Oregon, playing the auditorium's \$2-million Austin pipe organ, which was restored by the Chattanooga Music Club in 2007. Dr. Jordan, in collaboration with her husband, media artist David Jordan, performed *From Sea to Shining Sea*, a multi-media concert and video presentation telling the story of the pipe organ in America. The program entertained an audience of over 2,200 organ enthusiasts, history buffs, educators, and music lovers of all ages.

Dan Locklair has been commissioned by the American Guild of Organists Greater Greensboro, North Carolina chapter for a *Concerto for Organ and Orchestra*. The new work will be pre-



Dan Locklair

miered at the June 2011 Region IV AGO convention in Greensboro.

The composer has written the following about the new work, "*My new Concerto for Organ and Orchestra* is cast in three movements. Approximately twenty minutes in length, the composition is cyclic in nature, with all movements being linked by that most basic of harmonic materials, the triad. Further, the 11th-century plainsong melody, *Divinum mysterium*, is at the heart and soul of the serene middle movement. Even as the opening movement begins and ends with music of grandeur, the concerto concludes with the highly rhythmic and driving third movement, *Toccata*."

Locklair is composer-in-residence and professor of music at Wake Forest University in Winston-Salem, North Carolina. Among his honors are consecutive ASCAP Awards since 1981 and a top award from the Barlow Endowment. In its centennial year, the AGO named Locklair named Composer of the Year. Loft Recordings has issued *The Music of Dan Locklair* (LRCD-1110), organ works performed by Marilyn Keiser. For information: <www.locklair.com>.

Alan Morrison is featured on a new recording, *Opus 76—The Fred J. Cooper Memorial Organ (Verizon Hall at The Kimmel Center in Philadelphia)*. It is available on the ACA Digital Recording label through numerous Internet sites including <amazon.com> and iTunes, where his other CDs may be found.

► page 10



Front row: David Schrader, Margaret Wilson, Roy Kehl, Margaret Kemper, Wolfgang Rübsam; back row: Kurt Hansen, Stephen Alltop, John Sherer, Morgan Simmons, William Aylesworth

A recital in honor of **Roy Kehl** was held July 27 at Alice Millar Chapel on the campus of Northwestern University in Evanston, Illinois. The well-attended event honored Roy Kehl, one of Chicago's finest organists and music supporters. Following a welcome address by Millar Chapel Chaplain Timothy Stevens, organists Stephen Alltop, William Aylesworth, Margaret Kemper, Wolfgang Rübsam, David Schrader, John Sherer, Morgan Simmons, and Margaret Wilson, with tenor Kurt Hansen, performed music of Alain, Bach, Bolcom, Simmons, Thompson, Vierne, and Widor, on the 100-rank, four-manual Aeolian-Skinner pipe organ in Millar Chapel. A festive reception followed the recital.

Roy Kehl earned a Bachelor of Music

in organ at Oberlin College Conservatory, 1958, a Master of Music in organ at Ohio State University, 1960, and did additional graduate study at Syracuse University and Northwestern University. He has served as organist and choir-master at Kenmore United Methodist Church, Buffalo, New York, 1962–67; associate professor of organ, Houghton College, Houghton, New York, 1967–69; assisting organist, Alice Millar Chapel, Northwestern University, 1969–71; and choirmaster and organist, Church of the Ascension (Episcopal), Chicago, Illinois, 1971–79. He was a member of the Standing Commission on Church Music of the Episcopal Church, 1981–85, and has been researcher and archivist for Steinway & Sons since 1981.

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Alan Morrison

This is the first CD of the Dobson Opus 76 instrument to feature solo repertoire. Works by J.S. Bach, Hampton, Jongen, Locklair, and Wilson are included, along with Eric Sessler's *Organ Concerto* (recorded with Mischa Santora and the Chamber Orchestra of Philadelphia), which was written for and dedicated to Alan Morrison. He first performed the work in Verizon Hall in 2007 with the Curtis Symphony Orchestra.

Morrison's recent engagements included a two-week residency as a pianist/organist at the 2010 Chamber Music Festival in the Black Hills of South Dakota with the Orlando Chamber Soloists, of which he is a founding member. He also performed Gershwin's *Concerto in F* with the Dekalb Symphony Orchestra (Georgia), maestro Vladimir Cherniawsky conducting. This season's schedule is a diverse offering—playing the Requiems of Brahms and Duruflé (Mendelssohn Club of Philadelphia), Masses of Vierne and Widor, recitals with flutist Mimi Stillman and cellist Yumi Kendall, a repeat performance of J.S. Bach's *Clavierübung III*, and numerous solo recitals, including a residency at the Calgary Organ Festival and Symposium. For information: <www.alanmorrison.com>.



William Neil

William Neil, organist at National Presbyterian Church, presents a gala concert October 10 at 5 pm to celebrate the 40th anniversary of the installation and dedication of the John Jay Hopkins Memorial Organ and to inaugurate its new Solo division. Joining him will be soprano Jane-Anne Tucker and members of the National Symphony Orchestra and Eclipse Chamber Orchestra, performing music of Charles-Marie Widor, Francis Poulenc, Lili Boulanger, and others.

The concert is a tribute to NPC's Aeolian-Skinner organ, Opus 1456. The Solo division includes nine new ranks of pipes. In 2008, William Neil and Michael Hart located pipes from two vintage Ernest M. Skinner organs built in the 1920s: Opus 303, a church organ in Montclair, New Jersey; and Opus 404, a residential organ within a mansion in Indiana. The pipes were transported to Washington, D.C., and stored until work on the new Solo division could begin early in 2009. The project entailed electrical and pipe work in the walls and behind the screens in the sanctuary, construction of a new blower in Germany, and extensive pipe

restoration work in Ohio, Connecticut, and New York. Final cleaning and voicing were completed by Samuel Hughes of East Hartford, Connecticut. For information: <www.natpresch.org>.



Dong-ill Shin

Dong-ill Shin is featured on his debut recording, *Envisionings*, on the Pro Organo label (CD 7241, \$17.98). Recorded on the Casavant Opus 3750 at Broadway Baptist Church in Fort Worth, Texas, the program includes works by Vierne, Franck, Roger-Ducasse, Akira Nishimura (*Prelude Vision in Flames*), Isang Yun (*Fragment für Orgel*), and Liszt. Winner of the 20th Grand Prix de Chartres, Shin tours under the management of the Philip Truckenbrod agency.

Shin was videographed during the audio recording sessions. A video feature, where he shares his background and musical thoughts, and where he performs the Liszt *BACH*, is available as a YouTube video on Pro Organo's YouTube channel, <www.youtube.com/midnightpipes>. For information: <ProOrgano.com>.

Stephen Tharp will perform the complete organ works of Jeanne Demessieux over three concerts at the Cathedral of St. John the Divine, New York City, on Sundays October 10, 17, and 24 at 5:15 pm. Tharp has also recorded Demessieux's complete organ works for the Aeolus label, a release that won the 2009 Preis der Deutschen Schallplat-



Stephen Tharp

tenkritik, Germany's top critic's award for recordings. For more information about his concerts and the recording, see <www.stephentharp.com>.



Carol Williams

Carol Williams performed the world premiere of Dorothy Papadakos's composition for jazz quartet and pipe organ at the AGO national convention in Washington, D.C. in July. The jazz quintet *La Petite Sweet* is scored for organ, flugelhorn/trumpet, vibraphone, bass and drums. Williams then performed a concert in Kufstein, Austria on the world's largest (as of November 2009) outdoor organ. The organ is situated in the fortress of Kufstein and is known as the "Hero's Organ."

Carol Williams has started a series of organ programs for the classical radio station XLNC1.org entitled "Gala Concerts." She has also been appointed the artist in residence at St. Paul's Cathedral in San Diego. For more information visit <www.melcot.com>.



Back row (l to r): James Marck, percussion; Angela Manney, soprano and director of the Schola Mariae Immaculatae at St. Mary's Cathedral; Sherry Seckler, member of the Schola and cathedral organist; and Jan Gerdes, member of the Schola. Front row (l to r): Lyndsay Brault, member of the Schola; Edie Brereton; member of the Schola; and Marijm Thoene, organist.

The concert, "Organum et Vox: One Thousand Years of Chant," on August 6 in St. Mary's Cathedral, Peoria, Illinois, was the brainchild of **Marijm Thoene** and **Angela Manney**, soprano and director of the Schola Mariae Immaculatae at the cathedral.

The program featured chant dating from the twelfth and thirteenth-century *Liber Magnus Organi* to newly composed chant by the Estonian composer Arvo Pärt: the ancient chant *Asperges me Domine*; Jean Langlais' *Suite Médiévale* (with each movement preceded by the chant or chants that Langlais quoted in the score); Jehan Alain's *Ave Maria*, followed by a setting of *Ave Maria* from the *Liber An-*

tiphonarius; *Gaude Maria Virgo V. Gabrielem Archangelum* from the *Magnus Liber Organi*; Arvo Pärt's *Sarah Was Ninety Years Old*; three settings of the Gregorian hymn, *Ave Maris Stella*: one from a ninth-century manuscript now in the Swiss Monastery of St. Gallen, an organ setting from the *Faenza Codex* (ca. 1420), and Charles Tournemire's improvisation *Ave Maris Stella*, transcribed by Maurice Duruflé.

Marijm Thoene holds a DMA in organ from the University of Michigan, and is director of music at St. John Lutheran Church in Dundee, Michigan. She is a frequent presenter at medieval conferences on the topic of the image of the pipe organ in medieval manuscripts.

Nunc Dimittis

Clyde Neville English died June 18, three days short of his 95th birthday, in Morgantown, West Virginia. He was professor emeritus at West Virginia University, where he had been head of the organ department since 1945. He presided over the construction of the WVU Creative Arts Center and designed the 55-rank Möller organ there.

English held degrees from Carnegie-Mellon University and Union Theological Seminary, and had studied with Clarence Dickinson and Marcel Dupré. His church positions included Hitchcock Memorial Presbyterian Church, Scarsdale, New York, and East Liberty Presbyterian Church in Pittsburgh. As a recitalist, he had performed in Chicago, Dallas, London, and Paris.



Floyd Edwards Werle

Floyd Edwards Werle, prolific composer, arranger, and organist, died July 19 at age 81 in Oakland, California. A native of Billings, Montana, he was born May 8, 1929. He began piano study at the age of five, and added lessons on clarinet at age eight. During his youth, he played jazz with Billings school and community combos, performing on radio and for dances. He enrolled in the University of Michigan music department, and it was there that his talent for composing and arranging came to the fore.

In 1950, he joined the 695th Air Force Band at Great Falls, Montana. His abilities as a music arranger at the University of Michigan came to the attention of the Air Force Band, and he arrived in Washington, D.C., in 1951, beginning a 32-year career as chief arranger for the Air Force Symphonic Band, their Symphony Orchestra, and the Air Force Singing Sergeants ensemble. They broadcast on radio weekly. In the 1960s, he composed *Wonder of Flight* for symphony orchestra with antiphonal brass and two tape playback systems. By the time Werle had retired from the Air Force in 1982, he had created over 50 compositions, including four trumpet concertos for Doc Severinsen and two symphonies. His work in the field of sacred music is equally impressive, composing over 200 hymns, Masses, and other works.

Werle was minister of music at Faith United Methodist Church in Rockville, Maryland for 35 years. His university degrees included a belated Bachelor of Arts degree from the University of Michigan in 1982 (having missed receiving it when he enlisted in the Air Force) and a Doctor of Fine Arts in 2001 from Rocky Mountain College of Billings, Montana. On January 9, 2008, in a special ceremony in the nation's capital, the U.S. Air Force Band Library (which houses over 900 of Werle's compositions and arrangements) was officially named the Floyd E. Werle Music Library.

In 2002, he moved to California, first to Almaden Hills, where he was music director for the United Methodist Church, then to Oakland, where he was organist at the Montclair United Methodist Church, and for the past four years, served both that church and Lake Merritt United Methodist Church as organist. He was married to his wife, Violet, until her death in 1999. Floyd E. Werle is survived by his sister, Arlene Cooke of West Chester, Pennsylvania, and her children.

Here & There

Michael's Music Service announces new publications of organ music. *Fantasia*, by A. Andrews, is a little piece from 1874 that was part of a series containing music by Batiste, Lefébure-Wély, Dudley Buck, and others. It alternates between dramatic bombast and beautiful sentimental melody. *The Lyric Trumpet*, by Michael Johnston, was written for a wedding in 1990 and is now in print. *Melody*, by Charles Daves (former vice-president), is available as arranged by Marie Edwards Von Ritter. Michael's Music Service's website includes an article about the piece along with a recording on a period organ as well as Fritz Kreisler's original performance on violin and piano. The website also has an updated "About Us" page, including an article about organ sheet music and reasons for restoration. For information: <<http://michaelsmusicsservice.com>>.

The Vermont Organ Academy has announced the release of its new compact disc recording, *Aeolian-Skinner: The King of Instruments, Highlights*, featuring performances by Norman Coke-Jephcott, Thomas Dunn, Marie-Madeleine Durufflé, George Faxon, Edgar Hilliar, Robert Owen, Roy Perry, Ruth Barrett Phelps, Albert Russell, William



Aeolian-Skinner organ, First Presbyterian Church, Kilgore, Texas

Watkins, and John Weaver at the organs of Symphony Hall, Boston; Cathedral of St. John the Divine, New York City; First Presbyterian Church, Kilgore, Texas (pictured); The Mother Church, Boston; St. Mark's Church, Mt. Kisco, New York; Christ Church, Bronxville, New York; Christ Church Cathedral, St. Louis; Asylum Hill Congregation Church, Hartford; Holy Trinity Lutheran Church, New York City; and Cathedral Church of St. Paul, Boston.

This is the first volume in a projected series of CD recordings revisiting Aeolian-Skinner's original "King of Instruments" series, long out of print, and re-mastered from the original master tapes. The "Highlights" disc includes

previously un-issued performances by Norman Coke-Jephcott, Thomas Dunn, and Marie-Madeleine Durufflé. The CD may be ordered, along with other volumes in *The Aeolian-Skinner Legacy* series, at <www.vermontorganacademy.com>, or by mail for \$14, postpaid, from Vermont Organ Academy, P. O. Box 1826, Laurel, MS 39441.

Parkey OrganBuilders has been commissioned by the Catholic Cathedral of St. John Berchmans of Shreveport, Louisiana, to build a new three-manual, 55-rank instrument for the cathedral's nave. Parkey OrganBuilders' Opus 12 will replace a Visser-Rowland from the early 1990s. Tonal plans have been carried out with James Dorroh, choir-master-organist of St. Luke's Episcopal Church in Birmingham, Alabama, who is serving as project consultant; Phillip K. Parkey, president and tonal director; and Justin Ward, cathedral organist/director of music and liturgy. Visual design is by Michael Morris in collaboration with Phillip Parkey. Rev. Fr. Peter Mangum is the rector of the cathedral.

In addition to the new organ, acoustical renovations in the cathedral's nave will also take place during this project under the direction of Dennis Fleisher, Ph.D., of MuSonics, a Michigan-based company. Installation is scheduled to begin in 2011. For information: <www.parkeyorgans.com>.

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Williamson-Warne & Associates model for Église Saint-Pierre in Le Bouchet, France

Williamson-Warne & Associates of Hollywood, California has been commissioned to build a new organ for Église Saint-Pierre in Le Bouchet, France. The church was originally constructed in the 11th century, with additions and restoration work performed in the 13th and 19th centuries. The construction will begin in early 2011, with anticipated installation in the second quarter of 2012. When complete, it will be the first pipe organ built and installed by a United States organbuilder for a church in France. For further information and pictures, visit: <http://williamsonwarne.com/le_bouchet.htm>.



Lorna West, Judy Fargher, Pastor Tom Anderson, and Thomas Umbaugh

The Houghton Lake United Methodist Church dedicated its new **Johannus Rembrandt 497** four-manual organ in June. The service was attended by 376 people in the little resort community of Houghton Lake, Michigan. The extended service included hymn singing, organ solos, a piano/organ duet, a choral anthem, and a selection by the men's sextet. On the program were works by Gordon Young and unpublished works by Charles Callahan, *A Celtic Psalm Tune* (ST. COLUMBA), and Kevin Daly, *O Worship the King*. Both manuscripts were graciously provided by and performed with permission of the composers. The organ pieces

were performed by Lorna West, organist and choir director, and Judy Fargher, assistant organist. Mrs. West studied at Eastman Conservatory and graduated from Heidelberg University; Mrs. Fargher received her master's degree from Northern Illinois University.

The Johannus Organ Company's U.S. representative was Thomas Umbaugh of South Bend, Indiana. The order was placed on June 1, 2009, and delivery took place December 8. The instrument arrived the day before a large snowstorm that shut down the town, with the exception of the church's intrepid crew of 11 hearty volunteers. The instrument was put into service for the first time on Sunday, December 13.



Dennis Newman

A Catholic Church parishioner whose initial love of organ music led him into a 23-year career as a church musician is the winner of **Rodgers Instruments'** summer convention drawing for one year's free use of an organ in his home.

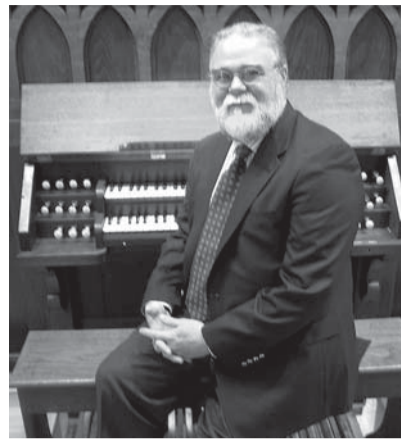
Dennis Newman, 55, recently became organist in his home parish at St. Helen's Catholic Church in Saginaw, Michigan—the same place where he was first inspired by the sound of the organ and by director of music Karen Rath.

For many years, he has attended the National Association of Pastoral Musicians national convention. This year, he stopped by the Rodgers booth in the exhibit hall and filled out an entry form for the drawing. Several hundred people at the NPM convention and the American Guild of Organists national convention entered. Newman will have an Insignia 548 organ installed in his home for the next year.

In addition to his church music role, Newman is a commissioned lay minister in the Diocese of Saginaw, and is also interested in youth ministry and serving the elderly with music. He is beginning his third year of study for a theology degree at Siena Heights University in Adrian, Michigan.

In the wind . . .

by John Bishop



It's the very Dickens.

Last week the American Institute of Organbuilders (AIO) and the International Society of Organbuilders (ISO) held concurrent conventions in Montreal. The convention was based in a large hotel adjacent to a suburban shopping mall. Montreal is a beautiful city, rich in history and cultural institutions, but the ubiquitous shopping mall is the same the world over. The hotel was efficient and comfortable enough, but I thought it was ironic for a group of people like organbuilders who are widely experienced with beautiful architecture and design to be trapped in a place like that. This is the kind of place where the patterns on the carpets are intended to mask accidents.

I wrote recently in these pages about the decline of the church and how it has affected the pipe organ. You can be sure that much of what we heard officially and discussed privately was related to that decline. Greeting an old friend, I would ask how things are going. The response was typically something like, "we're busy, but we could be busier," which I took as code that means, "I have no idea what's going to happen next." Several colleagues told me that while they were busy now they didn't have much on the books for next year.

On the other hand, as I heard about the current and recent projects of many of my friends, I reflected that the quality of organbuilding is as good as ever, in fact perhaps better than ever. Reflecting on all this during my six-hour drive home brought to mind the opening words of the Charles Dickens novel, *A Tale of Two Cities*:

It was the best of times, it was the worst of times; it was the age of wisdom, it was the age of foolishness; it was the epoch of belief, it was the epoch of incredulity; it was the season of Light, it was the season of Darkness; it was the spring of hope, it was the winter of despair; we had everything before us, we had nothing before us; we were all going directly to Heaven, we were all going the other way.

While we might easily understand "the worst of times," the other phrase seems more elusive. But the convention reminded me of how much skill and creativity there is in those two organizations. Some of the most brilliant practitioners were there. In fact, one wag suggested that should some disaster strike the hotel, organbuilding as we know it would end. Renewing friendships and making new acquaintances, I was reminded of some of the fabulous instruments produced by the firms represented.

And for me, the high point of the convention was a recital that certainly suggested the best of times. You must hear Isabelle Demers make music. This brilliant young artist is a musician's musician. There can be no assembly more critical

of organ playing than a convention of organbuilders, but the ovation that followed her performance was powerful and sincere. There was a remarkable level of energy and enthusiasm in the buses heading back to the hotel as conventioners expressed their delight and amazement. It was said more than once that if there will be artists like Ms. Demers around to play organs, then we had better keep building beautiful instruments.

The age of wisdom

American and European organbuilding was revolutionized during the twentieth century. On both continents Victorian symphonic instruments gave way to industrialization, and by mid-century organbuilders on both continents had started a period of intense self-examination leading to the return to earlier styles of organbuilding, dramatically increasing the artistic content of the industry's output. Today's organbuilders are deeply immersed in the study of organ history and technology, and in the magical, mystical art of blending organ pipes with the wonderful heritage of music written for the instrument. The European *Orgelbewegung* and the American *Revival of Classic Organbuilding* have led the trade to an apex of knowledge and understanding.

The age of foolishness

While all the collective learning of the past half-century has brought us to new understanding of the art, it has also introduced a foolish aspect. When the so-called tracker revival was gaining traction in the 1960s and 1970s, the general public was drawn into the debate. The layperson who listened to organ music for the love of it found it necessary to declare preference. It didn't seem possible to remain neutral. At first glance this might seem like an advantage—all that attention from non-professionals interested in understanding. But in fact I believe the tenor of the debate was harmful. Any potential new appreciator of the organ got dragged into the fray, and I fear that many were frightened off. Could be they would have preferred simply enjoying the music.

Also, while this movement was a true renaissance, there was no need to wait a couple centuries for historians to deduce that something interesting was going on. We all knew it at the time. We talked and wrote about it ceaselessly. And when you know you're part of a renaissance it's easy to let it go to your head. We presented instruments and performances that were artistically sophisticated and erudite, assuming that the public would appreciate without question. But that was a time when the public had more and more available to it. Transportation and communication was advancing, so the world was growing ever smaller. As a society, we learned to think little of teenagers traveling the world on exchange programs or sending photographs instantly through the ether. Remember when you used to have to get film developed? And we were deluged with myriad gadgets and entertainments till then unheard of. Organ recitals were among the most popular public entertainment in the 1920s. Now it seems a big deal when an audience breaks a hundred.

It was the epoch of belief.

I believe that the industries of organ building and playing have the opportunity for a fresh start along with the twenty-first century. We're far enough into the millennium to be comfortable saying the date. I remember that during the nineties we wondered what we could call a year. Would it be two-thousand-four, aught-four, oh-four? We're over that now. Although technology still advances with staggering determination, we're used to that, too. We believe that the Internet is

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an effective tool for communication and the dissemination of information. We're used to air conditioning, sophisticated automobiles, and high-definition television. We expect rapid innovation but I don't think we need to be distracted by it anymore.

The organbuilding revivals have progressed through the vitriolic stage to that in which good organs of any type are generally appreciated. There are few of us left who insist on hearing or playing only tracker action. It's a good time for another organ renaissance in which we shift our emphasis to communication with the audience; so instead of assuming that the public will automatically adore us for the fruits of our half-century of collective research, we set out with purpose to reintroduce them to the glory of the instrument, to the wide range of expression possible from a good organ, to the fun and excitement of hearing the world's greatest music presented on the King of Instruments.

It was the epoch of incredulity.

It's incredible that the pipe organ exists at all. I'm not saying I'm surprised it has survived this far, but that it ever developed in the first place. As we go through the extreme effort of building monumental organs, we reflect how unlikely, how incredible, how downright ridiculous it is to produce a 20- or 30-foot-tall whistle for the purpose of playing one note of one tone color at one volume. We might think that organs are priced by the rank, but an octave of 32-foot Principal pipes might cost \$100,000—that's \$8,300 per note!

As we work in a church, a visitor comes in, curious about what's going on. A ten-minute tour of the organ and its parts leaves him speechless, except to say, "I had no idea people still did this kind of work." The pipe organ is one place in our modern world where "analog" is impressive. To create a machine driven by huge electric blowers with pressurized air passing through hundreds of feet of conductors, with thousands of hand-crafted specialized whistles, with miles of wire

or tracker material, all to allow a single musician to command the acoustics of a vast room is incredible.

It's incredible but we can do it.

It was the season of Light.

I'm not going to address the issue of organ cases covering windows. I'm thinking about Light (Dickens capitalized it) in reference to faith and inspiration. The pipe organ is the original instrument of the church. It has been central to our expressions of faith in public worship for hundreds of years. Let's not forget that 500-year-old organs are still in service in Europe. I wonder if we (and I use the word "we" collectively to describe organists and organbuilders) have gotten so involved in the craft, history, and art of the instrument that we've overlooked the visceral reaction of the people in the pew when the organ sings out. I'm enough of a sap that I often find it difficult to sing hymns because I'm choked up by the effect of the organ.

We are well aware of the physics, the math, the nuts and bolts that comprise the organ, but we should put first the emotional impact of the instrument. Everyone in the room should be choked up.

It was the season of Darkness.

(Dickens' cap again.) I visit a church to inspect an organ that's being put on the market, and notice first the drum sets, amps, and microphone stands in the choir loft. "We want to get rid of the organ so we have more space for our musicians." Through my work with the Organ Clearing House I may be the guy who hears the most reasons for "getting rid" of a pipe organ:

- Our new pastor introduced a new style of worship.
 - The last guy to tune the organ said it needs a \$100,000 repair.
 - We may be closing the parish and putting the building up for sale.
 - We can't afford an organist. Or,
 - We can't find anyone who knows how to play it.
 - It seems so old fashioned.
- The list goes on.



The season of Darkness

There may not be much we can do about these things. But one thing we can do is to help our clients control the cost of owning and caring for an organ. As I've traveled around the organ world, I've had many conversations with colleagues about "what the organ needs." We revere the instruments and know that they function best when every part is in the best condition. But we may be shooting ourselves in the foot if we insist on too much.

It's not necessary to tune all the pipes every time you visit. In fact, it's often better to pick out the lusus and leave the rest alone. A good tuner can keep a simple organ in tune with an hour or two of tuning each year. We and our clients have gotten used to thinking that an organ should be tuned for Christmas and Easter. It goes on the list with sending greeting cards and dyeing eggs. But where I live, that means the organ is getting tuned twice during winter weather, sometimes less than three months apart. Do we always need both tunings?

It's nice to keep an organ clean, but it's not necessary to remove the pipes for cleaning every generation. And while it can be profitable to replace an organ's

console or blower, I think that many churches have been convinced to pay for such projects unnecessarily. It is the duty of the modern organ technician to avoid suggesting work that is not necessary for the continued use of the organ. It's essential to be sure that organ blowers are lubricated and in safe operating condition. It's important to be sure that the organ doesn't embarrass the player or the tuner. And it's important that the organ be in good enough condition to sound well to the ear of the layperson. But the fact is, when a church's music committee sees a bill for piano tuning for a hundred dollars and a thousand-dollar bill for organ tuning, the reaction is now frequently to stop tuning the organ.

It was the spring of hope.

This one is easy. I hope that the economy improves, making available funding for more interesting projects. I hope that our collective work continues to improve and to thrill congregations and audiences. I hope that pipe organs are still a valued part of our worship and cultural lives 50 years from now.

It was the winter of Despair.

I won't say I despair. I'll stay optimistic. But I have a growing sense that the future of the instrument is up to us. There was a time when organbuilders could assume that people would always be buying organs. The responsibility of the sales department was to be sure their firm got the job instead of the competition. Today it is the responsibility of the sales department to help sustain the future of the instrument itself. If we forget that, we're doomed.

We had everything before us, we had nothing before us.

It's up to us.

We were all going to Heaven, we were all going the other way.

Again, it's up to us. But I wonder if a lifetime tuning organs is rewarded by an eternity tuning harps. And if so, which way is that? ■



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On Teaching

by Gavin Black



Buxtehude BuxWV 141 – Part 3: Practicing the first fugal section

This month we return to the Buxtehude *Praeludium in E Major*, BuxWV 141, looking at the second section of the piece, which begins at m. 13 and goes through about m. 50. This—except for its last three measures or so, which are a transitional passage, cadential in nature, and which we will in the main discuss next month—is a contrapuntal, essentially fugal, section, a fact which has implications for studying, practicing, and learning the music. Much of what I will suggest here will involve revisiting the ideas that I discussed in the series of columns about counterpoint that began in September 2008, applying those ideas to this specific passage.

The fugal section that begins in m. 13 is in four voices. The musical text could by and large be written out on four staves, accounting for all of the notes, with each staff presenting a coherently “melodic” melody. (It departs from this briefly in mm. 32–33 with the addition of a few “extra” notes, and again in the transitional passage.) The voices behave like the voices of a contrapuntal piece: each of the four voices has a different compass, each of the voices is present most of the time but not all of the time, and, melodically, the voices do the *same things at different times* and *different things at the same time*. The section is “fugal” in that the voices enter one at a time, each with a version of the same theme, and that theme recurs a lot during the section.

Theme

This theme is as follows, in its first iteration:



It enters first in the top voice, and then in the other voices in descending order. It is present in 24 of the measures of

the section, and a motive identical to the second half of this fugal subject is present in another 3½ or 4 measures. The longest stretch without any of this theme present—prior to the transitional/cadential section at the end—is about one measure.

(There is an interesting side note about this theme, one that in a sense is irrelevant to the piece on its own terms because of the chronology, but which should be intriguing to organists nonetheless. The first half of the theme is the same as the fugal subject of Bach's *Fugue in E-flat Major*, BWV 552, and the second half of the Buxtehude theme is essentially the same as a recurrent pedal motive in the *Prelude*, BWV 552. This Buxtehude work seems like a more likely source of Bach's inspiration for the so-called “St. Anne” Prelude and Fugue than is William Croft's hymn tune, which Bach most likely never heard.)

Bass voice in pedal?

The first practical question about working on this section is whether or not the bass voice belongs in the pedal. This is often a question with Buxtehude, since the sources for his music do not often indicate pedal explicitly, and in any case are rather far removed in origin from the composer. In this section, there are several reasons to believe that the bass voice was indeed intended as a pedal part. First, it works on the pedal keyboard, and, in order to make it work, the composer has shaped it a little bit differently from any of the three other voices. That is, there is no scale-wise writing in the bass voice that is any faster than the eighth-note, whereas there is such writing in each of the other voices. Second, there are many places in this passage where it is awkward to play all four of the voices in the hands and where the fingering is much more natural without the lowest voice. (This is true, for example, in m. 33 or mm. 42–43.)

There is, as far as I can see, only one spot prior to the transitional/cadential section where it is actually impossible to play all four voices in the hands, namely the second eighth note of m. 44. Someone else might be able to find a clever way to make it work, and it is certainly possible to do so by fudging the duration of some of the longer notes. (Someone with larger hands than mine would have no trouble with it, but the stretch of a tenth is beyond what is normally found in music of this time.) Furthermore, the transitional section ending in m. 50 certainly requires pedal—really *physically* requires it—and there is no particularly good place to shift the bass line to the pedal if that line has been played in the hands from m. 20 on. So on balance this seems to me to be a section to be played with pedal.

(The closing fugue of the *Praeludium in E Minor*, BuxWV 142, presents an interestingly different picture. There the fingering is made dramatically easier, more natural, and more idiomatic to the organ playing of the time by not including the bass voice in what the hands are expected to play. However, at the same time the bass line itself is, if not unplay-

able in the pedal, still extraordinarily difficult and well outside what would have been the norm at the time.)

Learning protocol

The protocol for learning this fugal section starts with the approach that I outlined in the columns on counterpoint mentioned above; that is, *playing through each voice separately and then playing pairs of voices*. Here are some specific points about applying that approach to this passage:

1) The section that we are looking at is about 34 measures long—long enough that it should be broken up into smaller sections for this kind of practicing. It doesn't really matter how it is broken up. It is fine to practice separate voices and pairs of voices in chunks of just a few measures, or in significantly larger chunks. One average way to do it would be to have breaks at around m. 23 and at around m. 36. Each voice will naturally break at a slightly different place. So, for example, it would make sense to play the soprano voice from m. 13 to m. 20, the alto from m. 15 to the middle of m. 23, the tenor from m. 17 through the first beat of m. 25, and the bass from m. 20 through m. 24. Then these sections of these voices can be combined in pairs.

2) When playing individual voices, it is fine to finger those voices in ways that will *not* be used when later putting the voices together. This is especially necessary and important with inner voices—typically the alto voice in a piece or passage that has three voices in the hands. Such an inner voice will almost certainly end up migrating from one hand to the other. However, at this stage it is important to play each voice in a way that is comfortable and natural, and that makes it as easy as possible to hear that voice as a coherent melody. It is also necessary to be flexible about playing inner voices in either hand. So, of course, when putting soprano and alto together it will be necessary to play the alto in the left hand, but when putting alto together with tenor it will be necessary to play the alto in the right hand.

3) At this stage, it is also not necessary to play the pedal part in the pedals. Practicing the pedal line as a pedal line (see below) can come later or can start in parallel with this process of getting to know the voices. However, for carrying out this approach to learning the voices, just as it doesn't matter what fingering is used, it also doesn't matter whether the feet play the bass voice or the left hand does. The important thing is that the student be able to listen carefully and hear the voices well while playing them.

4) In putting voices together in pairs it is a good idea some of the time to play the two voices on two manuals, in order to hear them with extra clarity. This is especially useful when voices cross or, as for example with the soprano and alto voices at mm. 38–39, come very close. The two sounds should be similar in volume and different in character.

Pedaling

While studying individual voices and pairs of voices, it is emphatically not a good idea also to finger and practice the manual part of the texture. That will come a little bit later. It is perfectly fine to practice the pedal part, however. It is interesting that in this piece the pedaling

choices are more straightforward, and in fact the pedal part is probably easier overall, in the more active fugal subject and subject fragments, than in the measures in which the pedal is playing long-held notes.

The fugal subject can easily be played with alternate toes, starting with the right foot; the subject fragment that occurs in m. 33 and elsewhere can also be played with alternate toes, starting with the left foot. These pedalings are natural enough that I would expect essentially every student or player to use them. (There are other possibilities: for example, using the same foot to play some of the successive quarter notes, or occasionally using heel to play some of the sixteenth notes that are on white keys when the immediately prior note was on an adjacent black key. On the whole, I doubt that many players would find these variants easier or better, but perhaps some would. They could certainly be OK.) This consistent alternate toe pedaling implies nothing in particular about articulation, phrasing, timing, or other interpretive/performance matters.

However, when the pedal part moves more slowly, particularly from m. 43 on, pedaling choices both affect and depend on choices about articulation. To the extent that the player prefers or can accept spaces between these long notes, he or she can apply the principal of playing each note with whatever foot happens to lie most comfortably above that note. As an example that would lead me to the following succession of toes for the eleven pedal notes beginning with the first note of m. 44 and going to the end of m. 50:

l-r-r-l-l-r-l-l-r-r-l

For someone else it might be a little bit different. Creating more legato in this passage would involve different pedaling choices—for example, crossing the left foot under to play the E in m. 44, and then playing the C# in m. 45 with the right foot.

Of course, practicing the pedal line once pedaling choices have been made involves the usual things: keep it slow and accurate; look at the feet as little as possible—ideally not at all; repeat small-enough passages that the memory of the feeling of the passage does not fade before you get back to it. When the pedal part has become secure, join it first to the tenor voice, then to the left hand part as such—once that has also been practiced as outlined below—then to the hands together. (Of course, it is fine also to practice pedal with right hand alone. However, as always, left hand and pedal is most important. Usually if left hand and pedal has been practiced enough, then adding the right hand is something that feels natural and almost easy.)

And do not forget what might be the cardinal rule of practicing: if you hear yourself make a wrong note while practicing, do not stop or hesitate or go back and correct it. By the time that your ears have heard the wrong note, your mind should already have moved on to playing the next note. Next time through the passage you can make sure to adjust what needs to be adjusted to correct what was wrong.

Fingering choices

Once you have played through all of the voices and all of the pairs of voices, it is time to work out a fingering for the

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three voices that will be in the hands. And, as I discussed in the column from last July, the first task is to decide which notes belong in which hand. This must come before making specific fingering choices, and it must be done in such a way as to make those fingering choices as easy and natural as possible. As I wrote before: *I have seen students waste a lot of time or even make a passage that could be fairly easy almost unplayable by assigning notes to hands in a way that was awkward.* However, there is not always only one good answer, and the answer is not the same, necessarily, for any two players.

In any situation in which three voices are present and the notes of the alto voice can be reached by either hand—that is, generally, in which neither the soprano notes nor the tenor notes are more than an octave away from the alto notes—the player can, in a pinch, try it both ways. Generally it is nice to put “extra” notes with whichever other voice is less active. So, in m. 19, for example, I would play the first three notes of the alto voice in the right hand since the tenor voice has sixteenth notes, but then play the half note E in the left hand, since the soprano voice then has sixteenth notes. In m. 24 I would play the one alto voice (whole) note in the right hand, even though the soprano voice notes are a bit farther away, since the tenor voice is more active; in m. 25, however, I would shift the alto voice to the left hand since the soprano voice become much more active. Again, these choices are not right and other choices wrong. It is simply very important that each player—each student perhaps with the help of a teacher—work this out carefully and patiently, in a way that feels right.

After the “handing” and fingering have been worked out, it is possible to try an interesting challenge, namely to play the alto voice alone with the correct fingering. This involves letting that voice move from one hand to the other according to the plan that has been worked out. The goal is to play it in such a way that it sounds as natural and *cantabile* as it would sound played in one hand. It is simultaneously harder to do this outside the cushion of the other voices and good practice for playing that voice well when it is partly obscured by the other voices.

Practice procedures

Practicing the three-voice manual texture of course follows the usual pattern for any practicing. Each hand should be practiced separately, slowly, until it seems easy. The tempo should be allowed to rise only according to a pace that is comfortable: once a passage is learned well at one tempo, it can be played a little bit faster; playing it *much* faster will often lead to its falling apart. Once each hand is solid at a given tempo, the two hands can be put together at a slower tempo. This can then also be allowed to speed up gradually. The rule about not stopping or hesitating when you hear yourself make a wrong note is always utterly important.

After a player or student has carried out all of the above—individual voices, pairs of voices, pedal part, individual hands, left hand with pedal, and all the rest—there is an interesting exercise to try. Play the section—well learned, all parts together—and consciously listen only to one voice at a time. This is easiest with the soprano voice, next easiest with whichever voice is the lowest at a given time, quite hard with a real inner voice. The ability to do this and also keep the whole thing going accurately and with a feeling of ease will help to reveal the fruits of studying the voices thoroughly and also test the solidity of the overall practicing of the notes.

Next month I will discuss both the transition measures 47–50 and the free section that follows, beginning in m. 51. ■

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Music for voices and organ

by James McCray

2010 Simple Christmas Tidings

Puer natus in Bethlehem unde gaudet in Bethlehem,
Hic jacet in praesepio qui regnat sine termino,
Gloria tibi Domine qui natus es de Virgine.
Latin carol
14th century

Christmas Eve 2010 is on a Friday, which means the following Sunday services may shrink to a trickle of worshippers and choir members. After the exhausting weeks from Thanksgiving through December, most church choirs will not sing on that “Christmas” Sunday, especially in those churches that have multiple services on Christmas Eve. For most of the congregation, Sunday, December 26, may be a time of recuperation from the extensive month-long festivities, and it is a well-deserved rest.

During December, church choirs have been very busy preparing the annual Christmas cantata, the weekly Advent services, and in many cases, doing additional special programs for subgroups within the church. Furthermore, many choir members sing in community groups, and their Christmas concert is usually the main money-maker for their season. So their preparations and performances are often longer and more involved than usual. But, be reminded of an old saying: “When you get to your wit’s end, remember that God lives there.”

Since Christmas Eve may be the year’s largest attendance of worshippers, there is a special concern for musical quality. Potential choir members who are not regular church participants may be in the congregation, so it is important they hear music that is attractive in style and performance, in the hope that they may want to join the choir in the future. Recruitment and retention are the church choir director’s never-ending story. Yet Christmas Eve should be about beauty, sensitivity, and especially message. This is not the time for difficult music—save that for Easter morning; this is a time for warm, inspiring music that is calming and tender. When the candles are raised in the air on that final verse of *Silent Night*, that simple carol unleashes emotions that are far stronger than those felt during the more sophisticated music of the past month.

The music reviewed for Christmas 2010 does not comprise challenging, elaborate settings, but rather simple, sometimes naive anthems that will quietly inspire rather than overpower singers and listeners. Make this year’s Christmas Eve services a time of reflection and simplicity; perhaps even have the choir sing a carol from the hymnal as one of their musical offerings. A well-prepared Christmas carol will be just as effective as a pompous anthem. Jazz legend Quincy Jones put it this way: “Let’s not get too full of ourselves. Let’s leave space for God to come into the room.” Merry Christmas, dear readers; take time to enjoy the coming Christmas season. Next month’s reviews will feature music for Epiphany.

O Thou Who Camest from Above, Philip Lawson. SATB and organ, MorningStar Music Publishers, MSM-50-3068, \$1.70 (M-).

This Charles Wesley text setting has four verses, but only the third has a true four-part arrangement, and it is also unaccompanied. After the unison first verse, the second is for sopranos (it could be sung by a soloist). The sopranos also sing a descant above the unison ATB in the fourth verse. There is a brief SATB Amen ending. This quiet, attractive anthem is not difficult.

Amazing Night, David Lantz III. SATB and keyboard, Augsburg Fortress, 978-0-8066-9820-5, \$1.60 (M).

This syllabic anthem has a very sensitive, beautiful text and a simple accom-

paniment that often is little more than a modified doubling of the voices. The choral parts, on two staves, generally follow similar rhythms. There is a brief soprano solo, and the calm, gentle anthem remains slow throughout. This is a lovely anthem with a poignant text.

Alleluia! Christ is Born!, David Lasky. SATB and brass quartet or organ, Augsburg Fortress, 978-0-8066-6414-5, \$1.60 (M-).

In this rhythmic setting the music moves back and forth between 6/8 and 3/4, which adds to the festive spirit. The opening section is antiphonal, alternating the choir and brass (organ), then the middle section is a little slower, with an unaccompanied interlude in Latin. The opening material then returns, to give an overall ABA structure. The music is not difficult and would be especially useful as an opening for a Christmas service or concert.

Fit for a King, Joseph Martin. SATB, keyboard and optional C instrument, Triune Music of the Lorenz Corp., 10/1884T, \$1.60 (E).

The C instrument’s part is not on the choral score, but is included separately on the back cover; it consists of a flowing line and range that makes it especially suitable for a flute. The keyboard accompaniment has a melody in the right hand, which then dissolves into arpeggios when the voices enter. This is very easy music with some modulations, narrow vocal ranges, and a section that repeats as the final passage of the anthem.

Love Came Down at Christmas, Peter Pindar Stearns. SATB and organ, Paraclete Press, PPM00419, \$1.60 (M-).

This slow setting of the famous Christina Rossetti text opens with the sopranos singing the first verse. That melody is used in the other two verses, first in the tenors with neutral singing in the other sections, then in a four-part version, everyone singing the text, with the melody again in the soprano section. The key-

board part is on two staves and is accompanimental. This gentle, quiet setting is not difficult, and has comfortable vocal ranges in all sections.

Silent Night, Robert J. Powell. SATB, congregation, string quartet, and organ, GIA Publications, G-2522, \$1.60 (M).

Although this arrangement is more elaborate than other works reviewed, it is included because of its value to many Christmas Eve services. The vocal parts are on two staves, but the choir provides a contrast to the main melody on the first and last verses; there the congregation sings the melody in the first and the strings play it in the third. In the middle verse, the men sing the melody in unison with the congregation while the women provide harmony. The strings are busy throughout, especially in the ritornello sections between the verses. The organ part, on two staves, often doubles the melody and has no solo character. There is a lovely instrumental prelude before the choir enters, and it will set a wonderful mood for everyone. This is highly recommended to those churches having a string quartet.

For children’s choirs

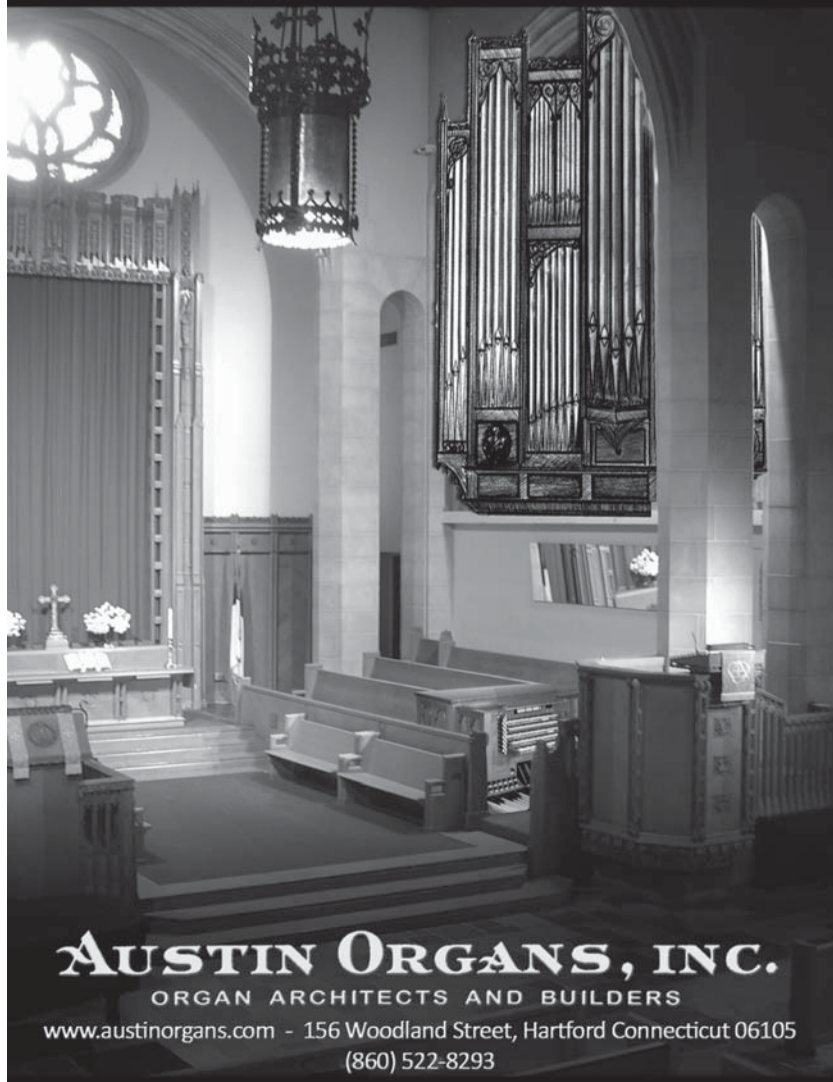
(Note: Although designed for children, these two-part and unison works are often useful for small adult church choirs.)

Jesus Christ Is Born!, Mark Patterson. Unison/two-part with piano, organ, optional congregation, and optional handbells, Choristers Guild, CGA1192, \$1.95 (E).

Three octaves of handbells are needed and their part will require skilled ringers. They play four-part chords and their music is included separately at the end. The congregation sings in the second half and their music also is at the end for duplication. This delightful work is bold and triumphant, yet easy for the voices. It would be very appropriate for adult or child singers, and could even work with both singing.

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What Shall I Give?, Becki Slagle Mayo. Unison/two-part with piano and optional flute (or other C treble instrument), Choristers Guild, CGA1188, \$1.85 (E).

There are three verses, with the first in unison. In the second, the voices sing as a canon, and in the third, in harmony. Additional text has been added by the composer to the Rossetti poem. The flute part is printed separately at the end and consists of obbligato phrases. The keyboard part is very easy.

I Would Have Been Surprised, Too, Don Schlosser. Unison and piano, Choristers Guild, CGA1193, \$1.85 (E).

This clearly should only be sung by children. There are three simple verses, with the third as a modulation but following the same melody as the others. The melody is rhythmic and dances along above a keyboard part that also doubles it in the right hand. This is simple music with a cute text.

Book Reviews

Worlds of Johann Sebastian Bach. An Aston Magna Academy Book, edited by Raymond Erickson. New York: Amadeus Press, 2009. ISBN 978-1-57467-166-7; 344 + xv pp., \$34.99; <www.amadeuspress.com>.

Since 1972 the Aston Magna Foundation for Music and the Humanities has concentrated on the performance of early music (Monteverdi, Bach, Handel, Mozart, Schubert) in the most authentic way possible. Using original instruments or historically accurate reproductions, mastering performance techniques appropriate to the period, understanding the different musical experiences and aesthetics of the various national styles, and studying the cultural surroundings and aesthetic temperament of the age represented have been fruitful. In the past 20 years, occasional three-week academies of intensive interdisciplinary exploration—bringing together recognized artists and scholars from all disciplines of the humanities—have been sponsored. The present book on Bach reflects this highly productive and interesting approach.

The book opens with an introductory essay by the editor, emeritus professor of music at Queens College and the Graduate Center of CUNY, on “The Legacies of J. S. Bach,” meaning not Bach’s musical gifts to posterity but “those threads of tradition” that he wove into his music. Then the book unfolds logically in two uneven divisions. Part I, “The Context for Bach,” comprises six chapters by well-known experts in their fields: (1) “The Historical Setting: Politics and Patronage” by Norman Rich, professor of German history at Brown; (2) “Religion and Religious Currents” by Robin A. Leaver, Westminster Choir College; (3) “Architectural Settings” by Christian F. Otto of Cornell; (4) “Musician-Novels of the German Baroque” by Stephen Rose, University of London (formerly Cambridge); (5) “Leipzig: The Cradle of German Acting” by Simon Williams, professor of theater and dance at the University of California, Santa Barbara; and (6) “Courtly, Social, and Theatrical Dance” by Meredith Little (Stanford), who co-authored a descriptive and analytical study of Bach’s dance pieces.

Part II, “Bach in Context,” focuses biographically on Bach himself in light of information provided in Part I. It falls into four chapters: (7) “Bach and Luther” by Robert L. Marshall of Brandeis; (8) “Bach and the Lure of the Big City” by George B. Stauffer of Rutgers; (9) “Bach in Leipzig” by Christoph Wolff of Harvard. The final chapter (unnumbered) is a kind of prophetic, present-day assessment of Bach in context. “Afterword: Bach in the Early Twenty-first Century” is by Hans-Joachim Schülze, former project director of the New Bach Edition, Leipzig. He illuminates abiding problems awaiting solution.

This formidable list of contributors should render the book irresistible to anyone at all acquainted with the last 50 years of Bach research, so greatly stimulated by the “Wende,” or “turn of events” in 1989. But that is not all. These writers and the skilful editor pitched this work not at advanced scholars, who nevertheless will enjoy it, but at the busy practicing organist, diligently trying to master a difficult fugue, with little time for reading esoteric books intended for specialists. The outstanding merit of this book is its readability and clarity of expression; Erickson is a master teacher. Of course it contains German quotations, but most foreign words and phrases are carefully translated right in the text. The reader is never left guessing or squinting at a footnote. Chapters are subdivided into sections with clear headings, and the whole book is lavishly provided with over 200 relevant illustrations, some never before seen in a book on Bach: photographs, woodcuts, archival drawings—including maps and plans—that are carefully explained and documented. A magnificent bonus is the section of 20 colored plates showing side by side the lost “Kittel” portrait of Bach, discovered in the USA in 2000, with the authentic Haussmann portrait now in Princeton. Other portraits include Duke Christian of Saxony-Weissenfels, Prince Leopold of Anhalt-Cöthen, Frederick the Great of Prussia, Friedrich-August II of Poland, and the Huguenot duchess Eleonore of Celle. Also, colored plates reproduce contemporary paintings of Arnstadt, Weissenfels (“white cliff”), Cöthen, Leipzig, and Dresden, including a fine interior photograph of its just-restored Frauenkirche, showing the multi-storied cases of organ pipes.

We are told at the outset that the book seeks to provide basic information from the perspectives of many disciplines, both traditional and new. We learn, for example, of newly discovered sources: the lost library of the Berlin Singakademie (Kiev 1999); the first unknown vocal work to come to light since 1935 (2005); the earliest Bach autographs (2007); previously unknown textual documents in Bach’s handwriting (2008)—and the fact that scholars are investigating the possibility that the *B-Minor Mass* may have had its premiere in Vienna’s St. Stephen’s Cathedral, which, if found to be true, would have implications for our sense of Bach’s universality (the devout Lutheran writing a Latin mass for a Roman Catholic service, in honor of the Elector Friedrich August II). We learn that the last decade of Bach’s life saw him completing his greatest works and even preparing for publication *The Art of Fugue*, which was apparently not at all left unfinished at his death, as has long been believed.

Of special interest to organists is the concise but clear and up-to-date overview of Bach’s life and career, his organ

posts at Arnstadt, Mühlhausen, Weimar, and Leipzig, and his conflicts with authorities over matters of principle, e.g., choir discipline and the role of music in education as related to classical Latin, on the one hand, or the new Enlightenment emphasis on mathematics and natural sciences, relegating music to a peripheral and quite unnecessary frill (a persistent American problem) on the other. Very helpful is the essay on architecture, with its illustrated descriptions of important churches served by Bach, especially St. Thomas Church, Leipzig. The excellent material on Lutheranism, Calvinism, Pietism, Rationalism, and the Lutheran chorale—complex topics handled with disarming accommodation to the needs of the general reader—is commendable.

The section on Jews and Judaism, a topic rarely touched on in books about Bach but indispensable in understanding his reading of Luther, reveals Bach as handling implicit anti-Judaism with sensitivity in his setting of the *St. John Passion*. Bach does not set anti-Jewish texts in that narrative in the chorales and arias, nor does he use Pastor Neumeister’s sometimes anti-Judaic poems to embellish the biblical text. Other poems of Neumeister he does so use.

We know Bach was always attracted to life in the big cities. The four great triumphs of his life took place in them: Dresden, vanquishing Louis Marchand, 1714; Hamburg, visit to Reinken, 1720; Dresden, brilliant organ concert before the Russian ambassador, 1736; Berlin, visit with Frederick the Great, 1747. But there was disappointment, despite his attainment of the post of *Thomaskantor* in Leipzig, one of Germany’s most important musical posts. When Mattheson prepared his famous biographical dictionary of Germany’s most illustrious musicians, he solicited an autobiographical entry from Bach—which would have been invaluable to posterity. But when the book was published, no entry from Bach appeared. Stauffer thinks Bach declined because of his lack of university education (nothing formal beyond St. Michael’s Choir School in Lüneburg). But large cities remained for Bach a strong stylistic stimulus.

The musician-novels of the 17th and 18th centuries highlight the social status of musicians, using both satire and humorous stereotypes. The novels of Printz elevate the honorable status of instrumentalists, in contrast to documented conflicts at the time over the worth of musicians. Bach’s disputes with his employers and town councils are seen in light of this situation, helping us envisage his world in its earthy, harsh, and often comic immediacy. But his playing violin for courtly dances, early in his career, taught him the polite social graces.

The final chapter draws attention to several needs: a new critical assessment of the man Bach (but “only on one’s knees”); a more satisfactory interpretation of his “Well-regulated Church Music Program” for Leipzig, currently subjected to contrary points of view, containing as it does certain inconsistencies; and Bach’s polemical writings, often based on weak arguments unconvincingly expressed, need further scrutiny. His much-studied musical legacy, analyzed to death to describe HOW he composed, must yield to the question WHY so and not otherwise? The justification for his specific methodological choices needs study. Schülze vehemently eschews two current trends: the search for hidden meanings, as in numerical relationships

concealed beneath the surface of the music, much exploited in recent decades but with little profit, and the dangerous practice of reconstructing lost works, the best example of which is the *St. Mark Passion* (text only survives). Glorifying the cleverly ambitious scholar involved and pandering to the market of performers and audiences who thirst for novelty are the depressing result. Speculation on the original form of the organ *Toccata and Fugue in D Minor* (BWV 565) as “a later version of a lost original for violin solo,” is symptomatic. Staged interpretations of Bach’s works, such as interpretive dancing to cantatas, passion music, etc., is seen as ego gratification leading to a cultural heritage degenerating into materials to be exploited for commercial profit. Contemporary performance practice also needs evaluation; often tempos seem entirely too fast. Schülze concludes that we still need a continuing collaboration between academic scholarship (musicology) and practice (performance).

It is hard to imagine a more readable, interesting, useful, and reliable introduction to the study of Bach, free from jargon and prolix scholarship, yet clearly constructed on the highest levels of research. It is the ideal book to stimulate the interest of young organists in the work of the central figure of the Western musical tradition, one of the greatest composers who ever lived.

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

New Recordings

Franz Liszt: Die Orgelwerke—Organ Works, Volume 3. Martin Haselböck, an der Ladegast-Orgel des Doms zu Schwerin. Membran Music Ltd., distributed by Membran International GmbH, CD 60146-215; <www.membran.net>. Available from the Organ Historical Society, \$17.98; <www.ohscatalog.org>.

Einleitung, Fuge und Magnificat aus der Symphonie zu Dantes ‘Divina Commedia’ (1856/60); *‘Weinen, Klagen, Sorgen, Zagen’—Praeludium nach J. S. Bachs Kantate* (1859); *‘A Magyarok Istene’ / ‘Ungarns Gott’* (1881); *Ora pro nobis* (1865); *Transcription of Pilgerchor aus ‘Tannhäuser’*, Richard Wagner (1862); *Excelsior!—Preludio* (1874); *Am Grabe Richard Wagners* (1883); *Resignazione* (1877); *Transcription of Agnus Dei aus dem Requiem*, Giuseppe Verdi (1877); *Der Choral ‘Nun danket alle Gott’* (1883).

There is a temptation to think of Liszt’s organ music mostly in terms of the *Fantasy and Fugue on BACH* and the *Fantasy and Fugue on the Chorale ‘Ad nos ad salutarem undam’*, so Martin Haselböck’s recording is a refreshing change. It contains a number of very fine though lesser-known Liszt compositions, including both original works for the organ and transcriptions. The featured organ is the 82-stop, four-manual-and-pedal instrument by Friedrich Ladegast, Op. 58 of 1871, in Schwerin Cathedral. Ladegast was Liszt’s favorite organbuilder, so this is the perfect instrument for performing Liszt, and the well-known German orchestral conductor and organist Martin Haselböck is the perfect performer. The confluence of music, instrument, and performer on this recording is thus a very happy one.

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The first work on the compact disc is not only the longest but also in my opinion the most impressive of the compositions featured on this recording: the *Introduction, Fugue and Magnificat* from the *Symphony* from Liszt's incidental music to Dante's "Divine Comedy." The orchestral version had premiered two years earlier, in 1857, the same year as Reubke's *Sonata on the 94th Psalm*. While this was ostensibly a transcription done by Alexander Wilhelm Gottschalg, Liszt in fact had a considerable hand in it himself, almost completely rewriting the second half of the fugue. It is an exciting and original work that comes out of very much the same stable as Liszt's *Ad Nos* and Reubke's *94th Psalm*, and deserves to be as widely known.

The second featured work is a transcription from Liszt by one of his students, Alexander Winterberger. This is the *Prelude on the Theme 'Weinen, Klagen, Sorgen, Zagen'* from Bach's Cantata No. 12 (S. 179), which Liszt composed in 1859 as a lament for the death of his daughter Blandine (not, as the notes with the CD say, for his son Daniel, who died, nevertheless, in the same year, and about whom Liszt was doubtless also upset). It is a passionate and exciting work, but one in which there is no respite from the underlying sorrow. The singing quality of the reeds on the Ladegast organ is particularly effective in Martin Haselböck's performance of this composition. In 1862 Liszt reworked the piece for organ himself under the title *Variations on the Theme 'Weinen, Klagen, Sorgen, Zagen'* from Bach's Cantata No. 12 (S. 180), and by this time it seems that he had sufficiently come to terms with Blandine's death to give it a joyous and triumphant ending, making it, in my opinion, the better of the two versions.

The third track is taken up with Liszt's musical interpretation of Sándor Pétöfi's revolutionary poem, *Hungary's God*, originally written for piano and voice in 1848. In the following year Liszt transcribed it for organ. It begins quietly and menacingly and then builds up into a climactic ending on full organ. After this we hear a much smaller-scaled work for organ or harmonium in the form of *Ora pro nobis*. The theme of this was a chant that Liszt's friend Princess Katharina von Hohenlohe had heard on a visit to the Church of the Holy Sepulcher in Jerusalem. It is among the quietest of Liszt's compositions, and gives us a good opportunity to hear the soft strings and flutes of the Ladegast organ.

Liszt's daughter Cosima was married to the composer Richard Wagner, and the next three pieces on the recording explore the Liszt-Wagner connection. The first of these is Liszt's transcription of the familiar *Pilgrim's Chorus* from Richard Wagner's opera *Tannhäuser*. Liszt originally made an organ transcription of the piece in 1860, but in 1862 he made considerable revisions to this, and it is the later version that is featured here. In revising the transcription, Liszt seems to have departed a little more from Wagner's original, and it has taken on a certain Lisztian character. It would be interesting to know if Wagner was familiar with this organ transcription, and if so, what he might have thought of it. The second Wagner-related piece is Liszt's *Excelsior!*—*Preludio*, based on the "Excelsior" theme from Wagner's *Parsifal*, which in turn contains a motif from Liszt's setting of *The Bells of Strasburg*, a poem by Longfellow. It is quite a short piece that contrasts quiet evocative passages with animated chordal sections on full organ. The final Wagner-related piece is Liszt's tribute to his son-in-law after his death, *At the Grave of Richard Wagner*. It incorporates elements from both *Excelsior!* and *The Bells of Strasburg*, and has an eerie, almost "spooky" quality.

After the Wagner pieces come three pieces that were composed in 1877 and have in common something of a religious feeling. The first of these, *Resignation*, features a particularly attractive and very liquid solo flute stop, perhaps the Hw. Doppelflöte. Liszt's *Angelus*—*Prayer to the Guardian Angels* was originally written as a harmonium piece, but is now

more commonly played on the organ in an arrangement made by Karl Straube in 1917. The silvery sound is evocative of the tolling of the Angelus bell at eventide. The final piece in the group is another transcription, this time Liszt's arrangement for organ of the *Agnus Dei* from Verdi's *Requiem*. Here again Liszt seems quite ready to take Verdi's original and place on it the stamp of his own personality. Thus, for example, the intensity of the soprano and mezzo solos at the beginning are transformed by Liszt into something much quieter and more ethereal, played to great effect on the strings of the Ladegast organ. Altogether, Liszt's organ transcription is a warmer and more otherworldly sound than Verdi's original.

The final composition on Martin Haselböck's recording is Liszt's *Chorale Fantasy on 'Now thank we all our God'*. Like the *Introduction, Fugue and Magnificat* from the *Symphony on Dante's 'Divine Comedy'*, this is a major work in the same mold as the *Fantasy and Fugue on the Chorale 'Ad nos ad salutarem undam'*, although somewhat shorter in length. It provides a suitably climactic ending to the compact disc.

I like everything about this recording, and thoroughly recommend it. It features several fine though rather neglected works of the master, beautifully played on an authentic Liszt organ.

—John L. Speller
St. Louis, Missouri

French Organ Music (Musique française pour orgue), Frédéric Champion. Casavant Opus 615, Church of Saint-Jean-Baptiste, Montreal. ATMA Classique ACD2 2604; <www.atmaclassique.com>.

Allegro (Symphony No. 6, op. 42, no. 2), Widor; *Suite*, op. 5, Duruflé; *Eaux natales* (Trois Poèmes), Escaich; *Harpe de Marie* (Laudes, op. 5), Florentz; *Regard vers l'Air*, Robin; *Deuxième Fantaisie*, JA 117, Alain; *Allegro deciso* (Évocation, op. 37), Dupré; *Poème Symphonique*, op. 40 (Danse macabre), Saint-Saëns.

Frédéric Champion, born in France in 1976, won both first prize and the audience prize at the first International Organ Competition held in Montreal in 2008. This recording gives ample evidence of his considerable ability, consisting of both familiar works such as the opening "Allegro" movement from Widor's Sixth Symphony, taken at exactly the right tempo, to less well-known composers such as Jean-Louis Florentz and Jean-Baptiste Robin. Curiously, two individuals are listed as "console assistants," although apparently the console of the magnificent 1915 Casavant organ has been fitted by SSL with 128 memory levels.

Compositions obviously were chosen to feature the various styles within the French repertoire as well as the many sounds available from the organ. *Eaux natales* by Thierry Escaich is a piece of varied moods, from the mysterious to "in your face." Different and very interesting is the *Harpe de Marie* by Florentz (d. 2004). Bass sounds were unduly heavy from my speakers during the *Regard vers l'Air* of Jean-Baptiste Robin, distorting the balance somewhat.

Dupré's wonderful *Allegro deciso* (Évocation, op. 37) is given a ripping good performance. The concluding selection is Champion's own arrangement of Saint-Saëns' *Danse macabre*. If you like French organ music, beautifully played, this is the disc for you.

Olivier Messiaen—The Mystical Colors of Christ. SharonRose Pfeiffer, James E. Jordan, David Chalmers, organists; Church of the Transfiguration, Orleans, Massachusetts; E. M. Skinner organ. Gloria Dei Artes Paraclete 044; \$18.95; <www.paracletepress.com>.

Méditations sur le Mystère de la Sainte-Trinité, VI: Le Fils, Verbe et Lumière; L'Ascension; La Nativité du Seigneur, IX: Dieu parmi nous; Messe de la Pentecôte.

The three organists represented here each reside in Orleans, Massachusetts, and are affiliated with the Gloria Dei

Artes Foundation. SharonRose Pfeiffer plays six of the selections, including the *Messe de la Pentecôte*; James E. Jordan, the *L'Ascension* suite; and David Chalmers, *Dieu parmi nous* from *La Nativité du Seigneur*.

The instrument itself is of extraordinary interest, consisting of components and pipework from fifteen (!) different E. M. Skinner instruments, assembled and restored by Nelson Barden & Associates. At approximately 100 ranks, it has a wonderful clarity and color, and the performers do it ample justice. A 22-page accompanying booklet gives much information.

All three performers are up to the formidable task of recreating Messiaen's music very much, one feels, as he envisioned it. Recorded in 2008, the one hundredth anniversary of Messiaen's birth, this CD is a fitting tribute.

—Charles Huddleston Heaton
Pittsburgh, Pennsylvania
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New Organ Music

***Fantasia on "Duke Street,"* by Ralph Kinder. G. Schirmer, Inc.; available from Michael's Music Service, 704/567-1066, <info@michaelsmusicservice.com>, <michaelsmusicservice.com>.**

Ralph Kinder (1876–1952) was born in Manchester, England, but spent most of his life in the United States. Kinder studied organ with Edwin Lemare and was organist in Bristol and Providence, Rhode Island, and at Holy Trinity Church in Philadelphia. Of the approximately 35 pieces that he wrote for organ, only two are based on hymn tunes. The *Fantasia on "Duke Street"* is one of three pieces that were his first published organ works in 1904. The fantasia is actually a set of six variations with a fughetta and final statement of the theme.

The *Fantasia on "Duke Street"* is in much the same style as variations by

Dudley Buck or John Knowles Paine; lush, late-Victorian harmonies fill the pages in this dramatic set of variations. A rather lengthy introduction sets the mood with short excerpts of the tune, after which the hymn is played in a four-part hymn-like style with no pedal.

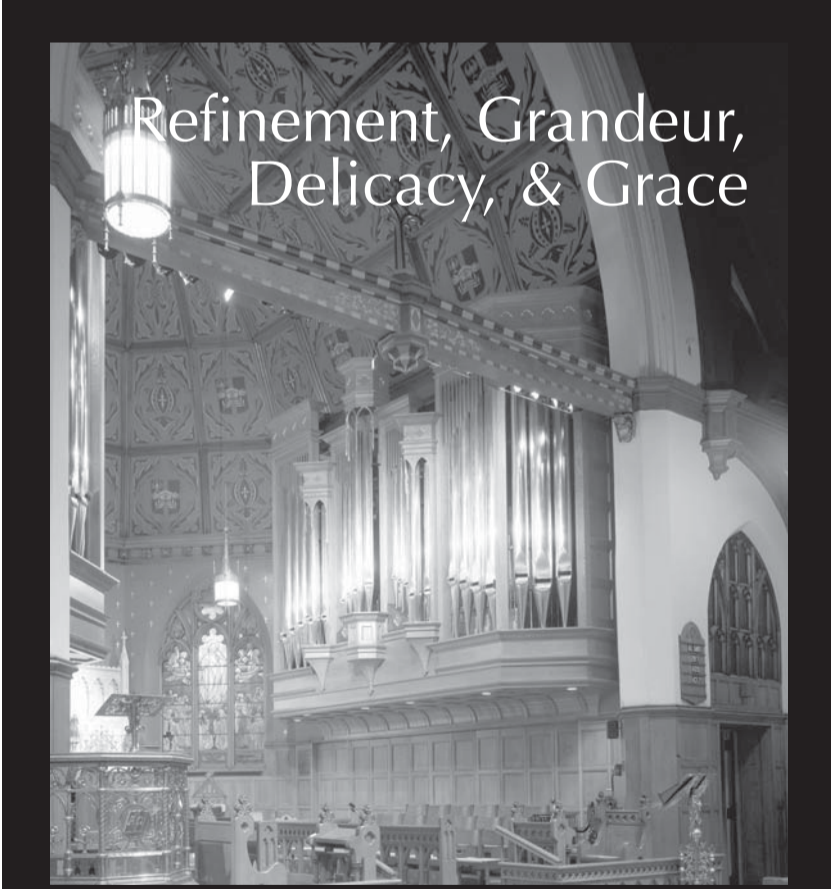
Variation 1 has the right hand carrying the theme with an 8' Oboe and 4' Flute, set against eighth notes on an 8' Flute in the left hand. The Vox Céleste with 16' and 4' couplers chromatically explores the theme in variation 2. The third variation elaborates the melody in triplets in the right hand while only outlining the theme.

Variation 4 uses the Vox Humana in a four-part "legato espressivo" setting. At first glance, the fifth variation looks like one of the Ives *Variations on America*. The left hand plays the theme in long notes while the right hand splashes large chords around in 16th and eighth notes. A return to the Vox Céleste accompanies the Great Open Diapason 8' in the bass clef for variation 6, which then moves immediately to a fughetta on the Great. The subject, made up of the first four notes of "Duke Street," soon becomes running 16ths, which create quite a romp when the pedal enters. The music builds over the next four pages until the hymn returns in the manuals with full organ over a pedal solo.

Although the style is typical for late nineteenth-century writing, this music is effective and enjoyable and would work equally well in church or in recital. I would rate it moderate to moderately difficult.

Trumpet Tunes for Organ – Bankson, Fuhrer, Hobby, Phillips, Shepherd. MorningStar Music Publishers MSM-10-977, \$27.00, <www.morningstarmusic.com>.

Are you tired of playing trumpet tunes by Purcell and Clark? Need more to offer wedding couples than the tired traditional marches? Then this is the book for you! It contains eight new trumpet tunes by five composers; all the pieces are of moderate difficulty and offer a



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modern sound without being so far out as to be unappealing. In addition, each could also do double duty in a regular Sunday morning service, particularly as a sprightly postlude. In the manner of traditional trumpet tunes, without exception, each one has repetition, often in the form of repeats, and clear-cut cadences where a march can be cut short to fit particular circumstances.

Of the three tunes written by Mark Shepperd, that in C major and another in B-flat major are the most march-like and have a traditional sound to them. His *Trumpet Tune in A-flat* is majestic with a laid-back feel to it.

William B. Fuhrer has two trumpet tunes in the collection. The first is in D-flat major, with a lovely lyrical melody over a walking bass in quarter notes; it ends on full organ. The second, in E-flat major, begins with a descending melody with ornamentation and has a full majestic sound.

The D-major trumpet tune by Craig Phillips is the least traditional and most dissonant work in the collection. It is also the only one in 6/8 time rather than 4/4. I cannot imagine anyone marching to this piece, but as an exuberant outburst of joy and exultation it is unsurpassed in the collection. It is registered for a three-manual organ, but is possible to play on two. The middle section of the music diminishes in volume to *piano*, with a mysterious feel before it returns to the joyous opening material.

The *Processional in G Major* by Robert A. Hobby is the longest piece in the collection and has optional parts for three trumpets. The melody of each two-measure phrase has six pitches to honor the late father of the bride, Marvin Hicks. The broad melody is dignified, with a grand sweep of triplets interspersed in the texture.

The final piece is by Jeremy J. Bankson, entitled *Wedding Fanfare in D*. It also contains parts for three optional trumpets. Written for a wedding, the piece begins with a splashy fanfare before settling down into an eloquent sweeping melody against slow-moving chords, where, one assumes, the bridesmaids begin to enter. The melody is interrupted by a short return of the fanfare material; then, as the bride enters, the sweeping melody builds and develops. A short return of the fanfare material in the final measures concludes the piece. This is a wedding march on a magnificent scale!

I was delighted by the entire collection. Now I have something to offer brides in addition to the usual Baroque trumpet tunes. These are very close in style, degree of difficulty and harmony to the three trumpet tunes by David N. Johnson. If you play for any weddings during

the course of a year, these are practically a required addition to your collection. I am so pleased with them that I am going to play one this Sunday!

—Jay Zoller
Newcastle, Maine

Partita for Organ on Come, Holy Ghost, God and Lord, by Kevin Hildebrand. MorningStar Music Publishers, MSM-10-508, \$16.00; <www.morningstarmusic.com>.

Kevin Hildebrand currently serves as Associate Kantor at Concordia Theological Seminary in Ft. Wayne, Indiana. He studied with Marilyn Mason and earned the MMus in organ and church music at the University of Michigan. Hildebrand performs as an active recitalist and hymn festival presenter across the U.S. and Canada, and his many compositions for organ and choir are published by Concordia Publishing House and MorningStar Music Publishers. They earned him the Richard Hillert Award in Composition from Concordia University.

This Pentecostal partita is based on the chorale tune *Komm Heiliger Geist, Herre Gott*. The chorale's first verse is a German translation of *Veni Sancte Spiritus*, written by an anonymous 15th-century poet; Martin Luther added verses two and three. An anonymous 15th-century composer also wrote the melody, and Johann Walter receives credit for its present form in his *Geystliche Gesangk Buchleyn*, 1524.

As far as I know, Hildebrand is the first to set this famous tune in partita form. Scheidemann, Buxtehude, Bach, et al. set it as a chorale prelude. Hildebrand gives us an accessible, neo-Baroque work in F-major with seven short movements of various characters, each of which can be used separately or in combination throughout a worship service: *Processional*, *Trio*, *Pedal Solo*, *Pastorale*, *Scherzo*, *Meditation*, and *Toccata*. A two-manual organ is sufficient to successfully realize Hildebrand's intentions.

Processional is a grand, celebratory march in *ritornello* form. Original thematic material based on a rising fourth opens the movement on full organ; it sounds between each chorale phrase statement played on solo trumpet. Harmonically, the movement is very conservative, never leaving F-major. Manual and registration changes, an involved pedal line, several trills in the trumpet line, and changing meters add much interest for the listener, yet raise the difficulty level only slightly for the performer.

Trio is an easy-to-play movement featuring the chorale tune as *cantus firmus* in the pedal line. It sounds at 4', while

the hands play in lovely second and third species counterpoint on 8' and 2' stops.

Pedal Solo's character is very North German Baroque in character. To be played freely, much like a cadenza, this movement is flashy, brazen, and edgy. There is some double pedal in the middle and at the end, where the left foot plays in canon with the right foot. Compositionally, Hildebrand links the movement with the *Processional* and *Meditation*. He borrows the march theme from *Processional*, and he hints at the importance of E-flat as lower neighbor to F that will be featured in *Meditation*. Fun to play, this movement is sure to impress.

Pastorale is essentially a *bicinium*. It features an independent, ornamental 8' flute line, which evokes the image of a shepherd playing a pipe in the field, against the chorale melody played on an 8' oboe stop. This movement is reminiscent of Bach's cantata for Pentecost, *Erschallet, ihr Lieder, erklinget, ihr Saiten!*, BWV 172. In movement five, Bach employs *Come, Holy Ghost, God and Lord* as a richly ornamented melody for the oboe d'amore. While not difficult, this movement is transparent, so as a performer, you have to really focus.

Scherzo is a fun and cute movement for manuals alone. In this movement, the chorale tune is present in the upper voice, but this time moves quickly, while the left hand plays chords that punctuate the 2/2 meter. Hildebrand keeps our interest by employing the Baroque concept of terraced dynamics, i.e., manual changes throughout.

Meditation is harmonically richer and more adventurous than any other movement. It is the most modern sounding, with its statement of the chorale melody in quartal harmonies. The accompaniment is an upward-lilting, eighth-note, ostinato figure. Underneath in the pedals, the movement gently rocks in the opposite direction, from F to E-flat. And much like Beethoven does in his *Waldstein Sonata*, Hildebrand plays with this concept in symmetry, using F to F-sharp at times. The Baroque influence here is mainly one of affect. Pictorially, there is the perpetual motor of the boat in the accompaniment (albeit a very quiet one), and the gentle rolling of the ocean beneath the boat, and Sirens luring the Holy Spirit to descend with their enchanting voices in progressive harmonies.

Hildebrand closes out the partita with an impressive sounding, French-style *Toccata* for full organ. This is the only movement in the entire partita that does not have a definitive association with the Baroque except by name. An easy-to-play figuration, played in contrary motion in the hands, runs throughout on top of the chorale tune, played in the

pedals. Harmonically, this movement is pretty straightforward. A-major appears twice briefly, in the Romantic tradition of modulation by third-relation. Interestingly, E^b7 appears in the second A-major episode, hinting at a tritone substitution, or something more adventurous. But Hildebrand never develops it into anything. I appreciated this unifying gesture from the sixth movement, nonetheless, and it increases tension for a few bars. A short coda completes the movement and features double pedal, huge crashing chords in extended tertian harmony, and a slightly different toccata figuration (but in identical rhythm). While this is the most difficult movement in the partita, it is not hard. You truly get a lot of bang for your buck, and the use of extended harmonies and the fast figurations can cover a multitude of sins.

Overall, this work is a useful addition to the Pentecost Sunday *oeuvre*. Each movement is accessible for both performer and listener. MorningStar gives Hildebrand's partita a difficulty rating of medium. Really, though, four of the movements are easy, one is easy to medium, and only two are truly medium. Moreover, this work is all the more functional because each movement can be used alone. The purpose and placement of *Processional* is obvious. *Trio* lends itself to be used as a softer solo somewhere in the service, or as a straightforward hymn introduction. *Pedal Solo* can be used as either a hymn introduction or even an organ solo between verses. *Pastorale* would work as a nice prelude. *Scherzo* might be a humorous accompaniment for when children leave for children's church. *Meditation* can be used at prayer time, offertory, or special music. And *Toccata* makes for a rousing postlude.

—David McKinney, DMA
Gainesville, Florida

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—Leon Nelson

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Austin Lovelace, March 19, 1919–April 25, 2010

A Remembrance

Donald R. Traser



Austin Lovelace at his home

Austin Lovelace died April 25 at the age of 91. (See the "Nunc Dimittis" in the June issue of THE DIAPASON, page 10.)

Austin Lovelace and I first became acquainted at one of the annual meetings of The Hymn Society, which Austin attended regularly. Subsequently, I began sending church bulletins to him and many other composers when I played their compositions and listed them in the bulletin. Some composers have never even acknowledged receipt of a bulletin, but Austin always sent a kind note and had many nice things to say.

He spent time in Virginia at Camp Peary from 1944 to 1946, played several recitals at Bruton Parish Church, and sang tenor for a *Messiah* performance in Richmond. A niece lived in the area, but with him in Denver in recent years, their paths seldom crossed. Austin remembered Jim Sydnor and knew Mary Ann Gray, as well as her better-known sister Charlotte Garden, from his time at Union Seminary. Unaware that Mary Ann was still going strong, he remarked, "Old organists never fade—they just diapason."

Austin was the first of a number of composers to have written an organ work for me, in 2003. One of his anthems, *The Lord My Shepherd Is*, was written many years ago for his children's choir in Evanston, Illinois. It has such a beautiful *bel canto* melody that I asked if he'd ever written an organ piece based on that tune. He replied, "No. Would you like me to?" Before I could even respond, the manuscript arrived in the mail—two variations: the first chordal and pretty straightforward, the second a delightful little trio. He commented, "I doubt if it will take too much time for you to work out any fingerings. When in doubt, just pick up the finger!"

Sometime later, Alice Jordan began writing a postlude for me on the tune *ORA LABORA*, one for which little has been written for the organ. Austin sent me a copy of his *Partita on "Ora Labora,"* published by H. W. Gray, which I was able to use as a prelude on the Sunday when I premiered Alice's postlude. Austin wrote, "As you will notice, I dedicated it to the memory of T. Tertius Noble, who was one of the teachers at Union in 1939–41. I had composition with him but really learned nothing helpful. His approach was to rework anything you did to sound like T. Tertius Noble. And yet I must have learned something, for my first two anthems—*Be Known to Us in Breaking Bread* and *Let This Mind Be in You*—are . . . still in print!"

A few months shy of his 88th birthday, Austin wrote, "I find that I'm not as gung-ho about doing things as I was



At the organ

for so long. But I'm still writing a lot of hymn preludes for organ for Darcey Press . . . and Wayne Leupold . . . I also have written several anthems but can't find a publisher interested in what I want to write. I refuse to take the low road! But I can't complain about my long career approaching its conclusion. My philosophy has been to bloom where planted—and I've been lucky to land in some pretty good soil in all of my jobs."

The Darcey Press preludes are part of the "Musical Gifts" series, and I was given the original manuscript for the prelude on *DOVE OF PEACE*. Despite the perceived lack of publisher interest, Emerson Music has 17 Lovelace anthems in its catalog, the most recent a setting of "Joyful, Joyful, We Adore Thee," which came out in 2009. He would often send me complimentary copies, folded to fit in a letter-size envelope.

After I began serving at Second Presbyterian in Petersburg, I asked Austin (then age 90) for an anthem for my choir, and in short order we had a new choral work entitled *Hymn at Dawn*. I suggested several texts, from which he chose "High O'er the Lonely Hills" (No. 473 in *The Hymnal 1940*). After we sang it, Austin wrote a note to the choir: "Thank you for letting me write an anthem for you and the church. Donald says that you sang it well, but that some thought it was a bit difficult. Congratulations—yes, it is a bit difficult! As a composer, I always let the words tell me where to go, and that text . . . posed plenty of problems for me with its shifting moods and pictures . . . But I think that I came close to letting the different moods come through with my music. The nice thing about repeating anthems is that every time you will find new and fresh insights coming to you . . ."



John Yarrington, Carl P. Daw, Jr., Austin C. Lovelace, Polly Lovelace, Carlton R. Young (Photo by Stewart Kull)

My last Austin-gram was dated October 14, 2009. The Denver AGO and Wellshire Presbyterian Church, from which he retired, had just celebrated his 90 years and seven decades of composing. He described it: "The choir was magnificent, the organist spectacular, and the Young Singers of Colorado beautiful. The church was packed—added chairs in the narthex, and the offering of over \$3,600 went to the Lovelace Scholarship Fund of The Hymn Society. My nephew (in a wheelchair), his wife, and sister flew here from Suffolk, Virginia for the event, and we had a great family get-together—hard to arrange these days. I'm still in disbelief! Carl Daw . . . came from Boston to speak, Carlton (Sam) Young was Master of Ceremonies with much humor, and John Yarrington came from Houston, Texas to be one of the conduc-

tors. Now I'll have to start planning for 100 & 8 decades!"

I'm sure that many people join in my regret that such a celebration won't take place. ■

Donald R. Traser is the author of The Organ in Richmond (reviewed in THE DIAPASON, December 2002). Organist and/or choirmaster of several Richmond-area churches since 1970, he has served as organist/choirmaster at Second Presbyterian Church, Petersburg, Virginia, since 2009, and is a past dean of the Richmond, Virginia AGO chapter.

Traser played the carillon for 27 years, including the Taft Carillon in Washington, D.C. for Ronald Reagan's first inaugural parade. He has written four books and numerous articles on such topics as hymnology (life member of The Hymn Society), trains, travel, organs, and stained glass. He is currently working on a book about stained glass in Richmond.



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Abbey of Solesmes Celebrates 1000 Years

James Jordan

As the Abbey of St. Peter of Solesmes in France celebrates its millennial anniversary (1010–2010), Paraclete Press acknowledges gratefully their faithfulness (and industriousness!) in the field of Gregorian chant restoration. Today, Gregorian chant enjoys a renewed vision and use by the Church as well as by the general public. The work of the Solesmes monks has played no small part in this “re-blossoming” in providing written materials as well as a living tradition that helps set an aural model for chanting.

The monastery of Solesmes cites as its founding date October 12, 1010, when the site was donated to the monks of La Couture by a French nobleman. The monastery survived pillaging, fires, English occupation, and other afflictions of the times over the next 500 years. In the latter part of the fifteenth century, the church was rebuilt and changed from its basilican form to that of a Latin Cross. In 1664, the abbey was absorbed by the congregation of St.-Maur, and the property, except for the church, underwent an extensive building project. In 1791, in the wake of the French Revolution, the abbey was closed and the monks dispersed, much to the dismay of the general population. The abbey was officially sold, although no new owner appeared and the buildings were not put to use. Then, in 1831, a young priest by the name of Prosper Guéranger, upon hearing of the abbey's imminent destruction, with the help of friends gathered together enough money to rent the property and move in. Over the next four years, Dom Guéranger worked tirelessly to restore the monastic life of Solesmes.

In 1837 the monastery received not only Vatican recognition, but also the title of Abbey.

A large part of Dom Guéranger's efforts in restoring Solesmes focused on re-establishing Gregorian chant and its role in the liturgy. The following extract describes, in brief, the work of the monks of Solesmes in chant restoration:

“In the 1830s, the young French monk Dom Prosper Guéranger reopened the vacant monastery of Solesmes in his hometown and charged his monks with the task of restoring chant to its former beauty. This restoration consisted of two primary components: the study of ancient manuscripts and the development of a lighter style of chanting where ‘words took on their true meaning, and the musical phrases recovered much of their natural suppleness and beauty.’ By the 1850s, Solesmes monks were copying chant manuscripts from all over Europe. Carefully comparing manuscripts containing the ancient neumes to manuscripts containing lines and notes, they set about to determine how the chant would have been sung in its original form.

“In 1903, Pope Pius X authorized the monks of Solesmes to prepare editions of chant for the Mass for the entire Roman Catholic Church, and during the next sixty years, the ‘Solesmes Method’ of chant was taught throughout Europe and North America. Even as scholars debated the value of the Solesmes teachings, the recordings of the Solesmes monks became popular, and their books were widely distributed.

“In the second half of the twentieth century, a deeper understanding of chant taught by Dom Eugène Cardine, a monk



The Abbey of Solesmes

of Solesmes, brought about the publication of chant books containing both line and note music as well as representations of various forms of ancient neumes. These books allowed singers to grasp the subtle nuances of the chants portrayed by the ancient neumes. Before his death in 1988, Dom Cardine insisted that the restoration work should be ongoing, and that he was leaving it to his successors to continue the search for truth and beauty contained in the ancient chants.”

(Adapted from *The Song of Prayer: A Practical Guide to Learning Gregorian Chant*, by The Community of Jesus, published by Paraclete Press, 2010)

The following statement by Dom Joseph Gajard, a choirmaster at Solesmes and leading proponent of research conducted by the Solesmes monk and scholar Dom André Mocquereau (1849–1930), illustrates Solesmes' ultimate goal in providing a chant discography that would carry on their work for many years:

“These recordings were made on location at Solesmes, with the participation of all the choir monks. Our wish was to give those who cannot come to Solesmes, an idea of what our choir actually sounds like in its daily singing. Had we chosen to record only the best voices, it might have given the false impression that Gregorian chant is concert music, reserved for the talented few. In reality, whether we like it or not, Gregorian chant is prayer, the prayer of the Church, requiring the active participation of the people, one and all, at the sacred liturgy.

“Taken as a whole, these recordings provide various impressions of Gregorian chant . . . an impression of being firm, sustained, perfectly well-balanced and peaceful. Next, an impression of suppleness . . . reinforced by the almost ethereal elasticity of the Latin accents. Finally, the impression of life, deriving as it does from the fluidity of the musical phrase and the meaning of the text . . . and the traditional nuances of the manuscripts, which add so much warmth and

‘soul’ to the prayerful expressivity of text and melody.

“Gregorian chant is an ideal instrument for prayer and for the deeply spiritual relationship existing between the soul and God. It is a supple and vibrant lyre, sensitive to each and every inspiration of the Holy Spirit who, according to St. Paul, prays in the Church with ‘inexpressible sighs,’ *gemetibus inenarrabilibus*.

“If these records can help develop a taste for the sung prayer of the Church, if they can enhance the chant's beauty and holiness, while enabling people to better love and understand it, we will consider that our goal has been achieved.”

(Dom Joseph Gajard, adapted from the CD booklet accompanying *Gregorian Chant Rediscovered: The First Recordings by the Choir of Solesmes in 1930*, Paraclete Press, 1995.)

In light of Dom Gajard's words, we close with a short passage from Fr. J. F. Weber's recent review in *Fanfare* magazine:

“. . . this recording (*Sundays in Ordinary Time* [1–3], Paraclete SN 18) has remained a touchstone of chant singing. . . Its elegance, its utter rightness once more became evident as I listened to a continuing flow of other recent CDs for the purpose of analyzing their contents. . . We can only hope that Dom Lelièvre (choirmaster for this Solesmes recording) will have an opportunity to pursue the series that this disc seemed to have launched. . . The work of the monks is not yet done.” (*Fanfare*, July/August 2010, review by Fr. J.F. Weber, pp. 538–539)

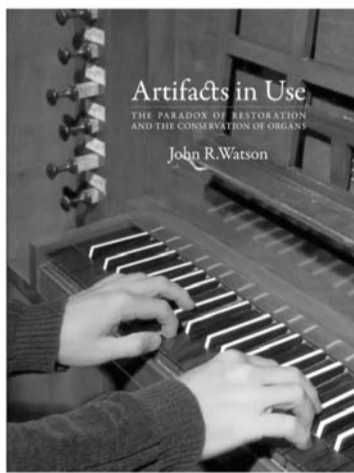
Please visit the Solesmes website at www.solesmes.com to learn more about the monks, their ongoing work, and their history. ■

James Jordan has performed as an organ accompanist and soloist throughout the United States and Europe, and was one of the first American organists to concertize in Siberia. He is currently Artist-in-Residence with *Gloriae Dei Artes Foundation*, and frequently performs and records with the choir *Gloriae Dei Cantores*. Jordan is the Music Development Consultant for Paraclete Press. He has published in the *American Choral Review* and was a contributing author to *American Sacred Choral Music—An Overview and Handbook* (Paraclete Press, 2001).

Jordan earned his Bachelor of Music from Southern Methodist University in Dallas, Texas, studying with Robert Anderson. As a student of David Craighead, he received his master's degree, doctorate and Performer's Certificate from the Eastman School of Music in Rochester, New York. He has made extensive studies of Gregorian chant with the late Dr. Mary Berry of the *Schola Gregoriana*, Cambridge, England.

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Organbuilders and research: A clarification

Francesco Ruffatti and Judit Angster

The following is a response to the article "Organbuilders and research: Another point of view," by John M. Nolte (*THE DIAPASON*, July 2010, pp. 20–21), which was itself in response to the article "Organbuilders and research: Two points of view," by Francesco Ruffatti and Judit Angster (*THE DIAPASON*, January 2010, pp. 24–27).

I found the article in the July issue (pages 20–21) written by my colleague John M. Nolte very interesting and informative. We are probably of the same age: I too have been involved in organbuilding for well over 40 years. Having said that, I should also say that I do not really believe that longevity in organbuilding practice is what counts the most: one can repeat the same mistakes for decades, and at the same time a bright young organbuilder can find innovative ways quickly. Experience plays a role, but it is the personal attitude that makes the real difference. In any case, we both seem to be curious enough to try to get to the bottom of organbuilding issues. For this reason, I have chosen to be involved in research, and have been lucky enough to find the connection, during the last ten years, with the very respected and reputable Fraunhofer Institut für Bauphysik in Stuttgart.

Having practiced both open-toe and closed-toe voicing for quite some time, going through a variety of organbuilding "trends," and having come in the end to some empirical conclusions, I was always curious to find out why I was considering one method better than the other for certain applications. Specifically, I have no problem in stating that under "average conditions"—let us say at around 3 inches of wind—I obtain better results with open-toe voicing on principals and flutes, and better results with closed-toe voicing on strings. If I have to raise the pressure further, to increase the sound energy at its source (sometimes you have to, especially in poor acoustics), I find it easier to control principals and flutes if I voice them with open toes. "Better results" are always subjective, of course, and personal taste plays an important role, as I stated in my original article.

Dr. Angster, Dr. Miklos, and other scientists—all top names in organ acoustics—have explained to me not only the Bernoulli formula, which in the end is not so complicated, but a number of other theories and esoteric formulas. I tend to be "practical," like many organbuilders, and will not deny having been taken by surprise in seeing how variable the scenario can be in toe wind pressure values, after boring holes and applying pressure sensors to the sides of the pipe feet.

In a perfect world, one could put each stop on its own wind pressure in order to compensate for open or closed toe, in order to obtain, as Mr. Nolte suggests, equal wind pressure at the languid, which is not an easy thing to actually measure, unless you bore holes at the toes as we did during the research. In the real world, when you are voicing a chest of pipes in a Swell division containing principals, flutes, strings and reeds, then you have fewer choices. This is where a practical comparison of the two methods, given equal windchest pressure, becomes meaningful. While I respect Mr. Nolte's idea, the choice that we made in establishing a research procedure was different, as Dr. Judit Angster explains well in her section of this article. I will never say that "my way is the only way," and I would ask for the benefit of the doubt from others as well.

The issue of the so-called "wind noise" is, in my opinion, the key to, not a side aspect of, the whole matter. I have been told that what causes turbulence—and noise as one of the results—is a sudden restriction in the air flow. In other words,

if we restrict the maximum flow from the diameter of the windchest hole, by closing the pipe toe, turbulent conditions are created. The "open toe" is so open that it looks exaggerated: this is not done to make sure that enough wind gets into the pipe, but rather to avoid as much as possible a restriction in the flow. The shape of the pipe tip may have some influence in the noise, but the real issue does not change. Actually, by looking at photo 2 of Mr. Nolte's article, it seems to me that the hole with the countersink, which he refers to as "quiet toe-hole," seems to direct the flow inwards, towards the center of the flow, thus potentially creating the opposite of what a "diffuser" would do. A diffuser is a device that is aimed at reducing turbulence from flow restrictions. On this matter, we have some interesting results from previous research on wind supply.

If noise is created, at equal windchest pressure conditions, Mr. Nolte agrees with me that by reducing the wind flow at the lower lip, which is the only way to control volume in an open-toe flue pipe, the wind noise is reduced as well. I take this as a strong indication of the validity of the open-toe system for the "classical stops," where it is not as desirable to nick the languids. For the strings, the matter is different, and the need to reduce the pressure in the toe is linked to the need for keeping the mouth cutup to reasonable levels in spite of the smaller relative diameter of the pipes, to preserve clarity. Nicking is, for these pipes, a normal condition (except in rare occasions—for example, the "Violetta" by Callido).

Voicing is very personal, and tastes are different. I am sure that Mr. Nolte does a fine job with voicing, given his experience, regardless of the method. As to wooden pipes, I am happy to hear that he has done research on this aspect as well. We are doing the same, possibly with some different objectives: not only to find better transitions, but also, for example, to speed up the speech on very large 16' open wood pipes. I will read Mr. Nolte's reprint when it becomes available, as well as the description of his all-wood practice organ. I sincerely wish him the best of luck in his efforts. After all, we are all in the same boat, and all for the same reason: we all love the work that we do.

—Francesco Ruffatti

In my contribution to the article, I tried to release information about our current research project on organ pipe voicing and scaling. Within this context, I mentioned our investigation on open and controlled toe voicing, as one example of the ongoing research. Unfortunately, the goal of this experiment was not formulated clearly; therefore I have to accept Mr. Nolte's ironic criticism as justified.

Certainly, the group of scientists and I, who have been working together for several years on organ pipe research, know very well that "the velocity of air at the flue is determined by the pressure in the foot of the pipe just below the languid" and that "in every case, the voicing pressure is lower than the windchest pressure." But we also know that not only "the velocity at the flue" "matters for pipe speech," as Mr. Nolte states. A more important factor for the speech is the velocity at the upper lip, and that velocity depends also on other parameters. The air jet emerging from the flue must obey the physical law of momentum conservation; therefore its maximal velocity V at a distance y from the flue can be given as $V(y) \approx U_B (d/y)^{1/2}$, where U_B is the Bernoulli-velocity and d is the width of the flue. The air jet is directed usually slightly outside; therefore it hits the upper lip at a velocity that is lower than its maximal velocity. The direction of the jet depends on the relative position of the

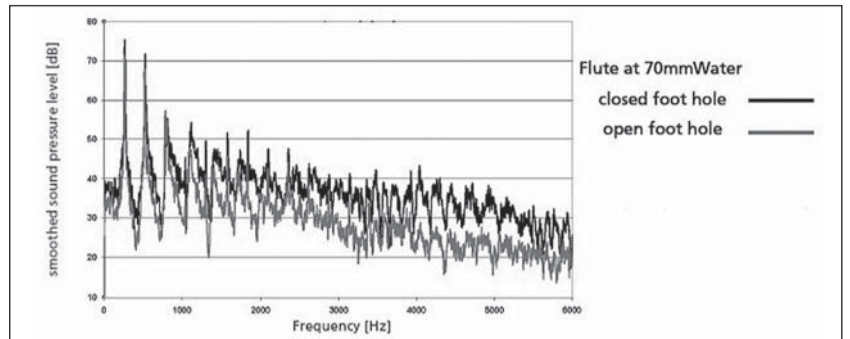


Figure 5. Sound spectra of the stationary sound of two identical flute pipes voiced by closed-toe and by open-toe methods

languid and lower lip. The task of the voicer is to find the optimal adjustment of the mouth area to ensure the required loudness and speech of the pipe. From the standpoint of science, the voicer adjusts only two physical quantities: the air volume through the flue and the velocity at the upper lip. In the case of a constant windchest pressure, the air volume is adjusted for closed-toe pipes both at the toe and at the flue; in the case of open-toe pipes, it is adjusted only by means of regulating the flue width. The velocity at the upper lip depends on several parameters: the Bernoulli-velocity (which depends on the foot pressure), the width of the flue, the cutup, the positions of lower lip, languid, and upper lip, etc. The essence of the art of voicing is to find the optimal adjustment of these parameters only by listening to the sound.

The velocity profile of the air jet depends also on other parameters like the profile and angle of the languid, nicking, etc. In order to get more information about the properties of the air jet, the free outflow from the flue of metal organ pipes and edge tone generation at the upper lip was the subject of a three-year Ph.D. project at the Fraunhofer IBP, which will be completed this year.

If two identical pipes are placed on the same windchest, one with open toe and the other with closed toe, it is possible to get the same velocities at the upper lips by reducing the flue width of the pipe with open toe. This opportunity has led us to the idea of voicing the two pipes on the same windchest pressure, to

the same volume of sound. Thus the goal of the investigation was to voice the pipe with open toe and the pipe with closed toe to the same loudness and then compare their steady spectra and attack transients. Preliminary results of this investigation were presented in our article.

For us scientists, it was astonishing to witness how similar the achieved sound was from both types of pipes. Steady spectra and attack transients, measured by our special method, were very similar. The only easily measurable difference was the lower wind noise level on the pipe voiced with open toe at 70 mm water column pressure.

In a closed-toe pipe, the foot pressure may be significantly lower than the pressure in the groove. This pressure difference accelerates the flow through the smaller cross-section of the foot hole. The cross-section of the foot will then suddenly become much wider and the flow velocity will decelerate. This acceleration/deceleration process can generate noise and pressure fluctuations. With open toe, neither pressure difference nor sudden velocity changes occur. As the measurement results in Figure 5 of our original article show, the wind noise level in the pipe sound is lower in the case of voicing with an open pipe foot.

The common research with voicers has proven that good speech and steady sound can be achieved by both voicing methods. The voicer should decide which method he prefers; this is a question of taste and experience, not of science.

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Clavierübung III of J. S. Bach Theology in Notes and Numbers¹, Part 1

Alexander Fiseisky

It goes without saying that the primary task of every performer who wishes to convey the meaning of any given musical work must first be to understand the original intention of the composer. And when the works in question are those of Johann Sebastian Bach, where the invisible thread that should link us to the era in which he lived seems to be irretrievably broken, the task takes on Herculean proportions. The aim of this analysis is to attempt a correct reading of the *Clavierübung III*—one of the most enigmatic works in the whole literature of the organ.

This work, which was composed at the high point of the composer's creativity (1739), impresses us by its dimensions alone. It is part of a cycle of works, comprising the *Six Partitas* (Part 1, composed in 1731, BWV 825–830), the *French Overture* and the *Italian Concerto* (Part 2, composed in 1735, BWV 831, BWV 971), as well as the *Goldberg Variations* (Part 4, composed in 1742, BWV 988). And the *Clavierübung III* itself is also a cyclical work—it consists of 21 chorale preludes and four duets framed by a prelude and a fugue in E-flat major.

Bach certainly accorded the *Clavierübung III* particular importance. It is no coincidence that this was the first work for organ that he had published in Leipzig. What was Bach's purpose in writing this work, and what means did he choose to fulfil it?

The history of the composition. The intentions and aims of the composer

The *Clavierübung III* was written to coincide with the 200th anniversary of Luther's visit to Leipzig and the festal Whitsun service in St. Thomas Church on the 25th of May 1539, which effectively marked the official recognition of the Reformation in Leipzig. The *Clavierübung III* consists essentially of arrangements of chorales from the Protestant church service, and in its structure it is reminiscent of Luther's Catechism, which consists of two parts: the Greater Catechism deals with the principles of faith, while the Lesser Catechism is directed more towards children and the less-educated part of the population. Correspondingly, each chorale melody—with the exception of *Allein Gott in der Höh' sei Ehr'* [Glory be to God alone on high]—is presented in two versions: a greater version which uses all the resources of the organ including the pedals, and a shorter *manualiter* version.

And indeed, because of its special structure, the *Clavierübung III* has often in the past been referred to as an "Organ Mass," and correspondingly it is usually referred to today as the "Organ Mass." It is clear that neither of these two names do full justice to the structure of Bach's composition. Nor do they explain the inclusion of the four duets.

The title of the work is as follows:

Dritter Theil / der / Clavier Übung / bestehend / in / verschiedenen Vorspielen / über die / Catechismus- und andere Gesänge, / vor die Orgel: / Denen Liebhabern, und besonders denen Kennern / von dergleichen Arbeit, zur Gemüths Erzeugung / gefertigt von / Johann Sebastian Bach, / Königl[ich] Pohnlischen, und Churfürstl[ich] Saechs[eschen] / Hoff-Compositur, Capellmeister, und / Directore Chori Musici in Leipzig. / In Verlegung des Authoris.

[Third Part of the *Clavierübung* consisting of various preludes on the Catechism and other Hymns for the organ: for amateurs, and especially for connoisseurs of such work, for the refreshment of their souls, executed by Johann Sebastian Bach, Royal Polish and Electoral Saxon Court Composer, Capellmeister,

and Directore Chori Musici in Leipzig. Published by the author.]

Bach here follows the example of his predecessor at St. Thomas Church, Johann Kuhnau (1660–1722), and modestly calls his work *Clavierübung* [Keyboard Exercise].² He thereby encourages us, through diligent practice (*Übung* in German), to understanding his purpose in writing this work.

Let us accept this invitation.

The first question, even after a cursory look at Bach's work, is probably "What does it represent in this compositional form? Are we to understand it as a unified dramatic whole or as a collection of diverse pieces for the keyboard?"

Characteristically, the usual concert practice suggests that the *Clavierübung III* is not seen as an integral work: virtually nobody plays the whole composition in its published form.³ But the question nevertheless remains: Is there really no suggestion of an overall dramatic structure within the work?

An analysis would help us to answer this question. But before we tackle it, we should—even very generally—look at some characteristics of the musical aesthetics and Bach's particular compositional style during the period when he was working on the *Clavierübung III*.

The theological and philosophical basis of the work of J. S. Bach

Bach's personal philosophy was heavily influenced by the philosophical ideas and the personality of Martin Luther (1483–1546). Books written by Luther accounted for a quarter of all the books in Bach's private library. According to the personal inventory that was made after his death, Bach owned two complete editions of the works of Martin Luther in Latin and German, as well as works of his successors: Abraham Calov, Martin Chemnitz, Johannes Olearius, and others.⁴ The title page of an earlier version of the *Clavier-Büchlein für Anna Magdalena Bach*⁵ bears a note giving the title of the work as *Anti-Calvinismus* by August Pfeiffer, written in Bach's own hand.

It is well known that Luther was a well-educated musician.⁶ In contrast to the majority of the reformers in the 16th century, Luther considered music to be a form of divine revelation. In the foreword to Georg Rhau's anthology *Symphoniae iucundae*⁷ he wrote: "In summa: Die edle Musika ist nach Gottes Wort der höchste Schatz auf Erden."⁸ [Summing up: Noble music is the greatest treasure on earth next to the Word of God.] He is quoted in the *Encomion musices* as giving a similar definition: "Musika ist eine schöne, liebliche Gabe Gottes, sie hat mich oft also erweckt und bewegt, daß ich Lust zu predigen gewonnen habe..."⁹ [One of the finest and noblest gifts of God is music. It has often aroused and moved me so that I have gained a desire to preach . . .] And in a letter to Ludwig Senfl of 4 October 1530 we find the following lines in his handwriting:

Et plane judico, nec pudet asserere, post theologiam esse nullam artem, quae musicae possit aequari, cum ipsa sola post theologiam id praestet, quod alioqui sola theologia praestet, scilicet quietem et animum laetum...¹⁰

[I plainly judge, and do not hesitate to affirm, that except for theology there is no art that could be put on the same level with music, since except for the theology, (music) alone produces what otherwise only theology can do, namely, a calm and joyful disposition.¹¹]

Luther's views were akin to those of Bach. Like the great reformer, Bach saw the world of music and the world of theology as very closely connected.¹² A short handwritten treatise concerning figured bass, which Bach wrote while working on the *Clavierübung III*, is introduced with the following words:

Der Generalbaß ist das vollkommenste Fundament der Music welcher [auf einem Clavier] mit beyden Händen gespielt wird dergestalt das die lincke Hand die vorgeschriebenen Noten spielet die rechte aber Con- und Dissonantien darzu greift damit dieses eine wohlklingende Harmonie gebe zur Ehre Gottes und zulässiger Ergötzung des Gemüths und soll wie aller Music, also auch des General Basses Finis und End Ursache anders nicht, als nur zu Gottes Ehre und Recreation des Gemüths seyn. Wo dieses ists keine eigentliche Music sondern ein Teuffisches Geplerr und Geleyr.¹³

[The thorough-bass is the most perfect foundation of music. It is played with both hands on a keyboard instrument in such a way that the left hand plays the written notes, while the right hand strikes consonances and dissonances, so that this results in full-sounding *Harmonie* to the Honor of God and the permissible delight of the soul. The ultimate end or final goal of all music, including the thorough-bass, shall be nothing but for the Honor of God and the renewal of the soul. Where these factors are not taken in consideration, there is no true music, rather, devilish bawling and droning.¹⁴]

When Bach at the age of 23 left Mühlhausen, he declared that the *Endzweck* [ultimate aim] of his creative work would be the *regulirte kirchen music zu Gottes Ehren* [regulated church music to the glory of God].¹⁵

One can further assess the musical and aesthetic views of the composer with the help of his annotations in the margins of a Bible that was published by Abraham Calov (1681–1682) in Wittenberg.¹⁶ These marginalia are quite valuable—they allow us to catch a glimpse of the personal views of their writer and open up his world for us.

Already in Exodus, Chapter 15, where the prophetess Miriam sings of the wonderful deeds of God, we can read in Bach's own hand: "N.B. Erstes Vorspiel auf 2 Chören zur Ehre Gottes zu musiciren." [N.B.: First prelude for two choirs to be sung to the glory of God.] As a comment on First Chronicles 29, v. 21¹⁷ we find the following statement by the composer:

Ein herrlicher Beweis, daß neben andern Anstalten des Gottesdienstes, besonders auch die Musica von Gottes Geist durch David mit angeordnet worden.

[Splendid proof that, besides other arrangements for worship, music too was instituted through David by the Spirit of God.]¹⁸

First Chronicles 26 describes the choosing of musicians for the temple. Bach's comment: "Dieses Capitel ist das wahre Fundament aller Gott gefälligen Kirchen Music." [This chapter is the true foundation of all church music pleasing to God.]

And one final quote: Second Chronicles, chapter 5 contains the passage:

. . . it was the duty of the trumpeters and singers to make themselves heard in unison in praise and thanksgiving to the LORD, and when the song was raised, with trumpets and cymbals and other musical instruments, in praise to the LORD "For he is good; for his steadfast love endures for ever," the house, the house of the LORD, was filled with a cloud, so that the priests could not stand to minister because of the cloud; for the glory of the LORD filled the house of God. (2 Chronicles 5:13–14)¹⁹

Bach annotates this text with a remarkable comment that has programmatic significance and shows not only his relationship to the composing, performing, and hearing of music, but also to the activities of a church musician in general: "Bey einer andächtigen Musique ist allezeit Gott mit seiner Gnaden Gegenwart." [Where there is devotional music, God with His grace is always present.]

These examples suffice to clarify where we must start if we wish to analyze the

works of Johann Sebastian Bach. Albert Schweitzer wrote in his masterful fashion: "Music is an act of worship with Bach. . . For him, art was religion..."²⁰ The orthodox Lutheran Bach, who was born and raised in Eisenach, Luther's own town, where the façade of the main church of St. George was decorated with the Protestant motto "A mighty fortress is our God," transcended in his music the boundaries of confession and creed. "In the last resort, however, Bach's real religion was not orthodox Lutheranism, but mysticism. In his innermost essence he belongs to the history of German mysticism."²¹

This mystical sensitivity to the presence of God and the desire to give witness to Him through music, coupled with his dazzling talent, enabled Bach in his later works to develop an astonishing artistic fusion, the likes of which had not been seen in the world's cultural history.

In 1747 Bach was admitted to the *Societät der musikalischen Wissenschaften* [Society of the Musical Sciences], which his one-time pupil, the philosopher and music author Lorenz Christoph Mizler von Koloff (1711–1778), had founded.²² Mizler, a friend of Bach's, was strongly influenced by Pythagorism and the rational philosophy of both G. W. Leibnitz (1646–1716) and Christian Wolff (1679–1754). He saw music as a mathematical science.²³

The very fact that Bach accepted Mizler's invitation to join the *Societät der musikalischen Wissenschaften* is in itself significant. The composer obviously sympathized with Pythagoras's ideas concerning the universe and its perfect harmony: a harmony that, according to the teachings of the ancient philosopher and mathematician, was expressed in numbers,²⁴ and shared the convictions of his progenies.

J. S. Bach became the fourteenth member of the Society after G. F. Telemann (6) and G. F. Handel (11), together with other well-known scholars and philosophers. Following the established tradition, upon joining the Society he contributed a mite of his own. In addition to the *Canonic variations on "Vom Himmel hoch, da komm' ich her"* (BWV 769), the composer also donated a portrait of himself to the Society, which had been painted in 1746 by Elias Gottlob Hausmann. A microanalysis of the music manuscript that appears in this painting has been made by Friedrich Smend. The results have thrown light on significant aspects of Bach's compositional methods, which until the middle of the twentieth century had not attracted much attention by scholars.²⁵

Smend's publication gave new impetus to investigating numerology in the works of the Cantor of St. Thomas Church in Leipzig.²⁶ It is not without interest that the researchers first found support in the writings of Christian theologians, but later more and more in the works of the ancient philosophers.²⁷

Features of J. S. Bach's compositional method

Albert Schweitzer defined Bach as a phenomenon in the history of music: "Bach is . . . a terminal point . . . everything merely leads up to him."²⁸ Indeed the works of the Cantor of St. Thomas make use not only of the fruits of earlier achievements in composition, but they are also the consummation of the most characteristic tendencies in the music of his own time. He makes use of a plethora of past and present expressive techniques and puts them at the disposal of one single goal: the creation of "devotional music."

So what exactly were the artistic methods used by J. S. Bach as a composer?

Victor Hugo once described Gothic cathedrals as "symphonies in stone." If we apply this quotation to the works

of Bach, we could say that his larger compositions are “Gothic cathedrals” in music. And when one looks more closely at how Bach approached a new composition we can actually find quite close parallels to architecture. One could contrast, for example, Bach’s methods with the processes current in Viennese Classicism. Whereas in the latter period composition proceeded in a “linear” fashion, beginning from the melody in one of the voices, the methods of Bach’s time started from quite a different point. First of all, the composer laid down a concept of the entire work, or—to use the architectural analogy—he created a “ground-plan.” Then he proceeded to fill in the details. An example of this method is provided by the *Orgelbüchlein* [Little Organ Book] (BWV 599–644).

This working method gave free rein to the composer’s imagination. The proportions of the composition and its “saturation” with both obvious and more hidden details—factors that played an important role in determining the overall sense of the work—could easily be incorporated in the composition from its very beginning. Great importance was attached to *Affektenlehre* [Doctrine of the Affections], musical-rhetorical figures, and numerology.

Bach was without a doubt a brilliant “musical architect.” There is no room in his works for anything non-essential. He worked in a similar fashion to the architects of the Middle Ages: every detail has its origin in the concept governing the whole. And as with the medieval builders, much of this work remains, even today, shrouded in mystery. There are always new avenues opening up in these seemingly well-known works for new generations of interpreters to explore.

One can of course only penetrate more deeply into this musical architecture of most of Bach’s works if the connection to the words of the chorales used by the composer is taken into account. Johann Gotthilf Ziegler (1688–1747), a pupil of Bach, wrote in 1746: “Herr Capellmeister Bach, who is still living, instructed me when playing hymns, not to treat the melody as if it alone were important, but to play them taking into account the affect of the words.”²⁹

Johann Mattheson (1681–1764) described music as sounding speech. Naturally this form of speech required its own lexicon in the shape of the definite progressions of musical notes bearing the semantic meaning—the motives, or musical-rhetorical figures, as they are called. These were quoted by Bach’s cousin, Johann Gottfried Walther (1684–1748), in his *Musicalisches Lexicon* [Music Encyclopaedia] (1732) and in the *Praecepta der Musicalischen Composition* [Principles of Musical Composition] (1708). Another important compositional aspect was the use of rhetorical laws in the construction of the musical structure, so that the composition began to resemble a religious sermon. As already mentioned, the *Affektenlehre* [Doctrine of the Affections], which depended upon the use of unequal temperament and the resulting different emotional character of the various keys, played an important role in composition,³⁰ as did, surrounded as it was by an air of mystery, numerology with its different levels of meaning.

One of these levels is to be found in allegorical symbolism. Andreas Werckmeister (1645–1706) gave the following meanings to the first eight numbers in *Musikalische Paradoxal-Discourse*:³¹ 1 – God, unity; 2 – The Word, God the Son; 3 – The Holy Spirit; 4 – The world of angels; 5 – Symbol of Mankind (“sensual Mankind” [Numerus sensibilis]); 6 – Third Person of the Godhead (3×2);³² 7 – Symbol of purity and peace; 8 – Symbol of wholeness and perfection.

Another level is that of semantic symbolism. For example, the number 7 symbolises the Seven Last Words on the Cross.

A third level is that of cabalistic symbolism. Each letter of the alphabet stands for a particular number: a = 1, b = 2, c = 3 and so forth. The letters i and j share the number 9, while u and v are both attributed to the number 20. This means that particular combinations of letters each have a correspond-

ing number. For example, the number 14 is the sum of the numerical values of the letters BACH. Thus the number 14 (or similar numbers, such as 140 or 1.4) would be associated with the composer Bach, whose name was assembled from these individual letters.

Numbers were also used as a constructive element, whereby the harmonic proportions of the ratios of simple numbers, which had been known since Pythagoras’s time, were incorporated into the composition. In addition, the *proportio divina*, the “Golden mean,” was also used. Naturally Bach was a consummate master of all these creative methods and he used them constantly in his compositions. The most obvious example is the *Clavierübung III*, which occupies a key position among all Bach’s works for the organ.

Let us examine the structure of this composition more closely.

The chorale preludes

The central part of the work under consideration, as Bach’s title-page suggests, is the collection of chorale preludes. This collection covers not only the essential elements of the Protestant liturgy but also of Luther’s Catechism.

Kyrie, Gott Vater in Ewigkeit – Christe, aller Welt Trost – Kyrie, Gott heiliger Geist [Kyrie, God the Father, eternal – Christ, consolation of all the world – Kyrie, God the Holy Spirit] (BWV 669–674)

The triad of the first chorales creates a sense of unity. The models for these autonomous works were certain verses of the Gregorian chorale *Kyrie fons bonitatis* (10th century),³³ which display the characteristic of a refrain. (Example 1) Such a compositional method is seldom found among Bach’s organ works. In the context of *Kyrie – Christe – Kyrie* it allowed the composer to establish by means of music the essence of the “one and indivisible” Holy Trinity.³⁴

The first motif of the *cantus firmus* is characterized by a stepwise progression. In the final statement of the *cantus firmus* (which is the same in all three compositions), note the upwards leap over a fifth. It is perhaps of interest to note that both the stepwise movement on the one hand and the prominent role of the fifth on the other (elements that determine the mood of the first chorales of the *Clavierübung III*) play an important part in the dramatic construction of the whole work.

The unity of the initial *Kyrie – Christe – Kyrie* is underlined by the fact that they are written in a single compositional style—the *stile antico*. Hermann Keller described them as “Orgelmotetten kunstvollster Art” [The most highly artistic motets for organ].³⁵ The music suggests

Example 1

greatness and quiet strength. The movement of the accompanying voices working out the motifs of the *cantus firmus* is linear. The *cantus firmus*, which is kept in longer note values, appears successively in the soprano (*Kyrie, Gott Vater in Ewigkeit*), in the tenor (*Christe, aller Welt Trost*), and in the bass (*Kyrie, Gott heiliger Geist*), and thus symbolizes in similar fashion the three Persons of the Trinity: God the Father, who is above all, who holds all in being; Jesus Christ, the mediator between God and humankind; and the life-giving Holy Spirit.

The epic element appears organically tied to the inner dynamics of the *Kyrie – Christe – Kyrie*. The contemplative character of the first chorale gives way to a feeling of emotional turbulence in the second chorale. The third chorale is energy-laden, an effect achieved by the introduction of a fifth voice, the acceleration of the musical structure, and the use of chromatics.

The end of the chorale *Kyrie, Gott heiliger Geist* is quite remarkable: against the backdrop of the final statement of the *cantus firmus* in the pedals, a tie overflowing with chromatic dissonances appears in the upper voices. These six-and-a-half bars differ quite markedly

from all that has gone before. The sound as it were illustrates the text, which at this point contains a plea for mercy. The word *eleison* is accompanied by an *ostinato*, which climbs in seconds and by a chromatic *figura parrhesia*. The music suggests a certain personal involvement. It is significant that one finds the motif BACH in crab motion here (although it appears in other notes), and finally encounters the signature of the composer: CH-BA in the alto of the penultimate bar. (Example 2)

There are altogether 60 bars in the chorale prelude *Kyrie, Gott heiliger Geist*, which matches Werckmeister’s concept well.³⁶ And there is of course the additional association with the creation of the world (the six days of God’s creative work).³⁷ It is worth mentioning that in the first prelude of the *Clavierübung III* the numerical symbol for the name Bach already occurs more than once. The subsequent statement of the theme in the chorale *Kyrie, Gott Vater in Ewigkeit* is not only emphasized by the use of parallel thirds, but also by its extension to 14 notes (the numerical value of the letters BACH).³⁸ And the *cantus firmus* in the chorale prelude *Kyrie, Gott heiliger Geist* has a total of 41 notes (JSBACH).



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The three *manualliter* Kyries, each in the form of a small *fughetta*, all elaborate the opening motif of the appropriate verse of the chorale. Each following chorale begins in the soprano with the last note of the preceding chorale, which serves to underline the inner unity of the three *manualliter* pieces *Kyrie – Christe – Kyrie*.

An interesting aspect, which is seldom found within Bach's organ works, is how the keys of the six pieces we have looked at are related. Each of them has at least two tonal centers. We should not let the key signature with three flats of the greater chorale preludes *Kyrie – Christe – Kyrie* confuse us: the rules of musical notation would certainly have allowed these preludes to have been written with only two flats. It would appear that the composer intentionally adopted three flats in order to strengthen the association with the Holy Trinity.

**Allein Gott in der Höh' sei Ehr'
[Glory be to God alone on high]
(BWV 675–677)**

A special feature of the following section of the *Clavierübung III* is the fact that it has three different preludes on the chorale *Allein Gott in der Höh' sei Ehr'*—the Protestant version of the *Gloria in excelsis* from the Gregorian Mass for Easter Sunday. An explanation for this phenomenon must be sought in the text of the chorale itself,³⁹ as it sings the praises of the Holy Trinity. Correspondingly, Bach includes three preludes here, each of which is a very individually elaborated piece in three-part texture.

In the first prelude, elegant and rhythmic canon-like outer voices surround the *cantus firmus* in the alto. The next prelude is executed as a trio sonata with pedal obligato. The *cantus firmus* appears from time to time in one or other of the voices of this exquisite trio and blends with the natural flow of the music.⁴⁰ The last chorale prelude is a small fugato in the manner of an Italian *versetto*, based on the first notes of the *cantus firmus*.⁴¹ All in all, these three versions of the angel's praise *Allein Gott in der Höh' sei Ehr'* create a feeling of incorporeality and immateriality, convincing us by their clarity and purity, and creating an impression of harmony and perfection.

In this section of the *Clavierübung III* there is a small, at first glance insignificant, compositional detail that is, however, very interesting when seen from the perspective of the dramatic construction of the whole. The keys of the chorale preludes—F major, G major, and A major—form an ascending motif that is the basis for all three preludes on *Allein Gott in der Höh' sei Ehr'*. The composer must assuredly have chosen this sequence of keys with the aim of thus uniting the whole cycle. Numerology reveals another interesting aspect—the numerical values of F, G, and A (6 + 7 + 1) comes to 14, the same value as BACH.

**Dies sind die heil'gen zehn Gebot'
[These are the holy Ten Commandments]
(BWV 678–679)**

Following the lead of Luther's Catechism, Bach now begins an extensive section of the *Clavierübung III* with arrangements of the Gregorian chorale on an Old Testament theme, *Dies sind die heil'gen zehn Gebot'*.⁴² This is the last pair of chorales in a major key for the remainder of the cycle and the only time that Bach uses the same key for two consecutive compositions—Mixolydian G major, which is one of the purest keys in unequal temperament. It is significant that in both the *Orgelbüchlein* and in Cantata 77, the chorale melody *Dies sind die heil'gen zehn Gebot'* is also written in this key.

The greater chorale prelude is developed as a composition for five voices, with the *cantus firmus* appearing a total of five times as a canon in the tenor. Thus it appears ten times in all, symbolizing an obedient response to the Law.⁴³

The beginning of the prelude is wonderful: over a pedalpoint we hear, emerging out of the stillness, the motif of three descending notes, which we encountered earlier in the piece, worked out as a canon in the upper voices. The measured diatonic motion, the prepared suspensions, the surrounding motifs,

and the ascending triads—these are just some of the musical means the composer has used to create a world of unspoiled purity, order, and harmony, in which the unsullied inhabitants of Paradise were at home before the Fall. (Example 3)

A change in character occurs in the fifth bar⁴⁴ with the introduction of a *figura suspirans*⁴⁵ and a motif of 'falling seconds', supplemented by a descending chromatic *figura parrhesia* motif in the alto. (Example 4)

Now the music is dominated by grief, sorrow, and misfortune.⁴⁶ A change occurs once more in the sixth bar with the introduction of a *figura kyklosis* or *figura circulatio* in the alto⁴⁷ (Example 5), which enriches the fabric with its new nuances. Thus with the help of symbolic motifs that are organically woven into the very fabric of the music, the composer brings us closer to the meaning of the chorale.

The First Commandment, which Luther in his Great Catechism deems to be the most important, is interpreted in the second verse of the chorale:

Ich bin allein dein Gott, der Herr,
kein Götter sollst du haben mehr,
du sollst mir ganz vertrauen dich,
von Herzens Grund lieben mich,
Kyrieleis.

[I alone am your God, your Lord,
No other Gods shall you have,
You shall put your whole trust in me,
Love me from the depth of your heart.
Kyrieleis.]

There is much evidence that precisely these lines were the starting point for Bach's plan for the whole composition.

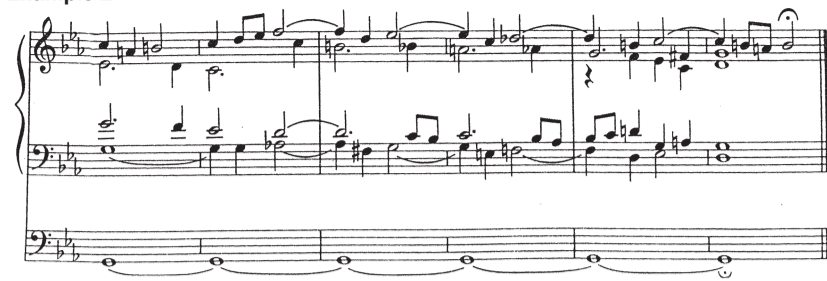
It is interesting to note that where the text speaks of "the love of God that comes out of the depths of the heart," Bach interrupts the *cantus firmus* (bars 48–50) and increases the number of repetitions from ten to twelve. The motivation for this change can best be seen as an attempt to create a connection between the Old and New Testaments, whose interpreters in the new Christian congregations were the twelve Apostles. And Bach will follow the same intention to connect, through the symbolic comparison of the numbers ten and twelve, the Mosaic Law and the teachings of Jesus again in the Eucharist part, the conclusion of the chorale prelude section of the *Clavierübung III*.

It is well known that in the New Testament the Commandment of Love takes on decisive significance: "Jesus answered . . . you shall love the Lord your God with all your heart, and with all your soul, and with all your mind, and with all your strength" (Mark 12:30). The composer underlines the importance of this commandment with the help of special methods that are introduced at key points. When the word *Herz* [Heart] appears in the chorale text, Bach highlights it (in bars 46–47) with two groups of 16th notes, and when the words *lieben mich* [love me] appear in bars 51–52, he uses the *heterolepsis*, a musical rhetorical figure that creates the effect of two being united in one.⁴⁸ Thus the composer uses musical means to portray the tangible content of the text. (Example 6)

Numerology plays an especially important role in the chorale prelude *Dies sind die heil'gen zehn Gebot'*.⁴⁹ The chorale prelude has 60 bars (corresponding to the six days of creation). A pause first appears in the pedal after 37 notes, which can be seen as the *Labarum*, or *Chi-Ro* Christogram.⁵⁰ The next pause comes after 60 further notes (another apparent reference to the creation of the cosmos). The subsequent melodic structure of the pedal line up to the pedalpoint in bar 29, which creates the illusion of a reprise, contains 47 notes. In the first bar, after the pause (bar 21), we encounter a leap of two octaves in the pedal, covering the entire range of the pedal, which is very unusual. (Example 7)

It is well known that Bach often referred to the Psalter, as did Luther in his Catechism. Psalm 47:2 states: "For the LORD, the Most High, is awesome, a great king over all the earth." The text of the *cantus firmus* quoted at the point of the two octave leap is: *Kein Götter sollst du haben mehr* [No other Gods

Example 2



Example 3



Example 4



Example 5



Example 6



Example 7



shall you have]. Michael Radulescu suggests that we should see the leap as an original "musical comment" by the composer, which, though hidden behind the abstract numerological symbolism, is to be understood as a distinct statement: "I am larger than life, I am your King."⁵¹

The subsequent phrase in the pedal contains 147 notes. When Luther in his Catechism explains the meaning of the Ten Commandments, he quotes Psalm 147:11: "But the LORD takes pleasure in those who fear him, in those who hope in his steadfast love." By introducing the number 147 into his chorale prelude *Dies sind die heil'gen zehn Gebot'*, Bach is underlining the actuality of the psalmist's words quoted by Luther for the theme of the Decalogue.

The final notes of the *cantus firmus* in the second tenor are accompanied by a descending counterpoint in the first tenor, beginning with a chromatic *figura parrhesia*, which contains 12 notes (bars 57–60). The last phrase in the pedal consists of 14 notes (BACH), which is preceded by two short phrases of five notes each.

After all the above we can concur with those experts who suggest that the basic idea behind this work is love for the Creator.⁵² Additional confirmation for the correctness of this view is the number 315, which is the sum of all notes in the pedal. Albrecht Clement considers this number to be the numerical expression of the phrase *Du sollst Gott, deinen Herren, lieben*. [Literally: "You should love God, your Lord" as a direct rendering of the Luther Bible's translation of Mark 12:30.]⁵³

Characteristically, Bach introduces this summons in the title of Cantata 77, whose opening chorus is built upon the theme of the chorale prelude *Dies sind die heil'gen zehn Gebot'*, viz.

Du sollst Gott deinen Herren lieben
24 + 73 + 59 + 49 + 65 + 45 = 315

The manual *fughetta* on the chorale *Dies sind die heil'gen zehn Gebot'*, written in the form of a *gigue*, is also dominated by the number 10, although it also contains other interesting numerical allusions.

First of all, it is a four-voice *fughetta* and the theme is presented ten times (4×10 = 40). The same relationship can be seen in the exposition of the *fughetta*: ten bars of four dotted eighth notes (10×4 = 40). The theme runs for ten beats. Thus we see the same relationship in the exposition: 10×4 = 40. The theme in the second exposition is presented in inversion and in a shortened form (six beats). The relationship is correspondingly 6×4 = 24. And finally, the last two strettis quotations of the theme (bars 32–35) give us the relationship 8×2 = 16, as the theme here is eight beats long. It is not difficult to see that the addition of 24 and 16 results in the key number 40, which is apparently a reference to the Jewish people's forty years of wandering in the wilderness before being given the stone tablets with the Decalogue.

The theme has a most interesting structure. It consists of two parts: the main melody of the chorale emerging from a repeated ostinato note and its leaps (six beats), and stepwise motifs over a fifth (four beats). (Example 8) Christoph Albrecht described the theme figuratively as a musical picture of a "raised warning forefinger."⁵⁴ But numerology allows us to find deeper connotation in it. The second part of the theme contains 14 notes (BACH). One could consider this as a mere coincidence, were it not that we meet the melody with this numerical symbol again at other central formative points in this little piece.

This second part of the melody occurs as a theme in its own right in the 41st beat of the *fughetta* (JSBACH), where it fills out the eleventh bar at the junction between the two expositions. Again, this melody is consistently developed in the 14 bars that separate the two concluding quotations of the theme from the second exposition. And we would finally add that the number 14 is underlined by the sum total of all the beats in this chorale prelude: they all add up to 140.

Without a doubt it would be the very height of negligence for a performer who is looking for an authentic interpretation to ignore the manifold recurrence in the composition of the name of its creator. The composer of the manual version of *Dies sind die heil'gen zehn Gebot'* obviously had definite reasons for weaving his name again and again into the musical fabric of the work.

Example 8



Let us boldly assume that in this work Bach wishes to embody the idea of the divine Commandments as the cornerstone of his own life. The tenfold repeated theme of the chorale *Dies sind die heiligen zehn Gebot* and the numerical symbol 40 harbor the idea of the Commandments. Their importance for Bach personally is attested to by the composer's repeated use of the symbol 14. ■

This article will be continued.

Notes

1. This article was first published in the magazine *Muzikalnaya Akademiya* [Music Academy], No. 1, pp. 142–151; No. 2, pp. 144–151 (Moscow, 2006). The translation into English, made by Joseph Blomley from the German version of the original, has been revised by Hywel Duck.

2. J. Kuhnau was from 1684 to 1722 organist at St. Thomas Church in Leipzig. During his lifetime two volumes of his *Neuen Clavier-Übungen* (New Keyboard Exercises) were published, each containing seven suites.

3. The 20th century saw the development of a general tendency to play the work in a shortened form: the Prelude in E-flat Major, 10 large chorale preludes, and the Fugue in E-flat Major. A similar suggestion was first made by Fritz Heitmann in 1927.

4. A complete list of all the theological works in Bach's library can be found in Robin A. Leaver, *Bachs theologische Bibliothek* (Neuhausen/Stuttgart, 1983).

5. Johann Sebastian Bach, *Clavier-Büchlein für Anna Magdalena Bach*, 1722; preserved in fragmentary form.

6. Martin Luther is the author of 37 hymns, among them such famous hymns as "Ein feste Burg ist unser Gott" [A mighty fortress is our God].

7. Georg Rhau (1488–1548) was a composer, musical theorist, and music publisher. His anthology *Symphoniae iucundae* was published in 1538 in Wittenberg.

8. Quoted in *Lob und Preis der Musika. Worte von Martin Luther* (Berlin, 1961), p. 12.

9. *Ibid.*, p. 4.

10. Quoted in Martin Luther, *Briefe, Sendschreiben und Bedenken*, 4. Theil, p. 181 (Berlin, 1827) (in German: "Und ich urteile runderaus und scheue mich nicht zu behaupten, daß es nach der Theologie keine Kunst gibt, die der Musik gleichgestellt werden könnte. Sie allein bringt nach der Theologie das zuge, nämlich ein ruhiges und fröhliches Herz." In Martin Luther, *Die Briefe [in Luther Deutsch. Die Werke Martin Luthers]*, Band 10, Stuttgart, 1959), p. 219).

11. English translation by Robin A. Leaver, *Music and Lutheranism*, in John Butt, editor, *The Cambridge Companion to Bach* (Cambridge, 1997), p. 40.

12. See Friedrich Smend, *Luther und Bach* (Berlin, 1947), in *Bach-Studien* (Kassel, 1969), pp. 153–175.

13. Johann Sebastian Bach, *Vorschriften und Grundsätze zum vierstimmigen spielen des General-Baß oder Accompagnement* (Leipzig, 1738), Cap. 2. The majority of modern specialists are of the opinion that the author of this treatise is indeed J. S. Bach—see Hans-Joachim Schulze, *Studien zur Bach-Überlieferung im 18. Jahrhundert* (Leipzig & Dresden, 1984), pp. 125–127—even though the above quotation essentially repeats an opinion that was earlier circulated by F. E. Niedt (1674–1708). See Friedrich Erhard Niedt, *Musicalische Handleitung* (Hamburg, 1710), I. Teil, Cap. II.

14. Annotated translation by Pamela L. Poulin, *J. S. Bach's Precepts and Principles For Playing the Thorough-Bass or Accompanying in Four Parts* (Oxford, 1994), pp. 10–11.

15. Quoted in Martin Petzoldt, *Johann Sebastian Bach. Ehre sei dir Gott gesungen* (Berlin, 1988), p. 87.

16. The Calov Bible was discovered in the USA and made public for the first time at the Heidelberg Bachfest of 1969. The signature of the composer is to be seen on the frontispiece: "J. S. Bach, 1733." It is held today in the Ludwig Fuerbringer Library of Concordia Seminary, St. Louis, Missouri.

17. In the modern editions of the Bible, First Chronicles, chapter 28, verse 21.

18. Calov Bible I, I; Sp. 2063/2064.

19. In the modern editions of the Bible, First Chronicles, chapter 25.

20. Albert Schweitzer, *J. S. Bach* (New York, 1966), volume I, p. 167.

21. *Ibid.*, p. 169.

22. The *Societät der musikalischen Wissenschaften* was founded in 1738.

23. In a letter dated the 17th of April 1712, addressed to the Prussian Mathematician Christian Goldbach (1690–1764), Leibnitz

said the following about music: "Musica est exercitium arithmeticae occultum nescientis se numerare animi" [Music is the hidden arithmetical activity of the soul, which is itself not aware that it is working with numbers].

24. The idea of the universe as perfect harmony suggested itself to Pythagoras (6th century BC) after he had discovered that the perfect musical intervals—octave, fifth, and fourth—can be produced by dividing a resonating string in the proportions 1:2, 2:3, and 3:4. The philosopher noticed a connection between the well-ordered natural world and the order within the world of harmonics, an order which could be expressed arithmetically in the ratio of simple numbers. He came to the conclusion that the whole cosmos was built upon mathematical relationships. This conviction led him to his theory of heavenly music—the so-called "Harmony of the Spheres."

25. Friedrich Smend, *Johann Sebastian Bach bei seinem Namen gerufen* (Kassel, 1950).

26. The first researcher to investigate the question of numerology in Bach's works was Wilhelm Werck (Studien über die Symmetrie im Bau der Fugen und die motivische Zusammengehörigkeit der Präludien und Fugen des Wohltemperierten Klaviers von J. S. Bach, in *Bach-Studien*, Band I, Leipzig, 1922). Further investigations of this subject were made by Martin Jansen (*Bachs Zahlensymbolik, an seinen Passionen untersucht, in Bach-Jahrbuch* 34, Leipzig, 1937, pp. 96–117) and Friedrich Smend (*Luther und Bach*, Berlin, 1947).

27. The titles of some of these studies speak for themselves: Ursula Kirkendale, "The Source for Bach's 'Musical Offering': The 'Institutio Oratoria' of Quintilian," in *Journal of the American Musicological Society*, XXXIII/1, pp. 88–141, 1980; Hans-Eberhard Dentler, *Johann Sebastian Bachs "Kunst der Fuge." Ein pythagoreisches Werk und seine Verwirklichung*, Mainz, 2004 [Bach's *The Art of the Fugue* – A Pythagorean Work and its Realization].

28. Schweitzer, *Bach*, volume I, p. 3.

29. In German: "Was das Choral-Spielen betrifft, so bin ich von meinem annoch lebenden Lehrmeister, dem Herrn Capellmeister Bach so unterrichtet worden: daß ich die Lieder nicht nur so oben hin, sondern nach dem Affekt der Worte spiele." In *Acta die Org.-Wahl betr.*, Bd. I C, Nr. 7, fol. 6, Marktkirche Halle; quoted in Philipp Spitta, *Johann Sebastian Bach* (Leipzig, 1930 [5th unaltered edition, 1962]), Bd. I, p. 519.

30. Johann Mattheson summed up the thoughts of many baroque musicians who subscribed to the Doctrine of the Affections, in *Der vollkommene Capellmeister* (Hamburg, 1739); facsimile (Kassel, Bärenreiter-Verlag, 1954), pp. 16–20.

31. Andreas Werckmeister, *Musikalische Paradoxal-Discourse* (Quedlinburg, 1707), chapter 19.

32. Werckmeister also identifies 6 as the "animal number" ["tierische Zahl"] in German].

33. German text: *Naumburger Kirchen- und Schulordnung*, 1537.

34. Bach earlier used a similar idea in his treatment of the chorale *Christ ist erstanden* [Christ is risen] (BWV 627) from the *Orgelbüchlein*. In this composition based on one chorale melody, there are three complete musical fragments.

35. Hermann Keller, *Die Orgelwerke Bachs* (Leipzig, 1948), p. 200.

36. As already noted, Werckmeister saw the number 6 as a symbol of the Third Person in the Godhead. Zeros served traditionally to intensify the symbolic contents of a given number. Of interest is the following excerpt from a handwritten manuscript from the monastery of Salem (15th century): "Every number originates from the number one, one though, springs from nought. It should be known that nought is a great holy sanctuary: it, which has neither beginning nor end, is a picture of HIM. And just as the nought neither is added to nor taken away from, HE neither grows nor diminishes. And while added noughts increase a number tenfold, HE does not increase by merely tenfold but by a thousand fold. To put it more precisely, HE brings into being from nothingness, keeps all things in being and guides them." In Harry Hahn, *Symbol und Glaube im I. Teil des Wohltemperierten Klaviers von Joh. Seb. Bach* (Wiesbaden, 1973), pp. 46–47.

37. Six as a numerical symbol often occurs within various of J. S. Bach's cyclic works: the six Brandenburg Concerti, the six Trio Sonatas for Organ, the six Sonatas for Violin and Harpsichord, the six Schübler Chorales and others. Typically such large scale six-fold cyclic works are not uncommon among the works of other baroque composers, such as Pachelbel, Handel, and others.

38. Interesting observations on the use of numerical symbols in these chorale preludes can be found in Albert Clement, *Der dritte Teil der Clavierübung von Johann Sebastian Bach* (Middelburg, 1999), pp. 57–58.

39. Author: Nikolaus Decius, 1539.

40. This chorale prelude has many of the characteristics of a composition on the same theme by J. G. Walther: *Harmonisches Denck- und Danckmahl, bestehend aus VIII. Vor-Spielen über das Lied: Allein Gott in der Höh sey Ehr* (Augsburg, 1738), Vers. 5.

41. The main motif of this *fugato* is very similar to the theme of another organ work by J. S. Bach, also written during his Leipzig years: the Fugue in C major (BWV 547/2).

42. Melody, 12th century; text, Martin Luther, 1524.

43. According to Spitta, the canonic execution of the chorale melody serves as a "Bild strengster Gebundenheit" [picture of the strictest connotations]; Philipp Spitta, *Johann Sebastian Bach* (Leipzig, 1930), Bd. II, p. 695.

44. We should be reminded that, according to Werckmeister, five is a symbol of "sensual Mankind." He also treats five as the number of the "evil ghosts" ["die böse Geister Zahl"] in German]; see Werckmeister, *Musicalische Paradoxal-Discourse*, chapter 19.

45. According to Walther this is a pause, followed by three notes of equal length; see Johann Gottfried Walther, *Musicalisches Lexicon* (Leipzig, 1732), p. 244.

46. Bach gladly used the motif of "falling seconds" and the *figura parrhesia* in his works on the Passion, for instance in the chorale prelude *O Lamm Gottes, unschuldig* (BWV 618)

and in *Christus, der uns selig macht* (BWV 620) from the *Orgelbüchlein*.

47. According to Russian scholar Boleslav Javorsky (1877–1942), the *figura circulatio* in works of J. S. Bach serves as a symbol of the Cup of Sorrows. See Vera Borisovna Nosina, *Simvolika muzyki I. S. Bacha* [Symbolism in the music of J. S. Bach] (Tambov, 1993), p. 28.

48. According to Walther a *figura heterolepsis* is a sequence of two mutually complementary voices; see Johann Gottfried Walther, *Praecepta der Musicalischen Composition* (Weimar, 1708, Jenaer Beiträge zur Musikforschung, Bd. 2, Peter Benary, editor, Leipzig, 1955), p. 155. Further variations on the use of the *figura heterolepsis* can be found in Olga Zacharova, *Ritorika i zapadnoevropejskaja muzyka XVII–pervoj poloviny XVIII v.*, [Rhetoric and the western European music of the 17th–first half of the 18th centuries] (Moscow, 1983), p. 76.

49. The original reflections on the use of numerology and musical rhetorical figures in this composition are to be found in Michael Radulescu, *Theologische Aspekte im Orgelwerk Johann Sebastian Bachs, in Alte Musik und Musikpädagogik* (Hrsg. Krones, Hartmut) (Vienna, 1997), pp. 273–292.

50. The Labarum is a Christogram, constructed by the superimposition of two letters of the Greek alphabet: X or χ (Chi) = 22, and P or ρ (Rho) = 15. The transliteration to the Latin alphabet is: JCHR = 37 (9 + 3 + 8 + 17).

51. Radulescu, *Theologische Aspekte*, in *Alte Musik und Musikpädagogik*, p. 288.

52. A similar opinion is presented in the following works: Philipp Wolfrum, *Joh. Seb. Bach* (Berlin, 1906), p. 167; Hermann Keller, *Die Orgelwerke Bachs*, p. 203.

53. Clement, *Der dritte Teil der Clavierübung*, p. 133.

54. Christoph Albrecht, *J. S. Bachs "Clavier Übung. Dritter Theil." Versuch einer Deutung, in Bach-Jahrbuch* 55 (Leipzig, 1969), p. 57.

Alexander Fiseisky, born in Moscow, graduated with distinction from the Moscow Conservatoire as pianist and organist. He is an organ soloist of the Moscow State Philharmonic Society, head of the organ class at the Russian Gnessins' Academy of Music in Moscow, and president of the Vladimir Odojevsky Organ Center. He organized and served as artistic director for organ festivals in Moscow, St. Petersburg, Kiev, and Tallinn, among others. In 1997 he was honored by President Yeltsin with the title "Honored Artist of the Russian Federation".

Fiseisky has given concerts in more than 30 countries. In the Bach anniversary year of 2000 he played J. S. Bach's entire organ works, twice in the context of EXPO 2000 in Hannover, and once in a single day in Düsseldorf as a Bach marathon.

Sought after as a juror in international competitions, he has directed seminars and masterclasses in Europe and the USA. He is the dedicatee of numerous compositions, including works by Mikhail Kollontai, Vladimir Ryabov, Milena Aroutyunova, and Walther Erbacher. A musicologist, he has edited anthologies of organ music of Russia and of the Baltics (Bärenreiter-Verlag). He has many recordings to his credit, including the complete organ works of J. S. Bach.

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

See more pictures at www.rodgersinstruments.com. For more information about Rodgers pipe-digital combination organs, contact Sales Manager Rick Anderson at 503-681-0483.

Pipe-Digital Combinations
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Cover feature

Schoenstein & Co., San Francisco, California
TMI – The Episcopal School of Texas, San Antonio, Texas

The Anatomy of an Installation

The installation of a new organ is a time of mystery for many clients. Although we have provided much information and site preparation details, when the delivery day actually arrives there is usually surprise expressed at the giant pile of material that now fills their entire church. Once the unloading is completed, the next question is “How will we have worship on Sunday with all of this stuff in the way?” I answer, “Most of it will be in by the weekend!” but they seldom believe me. As Sunday approaches and church members begin to see the pews and floor revealed once more, the easy-to-see progress of installing large

components causes a contradictory view: church members now believe the new organ will be completed very soon, since the assembly has been so swift. After realizing that the intricate work of winding, wiring, and tonal finishing is yet to be completed, they eagerly wait to hear the first sounds of their new instrument.

The straightforward nature of the installation at the TMI Chapel is a perfect venue to demonstrate the process of an organ installation. From the main floor of the chapel that was cleared for the arrival of the organ parts through the completion of the organ, these pictures will walk you through the day-by-day process of installing a pipe organ.

—Louis Patterson
*Vice President and
 Plant Superintendent*

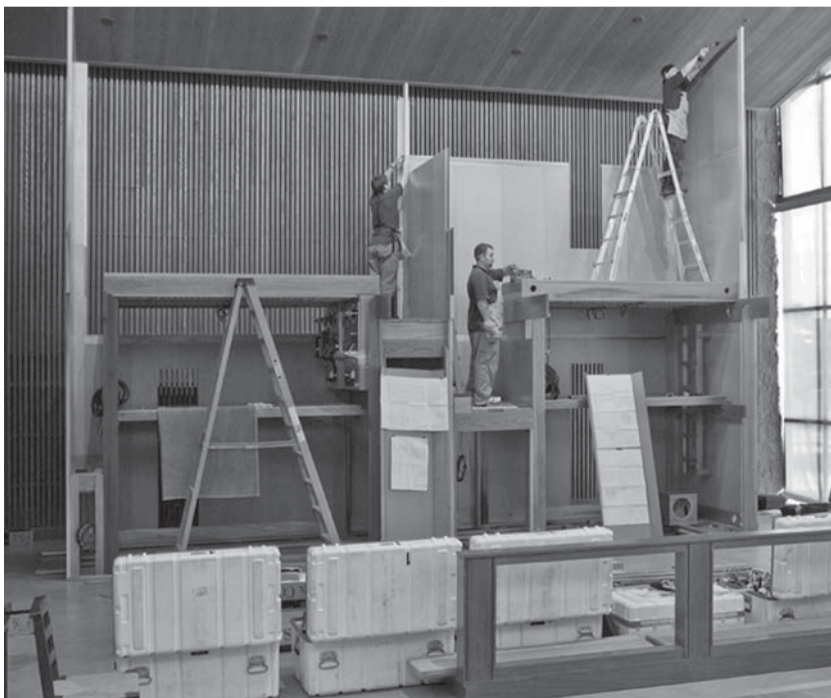
Photo credit: Louis Patterson



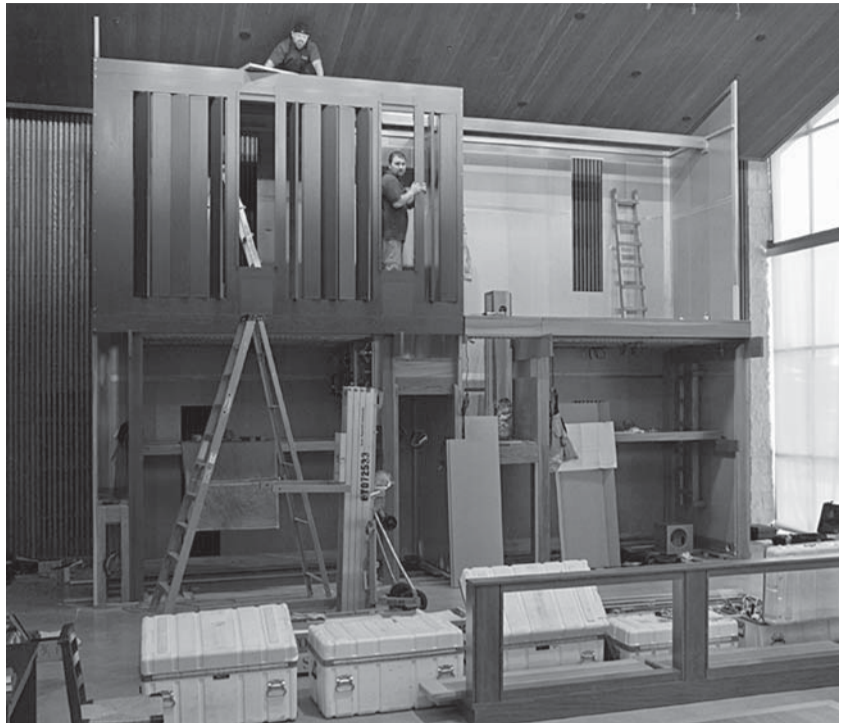
Architect Chris Carson’s new TMI Chapel is the focal point of the campus, located in the rolling hills of northern San Antonio.



Day 1: Frank Goza and the school staff, under the capable leadership of Danny Gonzalez, expertly handled preparations for the arrival of the organ.



Day 2: The basic components are assembled—legs, bearers, windchests and walls.



Day 3: The expression shades are placed along the front of the organ and the roof is installed along with them.



Day 4: With the winding components and blower all in place, the upper casework is hoisted into position.



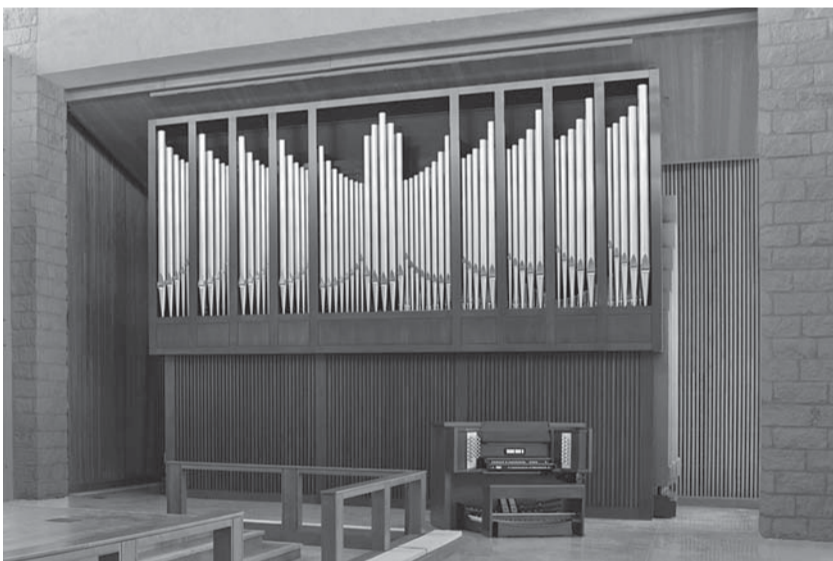
Day 5: The lower case nears completion. Other detail work continues inside the organ, such as connecting chest cables to the relay and winding details.



Day 6: After the initial testing of the winding and wiring systems, the pipes are installed. The two ranks visible here are part of the Open Diapason and Harmonic Flute.



Day 7: The display, utilizing pipes from the Open Diapason, Harmonic Flute and Pedal Principal, brings the organ closer to completion. After tonal finishing, the organ will be used for chapel services as well as diocesan events, all under the leadership of the school's music director, Dr. Thomas Lee.



Day 8: The installation of the organ is complete and ready for tonal finishing.

Tonal Design Notes

The TMI tonal design contains all of the elements that we feel are absolutely necessary in a moderate-sized church organ—an instrument affordable by the average church that is serious about its music. I hasten to point out that this is not a symphonic organ—and purposely so. The dynamic and color range of a symphonic organ is a marvelous advantage, especially for intricate or transcribed accompaniments, large-scale Romantic repertoire, orchestral transcriptions, and improvisations. However, for many music programs a more traditional approach is not only fully adequate, but preferred. This stoplist is based on a survey of TMI's specific musical requirements, which match those of many mainline churches.

Here are the 10 design points that, in our system, must be represented in a church organ of this size:

1. **Great and Swell equally balanced in power**, with the two primary elements of tonal power, diapason and trumpet, disposed opposite one another for contrast. Usually diapason tone is dominant in the Great, trumpet tone under expression in the Swell.

2. **Variety of diapason tone.** Although not dominant, diapason tone must not be overlooked in the Swell. In this organ, the Swell Horn Diapason is distinctly different from the Great Open, being of narrow mouth and slotted construction. This organ has the luxury of an independent Pedal Open Diapason as well. The Great includes a chorus of 4' Principal, 2' Fifteenth and 1½' Mixture, all under expression. The complementary upperwork for the Swell Horn Diapason is the 4' Gemshorn, which is a mildly tapered principal, extended 12 pipes to form a Fifteenth.



Jack Bethards remembering MacArthur

Duty, Honor, Country The TMI Legacy

Taking part in building an organ for General Douglas MacArthur's *Alma Mater* had a special meaning for me. To those of us on the West Coast, the war in the Pacific seemed to be very close to home. Even as a small boy, I remember the pervasive talk of possible attack. Submarines were sighted, gas masks issued, blackouts ordered—all both fascinating and frightening. Spirits were lifted with constant talk of victory. I remember even cutting out a paper "V" for our Christmas tree! All hopes were pinned on our hero of the Pacific, General of the Army, Douglas MacArthur. The General always gave credit for both his career and his faith to the classical education, discipline, and daily chapel services of The Texas Military Institute, which he entered in 1893 at age 13.

The General did bring us victory and then served through the occupation and again in Korea with brilliance and dedication. In 1951, when he returned home, I remember going with my mother to the City and joining my father to watch from his office window as MacArthur came up California Street in a huge Packard touring car amid what was the most spectacular ticker tape parade in San Francisco history. He represented the forces under his command who saved us. At the time it was an exciting event. In memory, it is very moving.

Most of us know of MacArthur's famous "Duty, Honor, Country" and "Old Soldiers" speeches, but I would like to quote from the first radio speech given right after V-J Day, for it is especially appropriate as we dedicate this organ to his memory, with the hope that its music will help in forming a foundation of faith for future leaders.

Today the guns are silent. A great tragedy has ended. A great victory has been won. . . . The entire world is quietly at peace. . . . Man since the beginning of time has sought peace, (but) military alliances, balances of power, leagues of nations, all in turn failed, leaving the only path to be by way of the crucible of war. . . . If we do not now devise some greater and more equitable system, Armageddon will be at our door. The problem basically is theological and involves a spiritual recrudescence and improvement of human character that will synchronize with our almost matchless advances in science, art, literature and all material and cultural developments of the past two thousand years. It must be of the spirit if we are to save the flesh.

3. **Variety of reed tone.** In addition to a conical chorus stop (trumpet), a double taper color stop (oboe) and a cylindrical color stop (clarinet) should be included to provide the three major reed qualities most often needed in church work.

4. **True string and celeste tone.** Genuine strings scaled narrow enough to give a "rosin on the bow" effect are a vital and often neglected element of tonal contrast to the wider-scaled diapasons and flutes.

5. **A contrasting ethereal voice with celeste.** In this case we selected our very strongly tapered Corno Dolce, which is a hybrid stop in that mysterious tonal ground between flute and string. Maximum use is assured when these stops are placed opposite the strings in an expressive Great.

6. **Stopped and semi-open flutes of contrasting tone.** This organ has

**TMI – The Episcopal School of Texas
San Antonio, Texas
Two manuals and pedal
18 voices, 20 ranks
Electric-pneumatic action**

GREAT (expressive – 4" wind)

16'	Corno Dolce	12 pipes
8'	Open Diapason†	61 pipes
8'	Harmonic Flute†	61 pipes
8'	Gedeckt	61 pipes
8'	Corno Dolce	61 pipes
8'	Flute Celeste (TC)	49 pipes
4'	Principal	61 pipes
4'	Gedeckt	12 pipes
4'	Corno Dolce	12 pipes
2'	Fifteenth	61 pipes
1½'	Mixture (II–III)	145 pipes
8'	Clarinet	61 pipes
	Tremulant	
	Great Unison Off (enclosed stops only)	
8'	Grand Trumpet (prepared)	
	†In Display	

SWELL (expressive – 4" wind)

16'	Bourdon	12 pipes
8'	Horn Diapason	61 pipes
8'	Stopped Diapason	61 pipes
8'	Echo Gamba	61 pipes
8'	Vox Celeste (TC)	49 pipes
4'	Gemshorn	61 pipes
4'	Chimney Flute	61 pipes
2½'	Nazard (from Chimney Flute)	
2'	Fifteenth (ext. Gems)	12 pipes
16'	Bass Trumpet	12 pipes
8'	Trumpet	61 pipes
8'	Oboe Horn	61 pipes
	Tremulant	
	Swell 16'	
	Swell Unison Off	
	Swell 4'	
8'	Grand Trumpet (prepared)	

PEDAL (4" wind)

16'	Open Diapason (Wood)†	12 pipes
16'	Corno Dolce (Great)	
16'	Bourdon (Swell)	
8'	Principal (Metal)†	32 pipes
8'	Diapason (Swell)	
8'	Flute (Great)	
8'	Stopped Diapason (Swell)	
8'	Corno Dolce (Great)	
4'	Fifteenth†	12 pipes
4'	Flute (Great)	
16'	Bass Trumpet (Swell)	
8'	Trumpet (Swell)	
4'	Clarinet (Great)	
	†In Display	

Couplers

Great to Pedal	
Great to Pedal	4'
Swell to Pedal	
Swell to Pedal	4'
Swell to Great	16'
Swell to Great	
Swell to Great	4'
Great to Swell (enclosed stops only)	

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a stopped metal flute, a stopped wood flute, and a very narrow-scaled chimney flute that is much like the traditional German and English Lieblich Gedeckts.

7. **An open flute of solo quality.** A moderate-scale Harmonic Flute was chosen; being in a prominent position outside the expression box, it is capable of balancing with full accompaniments and can stand up to the Trumpet.

8. **A robust Pedal with 16' stops from each major tonal family.** This organ includes a large-scale open stop of wood, a small-scale open stop of metal, a stopped wood flute, and a full-length trumpet.

9. **Independent expression for the Swell and Great,** with only major foundational and solo stops unexpressive. Unenclosed stops on a small organ are a luxury.

10. **Full coupling and careful use of unification.** These devices are to be used with discretion by the organist to increase musical flexibility. This organ includes a Great to Swell coupler so that all enclosed stops may be played against the future unenclosed, high pressure Grand Trumpet.

—Jack M. Bethards

New Organs



**Nichols & Simpson, Inc., Organ-builders, Little Rock, Arkansas
First Presbyterian Church, Birmingham, Michigan
4 manuals, 50 stops, 64 ranks**

The Nichols & Simpson organ for First Presbyterian Church in Birmingham, Michigan replaces a Casavant organ that was built in 1953. The three-manual Casavant was installed in one chamber on the side of the chancel. The Nichols & Simpson organ has 50 stops and 64 ranks of pipes, of which 12 stops or portions thereof from the Casavant are incorporated into the new organ. The pipes of the main divisions of the organ are on pallet-and-slider windchests. Larger pedal pipes and duplexed stops are on individual valve windchests.

The church interior was completely redesigned architecturally by Constantine George Pappas Architects of Troy, Michigan, and acoustically by Scott R. Riedel & Associates of Milwaukee, Wisconsin. The chancel width was opened up, and most of the organ is across the front of

the chancel, fronted by new casework designed by Frank Friemel. The Swell division together with some Pedal basses are located in the original organ chamber, which was made shallower.

The new four-manual console is constructed of American cherry and features manual keys with coverings of bone and rosewood. The drawknobs are of rosewood with bone faces inset for engraving. The tilting tablets are of bone. The five expression shoes are solid rosewood. The wind pressures for the organ range from 4 inches for the Great division to 6 inches for the Solo division, with the separately enclosed Tuba stop on a wind pressure of 15 inches.

—C. Joseph Nichols

Photo credit: David C. Scribner

GREAT

- 16' Violone (ext 8' Violone)
- 8' Principal
- 8' Solo Flute (Solo)
- 8' Harmonic Flute
- 8' Violone

- 8' Bourdon
- 4' Octave
- 4' Nachthorn
- 2½' Twelfth
- 2' Fifteenth
- 1½' Seventeenth
- IV-V Fourniture
- 8' Harmonic Trumpet
- Tremolo
- 16' Trombone (Pedal)
- 8' Tromba (Pedal)
- 8' Tuba (Choir)
- 4' Tromba Clarion (Pedal)

SWELL

- 16' Lieblich (ext 8' Chimney Flute)
- 8' Diapason
- 8' Chimney Flute
- 8' Salicional
- 8' Voix Celeste
- 8' Flauto Dolce
- 8' Flute Celeste
- 4' Principal
- 4' Flute Octaviane
- 2½' Nasard
- 2' Octavin
- 1½' Tierce
- III Plein Jeu
- III Petit Plein Jeu

- 16' Double Trumpet (ext 8' Trumpet)
- 8' Trompette
- 8' Trumpet
- 8' Hautbois
- 8' Vox Humana
- 4' Clarion (ext 8' Trumpet)
- Tremolo
- 8' Tuba (Choir)

CHOIR

- 16' Double Dulciana (1-12°) (ext)
- 8' Geigen Diapason
- 8' Geigen Celeste°
- 8' Bourdon
- 8' Dulciana
- 8' Celeste (1-12°)
- 4' Principal
- 4' Koppelflote
- 2' Flautino
- 1½' Larigot
- IV Chorus Mixture
- 16' Bass Clarinet (1-12°) (ext)
- 8' Petite Trompette
- 8' Clarinet
- Harp°
- Celesta°
- Tremolo
- 8' Tromba (Pedal)
- 16' Tuba TC
- 8' Tuba

SOLO

- 16' Contra Gamba (ext 8' Gamba)
- 8' Solo Flute
- 8' Gamba
- 8' Gamba Celeste
- 4' Solo Flute (ext 8' Solo Flute)
- 8' French Horn
- 8' Clarinet (Choir)
- 8' English Horn
- Tremolo
- Harp (Choir)
- Celesta (Choir)
- 16' Tuba TC (Choir)
- 16' Trombone (Pedal)
- 8' Tuba (Choir)
- 8' Tromba (Pedal)
- 4' Tromba Clarion (Pedal)

PEDAL

- 32' Contra Violone°
- 32' Contra Bourdon°
- 16' Open Wood (ext 8' Solo Flute)
- 16' Principal (ext Great 8' Principal)
- 16' Subbass
- 16' Violone (Great)
- 16' Lieblich (Swell)
- 16' Double Dulciana (Choir)
- 8' Solo Flute (Solo)
- 8' Octave
- 8' Bourdon (ext 16' Subbass)
- 8' Violone (Great)
- 8' Chimney Flute (Swell)
- 8' Dulciana (Choir)
- 4' Solo Flute (Solo)
- 4' Choral Bass
- 2' Solo Flute (Solo)
- IV Mixture
- 32' Ophicleide°
- 16' Trombone
- 16' Double Trumpet (Swell)
- 16' Bass Clarinet (1-12°)
- 8' Tuba (Choir)
- 8' Tromba (ext 16' Trombone)
- 8' Trumpet (Swell)
- 4' Tromba (ext 16' Trombone)
- 4' Clarinet (Choir)

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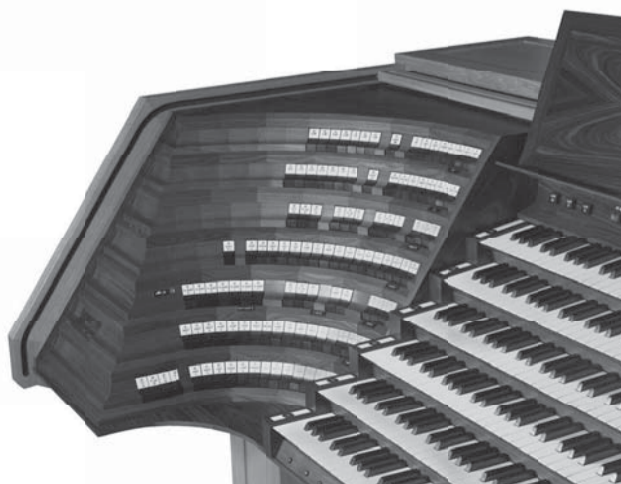
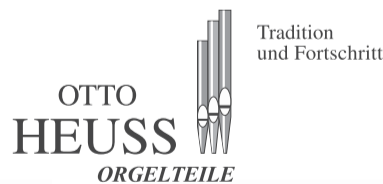
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Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event, • = RCO 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
Christopher Houlihan; Parish Church of St. Helena, Beaufort, SC 12 noon
Faythe Freese; First Presbyterian, Saginaw, MI 8 pm
Raúl Prieto Ramírez; Trinity United Methodist, Huntsville, AL 7:30 pm
Andrew Peters, masterclass; DePauw University, Greencastle, IN 11:30 am

16 OCTOBER
Joan Lippincott; Edith Memorial Chapel, The Lawrenceville School, Lawrenceville, NJ 7:30 pm
Boyd Jones, workshop; Maxwell Street Presbyterian, Lexington, KY 10 am
Raúl Prieto Ramírez; Trinity United Methodist, Huntsville, AL 8 pm
David Schrader, masterclass; Music Building, Northern Illinois University, DeKalb, IL 10 am

17 OCTOBER
Choral Evensong, Britten, *Rejoice in the Lamb*; Grace Church, New York, NY 4 pm
Stephen Tharp, works of Demessieux; Cathedral Church of St. John the Divine, New York, NY 5:15 pm
Crista Miller; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Gail Archer; St. Paul's Lutheran, Teaneck, NJ 5:30 pm
Christopher Houlihan; Grace Lutheran, Lancaster, PA 4 pm
The Philadelphia Singers; Church of the Holy Trinity, Philadelphia, PA 4 pm
Nigel Potts; St. Luke's Episcopal, Lebanon, PA 7 pm
Todd Wilson; Stan Hywet Hall & Gardens, Akron, OH 4 pm
Clive Driskill-Smith; Hyde Park Community United Methodist, Cincinnati, OH 4 pm
Sietze de Vries; Alexander Music Building, Eastern Michigan University, Ypsilanti, MI 4 pm
Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Boyd Jones; Maxwell Street Presbyterian, Lexington, KY 4 pm
David Lamb; Central Presbyterian, Terre Haute, IN 3 pm
Sarah Moon; First Presbyterian, Evansville, IN 4 pm
Craig Cramer; Reith Recital Hall, Goshen College, Goshen, IN 7 pm
David Cherwien, with Kammerchor, hymn festival; Concordia University, Mequon, WI 7 pm
Anita Werling; First Presbyterian, Macomb, IL 3 pm
Olivier Latory; Cathedral of the Holy Name, Chicago, IL 7:30 pm
Stefan Engels; St. Louis Cathedral, New Orleans, LA 6 pm

18 OCTOBER
Choral concert, with orchestra; St. Luke Catholic Church, McLean, VA 4 pm
David Lamb, with Atlanta Youth Wind Symphony; Emory University, Atlanta, GA 7 pm
Sietze de Vries, improvisation workshop; Alexander Music Building, Eastern Michigan University, Ypsilanti, MI 10 am

19 OCTOBER
Robert Delcamp; All Saints Episcopal, Atlanta, GA 7:30 pm
Christopher Dekker; Park Congregational, Grand Rapids, MI 12:15 pm
John Scott; Overture Hall, Madison, WI 7:30 pm
Lawrence Archbold; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

20 OCTOBER
The American Boychoir; Kent School, Kent, CT 7 pm

21 OCTOBER
Douglas Bruce; St. Luke Catholic Church, McLean, VA 1 pm

22 OCTOBER
Paul Jacobs; Methuen Memorial Music Hall, Methuen, MA 8 pm

The American Boychoir; St. Andrew's Episcopal, State College, PA 7:30 pm
Nigel Potts; St. Petersburg College, St. Petersburg, FL 7:30 pm
David Higgs; Piedmont College Chapel, Demorest, GA 7:30 pm
Andrew Peters, silent film accompaniment; Pilgrim Lutheran, Indianapolis, IN 7:30 pm
Raúl Prieto Ramírez; St. James Episcopal, Fairhope, AL 7 pm

23 OCTOBER
John Rose; The Doane Stuart School, Rensselaer, NY 7 pm
Musica Sacra; Alice Tully Hall, Lincoln Center, New York, NY 8 pm
Christopher Herrick; St. Norbert Abbey, De Pere, WI 2 pm

24 OCTOBER
Gail Archer; Church of the Advent, Boston, MA 4:30 pm
Jason Charneski; Center Church, Hartford, CT 4 pm
The Chenaults; First United Methodist, Schenectady, NY 3 pm
Todd Wilson; First Presbyterian, Ilion, NY 3 pm
John and Marianne Weaver; St. Vincent Ferrer Church, New York, NY 3 pm
Stephen Tharp, works of Demessieux; Cathedral Church of St. John the Divine, New York, NY 5:15 pm
Mark Brafield; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Gordon Turk; Whiting United Methodist, Whiting, NJ 3 pm

Singing Boys of Pennsylvania; Sacred Heart Church, Bayonne, NJ 3 pm
Tom Sheehan; Thomson Hall, Wilson College, Chambersburg, PA 3 pm
Renée Anne Louprette; St. Paul Cathedral, Pittsburgh, PA 4 pm
Jeffrey Brillhart; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm
Felix Hell; Christ Chapel, Gettysburg College, Gettysburg, PA 8 pm
AGO PipeSpectacular; Washington National Cathedral, Washington, DC 5:15 pm
Katherine Hunt; Cathedral of Mary Our Queen, Baltimore, MD 5 pm
The American Boychoir with Shenandoah Valley Children's Choir; Lehman Auditorium, Eastern Mennonite University, Harrisonburg, VA 7:30 pm

Raúl Prieto Ramírez; Christ Church, Pensacola, FL 3 pm
John Scott; Christ Presbyterian, Canton, OH 4 pm
Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm
Christ Church Schola; Christ Church Grosse Pointe, Grosse Pointe, MI 4:30 pm
David Lamb; First United Methodist, Columbus, IN 6 pm
Scott Montgomery; Cathedral of the Holy Angels, Gary, IN 3 pm
Karen Beaumont; St. Mathias Church, Waukesha, WI 3 pm
Ken Cowan; Zion Lutheran, Wausau, WI 3 pm

Douglas Bruce & Myriam Hidber Dickens; Incarnation Lutheran, Milwaukee, WI 3 pm
Nathan Laube; Wesley M. Vos Memorial Organ Recital; First Congregational, Crystal Lake, IL 4 pm
David Schrader, harpsichord, with recorder, violin, and cello; Byron Colby Barn, Grayslake, IL 4 pm

25 OCTOBER
Douglas Bruce; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

26 OCTOBER
Carolyn Diamond; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

27 OCTOBER
Dong-Ill Shin; Church of St. Ignatius Loyola, New York, NY 7:30 pm
Anthony & Beard (Ryan Anthony, trumpet, and Gary Beard, organ); Sunshine Cathedral, Ft. Lauderdale, FL 8 pm

28 OCTOBER
Schütz, *Musikalische Exequien*; Church of St. Luke in the Fields, New York, NY 8 pm
Joan Lippincott; Miller Chapel, Princeton Theological Seminary, Princeton, NJ 7:30 pm
Felix Hell; Bethlehem United Methodist, Bishopville, SC 7 pm
Stephen Hamilton; First Baptist, Bristol, TN 7:30 pm

29 OCTOBER
Tom Trenney, recital and silent film accompaniment; Merrill Auditorium, Portland, ME 7:30 pm
Nathan Laube; St. Paul's Episcopal, Indianapolis, IN 7:30 pm
David Hurd; St. Paul's Episcopal, Chattanooga, TN 7:30 pm

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Hamline University A Cappella Choir; First Presbyterian, Arlington Heights, IL 7 pm

30 OCTOBER
Due Solisti (Kathleen Scheide), with Zofie Vokalková, flute); Settlement Music School, Philadelphia, PA 2 pm
The American Boychoir; Broad Street Presbyterian, Columbus, OH 7 pm
Nathan Laube, class; Westminster Presbyterian, Rockford, IL 4 pm

31 OCTOBER
Sietze deVries; First Lutheran, Boston, MA 3:30 pm
Andrew Henderson & Mary Huff; Madison Avenue Presbyterian, New York, NY 3 pm
John Scott Whiteley; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Felix Hell; Good Shepherd Lutheran, King of Prussia, PA 3 pm
National Master Chorale; St. Luke Catholic Church, McLean, VA 4 pm
David Briggs, silent film accompaniment; Duke Chapel, Duke University, Durham, NC 5 pm
Nathan Laube; Second Congregational, Rockford, IL 3 pm

1 NOVEMBER
Chelsea Chen; Cincinnati Museum Center, Cincinnati, OH 7:30 pm
Due Solisti (Kathleen Scheide), with Zofie Vokalková, flute); Bohemian Hall, New York, NY 7:30 pm

2 NOVEMBER
Rheinberger, *Requiem*; St. Vincent Ferrer Church, New York, NY 7:30 pm
Peter Kurdziel; Park Congregational, Grand Rapids, MI 12:15 pm
Thomas Wikman; Lutheran School of Theology, Chicago, IL 12:20 pm
The American Boychoir; Grace Lutheran, River Forest, IL 7:30 pm
Brian Carson; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

3 NOVEMBER
Nicholas Basehore; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm

4 NOVEMBER
Gillian Weir; Church of the Holy Trinity, New York, NY 8 pm

5 NOVEMBER
Christopher Houlihan; St. Luke Lutheran, Silver Spring, MD 7:30 pm
Daniel Sullivan; St. Stephen's Episcopal, Richmond, VA 7:30 pm
Barbara MacGregor, with University of Akron Brass Choir; Holy Trinity Lutheran, Akron, OH 8 pm
Isabelle Demers; Augustana Lutheran, West St. Paul, MN 7:30 pm

6 NOVEMBER
Artis Wodehouse, harmonium; Ann Goodman Recital Hall, Kaufman Center, New York, NY 8 pm
Gunnar Idenstam; Kimmel Center for the Performing Arts, Philadelphia, PA 3 pm
The American Boychoir; Madison Street United Methodist, Clarksville, TN 7:30 pm

7 NOVEMBER
Choral Evensong, Choir of the Church of the Advent, Boston; All Saints, Worcester, MA 5 pm
David Lamb; Douglaston Community Church, Douglaston, NY 4 pm
David Higgs; Park Avenue Christian, New York, NY 3 pm
Choral Evensong, Howells, *Requiem*; Grace Church, New York, NY 4 pm
James Kennerley; Cathedral Church of St. John the Divine, New York, NY 5 pm
Frederick Teardo; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Due Solisti (Kathleen Scheide), with Zofie Vokalková, flute); Locktown Stone Church, Locktown, NJ 4 pm
Felix Hell; St. Paul's Episcopal, Manheim, PA 3 pm
+Gordon Turk; Phoenixville Presbyterian, Phoenixville, PA 4 pm
Singing Boys of Pennsylvania; St. Peter Lutheran, Lafayette Hills, PA 4 pm
Sergio Militello; Washington National Cathedral, Washington, DC 5:15 pm
Fauré, *Requiem*; St. Luke Catholic Church, McLean, VA 4 pm
Gerre Hancock, conducting Choral Evensong; St. John's Episcopal, Roanoke, VA 5 pm
Nathan Laube; Shrine of the Sacred Heart, Mount Washington, MD 4 pm
Dongho Lee; First Presbyterian, Delray Beach, FL 4 pm
Chelsea Chen; Emerson Concert Hall, Emory University, Atlanta, GA 4 pm
Durufle, *Requiem*; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Michael Salazar; First Presbyterian, Evansville, IN 4:30 pm, Evensong at 5 pm
The American Boychoir; First Presbyterian, Knoxville, TN 4 pm
+Olivier Latry; Cathedral of St. Joseph the Workman, La Crosse, WI 2 pm

David Jonies, Derek Nickels, and Richard Hoskins, works of Bach; St. Chrysostom's Church, Chicago, IL 2:30 pm
Four Choir Festival; Lutheran School of Theology, Chicago, IL 4 pm
David Schrader; Boutell Memorial Concert Hall, Northern Illinois University, DeKalb, IL 3 pm
Ken Cowan; Westminster Presbyterian, Rockford, IL 3 pm

8 NOVEMBER
Chelsea Chen, masterclass; Emerson Concert Hall, Emory University, Atlanta, GA 9 am
The American Boychoir; Episcopal Church of the Epiphany, Atlanta, GA 7:30 pm

9 NOVEMBER
Joan Lippincott; Slee Hall, SUNY Buffalo, Amherst, NY 7:30 pm
Jennifer Pascual; St. Vincent Ferrer Church, New York, NY 7 pm
Olivier Latry; Finney Chapel, Oberlin College Conservatory of Music, Oberlin, OH 8 pm
David Doran; Ransdell Chapel, Campbellsville University, Campbellsville, KY 12:20 pm
Melanie Ohnstad; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

11 NOVEMBER
Due Solisti (Kathleen Scheide), with Zofie Vokalková, flute); Princeton University Chapel, Princeton, NJ 12:30 pm
The American Boychoir with Statesboro Youth Chorale; First United Methodist, Statesboro, GA 7:30 pm
Gillian Weir; Savage Chapel, Union University, Jackson, TN 7:30 pm

12 NOVEMBER
Nigel Potts; Westminster Presbyterian, Albany, NY 7:30 pm
Stephen Hamilton, with trumpet; Octave Hall, Bethlehem, PA 7:30 pm
Alan Morrison; St. Bernard Catholic Church, Pittsburgh, PA 7:30 pm
The American Boychoir with Palmetto State Boys Choir; All Saints Episcopal, Florence, SC 7:30 pm
Stephen Tharp; Church Street United Methodist, Knoxville, TN 7:30 pm

13 NOVEMBER
Due Solisti (Kathleen Scheide), with Zofie Vokalková, flute); Church of the Brethren, Lancaster, PA 7 pm
Raleigh Ringers; Boone United Methodist, Boone, NC 4 pm
+Delbert Disselhorst, masterclass; St. Paul Seminary, St. Paul, MN 1:30 pm

14 NOVEMBER
David Spicer, hymn festival; First Church of Christ, Wethersfield, CT 4 pm
Jubilant Ringers Handbell Choir; South Church, New Britain, CT 12:05 pm
James O'Donnell; Woolsey Hall, Yale University, New Haven, CT 8 pm
Olivier Latry; Sacred Heart Cathedral, Rochester, NY 2 pm
Ted Bickish; Cathedral Church of St. John the Divine, New York, NY 5 pm
Gereone Kraffhorst; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Paul Jacobs; Union Lutheran, York, PA 3 pm
David Herman; Centenary United Methodist, Richmond, VA 4 pm
Christopher Anderson; Duke Chapel, Duke University, Durham, NC 5 pm
Todd Wilson; St. Alban's Episcopal, Bexley, OH 4 pm
Craig Phillips; First Baptist, Nashville, TN 3 pm
Kammerchor, with Alleluia Ringers; Concordia University, Mequon, WI 3:30 pm
Chris Urban, with Chuck Beech, piano, and First Presbyterian Brass; First Presbyterian, Arlington Heights, IL 4 pm
Richard Proulx Memorial Concert; Cathedral of the Holy Name, Chicago, IL 7 pm

15 NOVEMBER
Olivier Latry, masterclass; Sacred Heart Cathedral, Rochester, NY 9 am
Ken Stoops; John Wesley United Methodist, Hagerstown, MD 7 pm
National Men's Chorus; St. Luke Catholic Church, McLean, VA 1 pm
+Delbert Disselhorst; St. Thomas Aquinas Chapel, University of St. Thomas, St. Paul, MN 8:15 pm

16 NOVEMBER
Paul Jacobs; Alice Tully Hall, New York, NY 7:30 pm
Irene Beeche; Park Congregational, Grand Rapids, MI 12:15 pm
Catherine Rodland; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

17 NOVEMBER
Renée Anne Louprette; Church of St. Ignatius Loyola, New York, NY 7 pm
Choral concert, with orchestra; Church of St. Ignatius Loyola, New York, NY 8 pm
Edward Moore; St. Luke Catholic Church, McLean, VA 1 pm

19 NOVEMBER

Christopher Houlihan; Saratoga Springs United Methodist, Saratoga Springs, NY 7:30 pm

The Hilltop Singers of Birmingham-Southern College; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

20 NOVEMBER

Janette Fishell; St. Peter's Episcopal, Charlotte, NC 7:30 pm

Organ Marathon; Bryn Mawr Presbyterian, Bryn Mawr, PA 1 pm

21 NOVEMBER

Lee Dettra; Cadet Chapel, U.S. Military Academy, West Point, NY 3 pm

Mozart, *Requiem*; Madison Avenue Presbyterian, New York, NY 3 pm

Karen Christianson; Cathedral Church of St. John the Divine, New York, NY 5 pm

Iain Quinn; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Paul Jacobs; Haddonfield United Methodist, Haddonfield, NJ 7 pm

Gordon Turk; Holy Trinity Lutheran, Lancaster, PA 4 pm

Todd Wilson; Calvary Episcopal, Pittsburgh, PA 4 pm

Phillip Kloeckner; Washington National Cathedral, Washington, DC 5:15 pm

Choral Evensong; St. John's Episcopal, Hagerstown, MD 5 pm

Janette Fishell; St. Peter's Episcopal, Charlotte, NC 3 pm

Jonathan Ryan; Cathedral of St. John the Baptist, Charleston, SC 3 pm

David Higgs; First United Methodist, Orlando, FL 4 pm

Isabelle Demers; Central College Presbyterian, Westerville, OH 4 pm

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

Christ Church Chorale, with orchestra; Christ Church Grosse Pointe, Grosse Pointe, MI 4:30 pm

Alan Morrison; Independent Presbyterian, Birmingham, AL 4 pm

22 NOVEMBER

Steven Betancourt; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

23 NOVEMBER

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

28 NOVEMBER

Gail Archer; Trinity Lutheran, Poughkeepsie, NY 4 pm

Mark Paoce; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Lessons & Carols; Cathedral of Mary Our Queen, Baltimore, MD 5 pm

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

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

30 NOVEMBER

Holiday concert; Cathedral of Mary Our Queen, Baltimore, MD 5 pm

Anthony & Beard (Ryan Anthony, trumpet and Gary Beard, organ); St. Simons Presbyterian, St. Simons Island, GA 7:30 pm

Helen Hawley; Park Congregational, Grand Rapids, MI 12:15 pm

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

UNITED STATES

West of the Mississippi

16 OCTOBER

Carole Terry, masterclass; Organ Studio, University of Texas, Austin, TX 2 pm

Gerre Hancock, improvisation masterclass; Chapel, St. Mary's College, Moraga, CA 10 am

Marilyn Keiser, workshop; All Saints Episcopal, Sacramento, CA 10 am

17 OCTOBER

Diana Lee Lucker, with orchestra; Wayzata Community Church, Wayzata, MN 3 pm

Alison Luedecke; St. Olaf's Catholic Church, Minneapolis, MN 4 pm

Barbara Raedeke; St. Mark's Episcopal, St. Louis, MO 4 pm

Jonathan Ryan; St. Andrew's Episcopal, Kansas City, MO 7:30 pm

Apollo's Fire; Cathedral Basilica of St. Louis, St. Louis, MO 7:30 pm

Carole Terry; Bates Recital Hall, University of Texas, Austin, TX 4 pm

Martin Neary, Choral Festival; Christ Church Cathedral, Houston, TX 6 pm

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

Douglas Cleveland; Bethlehem Lutheran, Kalispell, MT 2 pm

Gerre Hancock; Chapel, St. Mary's College, Moraga, CA 3 pm

Marilyn Keiser; All Saints Episcopal, Sacramento, CA 4 pm

Ulrike Northoff; St. Mary's Cathedral, San Francisco, CA 3:30 pm

James Kibbie; First Congregational, Los Angeles, CA 4 pm

19 OCTOBER

Aaron David Miller; Chapel of Reconciliation, Augustana College, Sioux Falls, SD 7:30 pm

Raúl Prieto Ramírez; St. Paul's Cathedral, Oklahoma City, OK 7:30 pm

22 OCTOBER

John Scott; St. Barnabas in the Desert Episcopal, Scottsdale, AZ 7 pm

23 OCTOBER

Hector Olivera; Grace United Methodist, Oklahoma City, OK 7 pm

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

24 OCTOBER

Christopher Herrick; Wayzata Community Church, Wayzata, MN 3 pm

Douglas Cleveland; Center for Faith and Life, Luther College, Decorah, IA 2 pm

Clive Driskill-Smith; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

Faythe Freese; Trinity Lutheran, Lynnwood, WA 4 pm

Choir of the Russian Orthodox Cathedral of San Francisco; St. Mary's Cathedral, San Francisco, CA 3:30 pm

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Christoph Bull; Segerstrom Concert Hall, Orange County Performing Arts Center, Costa Mesa, CA 7 pm

28 OCTOBER
Bradley Hunter Welch; Tarrytown United Methodist, Austin, TX 7:30 pm

29 OCTOBER
Gunnar Idenstam; Central Lutheran, Minneapolis, MN 7:30 pm
Lyn Loewi, with soprano and violin; St. John's Cathedral, Denver, CO 7:30 pm
J. Melvin Butler, silent film accompaniment; St. Mark's Cathedral, Seattle, WA 7:30 pm
James Welch, Halloween recital; St. Mark's Episcopal, Palo Alto, CA 8 pm

31 OCTOBER
Roberta Kagan, Curt Oliver, Frank Trnka, with narrator; Prospect Park United Methodist, Minneapolis, MN 2 pm
Clive Driskill-Smith; Our Lady of Lourdes, Sun City West, AZ 3 pm
David Brock; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Hector Olivera; Grace Cathedral, San Francisco, CA 3 pm
Clark Wilson, silent film accompaniment; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

4 NOVEMBER
Vienna Boys Choir; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm

5 NOVEMBER
Vienna Boys Choir; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm
Nathan Laube; Kerr Gothic Hall, University of Oklahoma, Norman, OK 8 pm
New York Polyphony; St. John's Cathedral, Denver, CO 7:30 pm
Douglas Cleveland; Cathedral of St. John, Albuquerque, NM 7 pm

7 NOVEMBER
Ann Frohbieter; Christ Church Cathedral, Houston, TX 4:15 pm
Choral Evensong; Christ Church Cathedral, Houston, TX 5 pm
Gail Archer; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
Kevin Birch; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm

Robert Gurney; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm
Christoph Bull; Rancho Bernardo Community Presbyterian, San Diego, CA 4 pm
Alison Luedecke, with Millennia Consort and Cameron Highlanders; First United Methodist, San Diego, CA 7 pm

8 NOVEMBER
Isabelle Demers; Christ United Methodist, Plano, TX 7:30 pm

10 NOVEMBER
David Henning; Bates Recital Hall, University of Texas, Austin, TX 7:30 pm

12 NOVEMBER
James Welch; San Roque Catholic Church, Santa Barbara, CA 7:30 pm

13 NOVEMBER
Tom Trenney, improvisation workshop; Bethlehem Lutheran, Minneapolis, MN 9:30 am
Choral Festival; Christ Church Cathedral, Houston, TX 3 pm
Dongho Lee; Pasadena Presbyterian, Pasadena, CA 7:30 pm

14 NOVEMBER
Tom Trenney; Bethlehem Lutheran, Minneapolis, MN 4 pm
Aaron Copland Birthday Concert; Second Presbyterian, St. Louis, MO 4 pm
Isabelle Demers; First Presbyterian, Topeka, KS 3 pm
The Chenaults; St. Mark's Episcopal, San Antonio, TX 4 pm
Choral Evensong; Christ Church Cathedral, Houston, TX 5 pm
Ken Cowan; St. Andrew's Episcopal, Amarillo, TX 7 pm
California Baroque Ensemble; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Bálint Karosi; St. James' Episcopal, Los Angeles, CA 6 pm
Martin Neary, with Millennium Consort Singers; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

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

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

20 NOVEMBER
Cathedral Choral Society; St. Mark's Episcopal Cathedral, Minneapolis, MN 7:30 pm
Houston Chamber Choir; First Evangelical Lutheran, Houston, TX 7:30 pm

21 NOVEMBER
Andrew Peters; St. Mark's Episcopal, St. Louis, MO 4 pm
Houston Chamber Choir; Round Top Festival Concert Hall, Round Top, TX 4 pm
Evensong; St. John's Cathedral, Denver, CO 3:30 pm
Bradley Hunter Welch; American Evangelical Lutheran, Prescott, AZ 2:30 pm
Angela Kraft Cross; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Olivier Latry; Davies Symphony Hall, San Francisco, CA 6 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm
Jeannine Jordan, with media artist; First Congregational, Anchorage, AK 4 pm

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

28 NOVEMBER
Advent Lessons & Carols; St. John's Cathedral, Denver, CO 3:30 pm
David Hatt; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

INTERNATIONAL

15 OCTOBER
Christian Bacheley; Cathedral, Lausanne, Switzerland 7 pm
Heinz Peter Kortmann; Cathedral, Lausanne, Switzerland 8 pm
Alex Flierl; Cathedral, Lausanne, Switzerland 9 pm
Pierre Barthez; Cathédrale Saint-Etienne, Toulouse, France 12:30 pm
Jan Willem Jansen, harpsichord, with ensemble; Eglise de Saint-Aubin, Toulouse, France 8:30 pm
Frédéric Champion; St. Peter's Lutheran, Ottawa, ON, Canada 8 pm

16 OCTOBER
Mendelssohn, *Elias*; Ev. Stadtkirche, Bessheim, Germany 7 pm
Felix Hell; St. Mary's Imperial Cathedral, Speyer, Germany 8 pm
Yves Rechsteiner; Eglise Notre-Dame la Dalbade, Toulouse, France 4 pm
James David Christie & John Finney; Eglise-musée des Augustins, Toulouse, France 8:30 pm
Carol Williams; The Crossing Church, Work-sop, Notts, UK 7:30 pm

17 OCTOBER
Jan Willem Jansen, with chorus; Cathédrale Saint-Etienne, Toulouse, France 8:30 pm
Matthew Brown; St. Paul's Cathedral, London, UK 4:45 pm

19 OCTOBER
Jonathan Eyre; Marlborough Road Methodist, St. Albans, UK 12:30 pm

20 OCTOBER
David Hill; Westminster Cathedral, London, UK 7:30 pm

21 OCTOBER
Cristina García Banegas; Oaxaca Cathedral, Oaxaca, Mexico 8 pm

23 OCTOBER
Carol Williams; Musical Museum, Brentford, Middlesex, UK 7:30 pm
Cristina García Banegas, with Capilla Virre-inal de la Nueva España, Santo Domingo Yan-huítlán, Mexico 1:30 pm

24 OCTOBER
Sebastian Thomson; St. Paul's Cathedral, London, UK 4:45 pm
Guy Bovet; San Jerónimo Tlacoahuaya, Oaxaca, Mexico 6 pm

25 OCTOBER
José Francisco Álvarez, with trombone; La Basílica de la Soledad, Oaxaca, Mexico 8 pm

26 OCTOBER
Guy Bovet; Santa María Tlaxiaco, Tlaxiaco, Mexico 7 pm

31 OCTOBER
Dominic Severin; St. Paul's Cathedral, London, UK 4:45 pm

4 NOVEMBER
Carlo Curley; Reading Town Hall, Reading, UK 7:30 pm

5 NOVEMBER
Andrew Henderson; Trinity United Church, Newmarket, ON, Canada 7:30 pm

6 NOVEMBER
Richard Pilliner; St. Alphage, Burnt Oak, Edgware, UK 7:30 pm

7 NOVEMBER
Petra Veenswijk; Maria van Jessekerk, Delft, Netherlands 3 pm
Andrew Henderson; St. John's Anglican Church, Elora, ON, Canada 4 pm

14 NOVEMBER
Hayo Boerema; Laurenskerk, Rotterdam, Netherlands 3 pm
Peter Richard Conte; Westminster United Church, Winnipeg, MB, Canada 2:30 pm

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

19 NOVEMBER
Isabelle Demers; La Cathédrale Notre-Dame, Ottawa, ON, Canada 8 pm
Douglas Cleveland; Christ Church Cathedral, Victoria, BC, Canada 7:30 pm

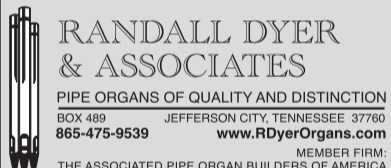
20 NOVEMBER
Peter Wright; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon



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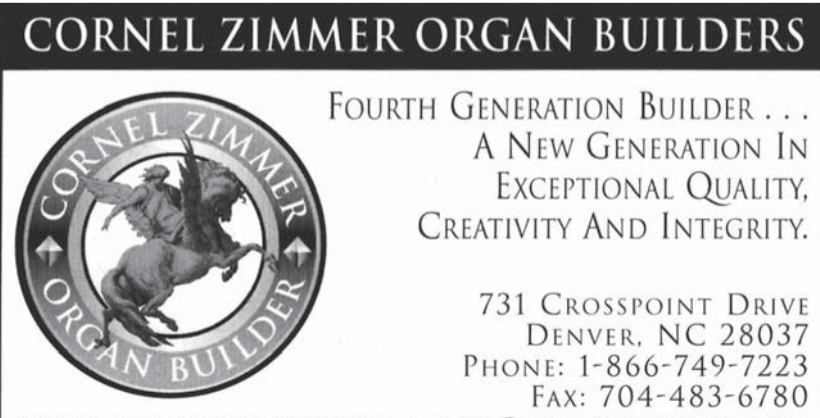
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Organ Recitals

ROBERT BATES, with Jennifer Smith, Silke Harper, Thomas Harper, and Jared Ice, vocalists, Trinity Lutheran Church, Lynnwood, WA, March 7: *Prelude in E-flat*, BWV 552/I, *Kyrie*, *Gott Vater in Ewigkeit*, BWV 669, *Christe, aller Welt Trost*, BWV 670, *Kyrie*, *Gott heiliger Geist*, BWV 671, *Allein Gott in der Höh' sei Ehr'*, BWV 676, *Dies sind die heil'gen zehn Gebot*, BWV 678, *Wir glauben all' an einen Gott*, BWV 680, *Vater unser im Himmelreich*, BWV 682, *Christ, unser Herr; zum Jordan kam*, BWV 684, *Aus tiefer Not schrei ich zu dir*, BWV 686, *Jesus Christus, unser Heiland*, BWV 688, *Fugue in E-flat*, BWV 552/II, Bach.

FRANCESCO CERA, Oberlin College, Oberlin, OH, April 14: *Toccata avanti la Messa della Domenica*, *Ricercar arioso terzo*, *Canzon francese Je n'en dirai mot*, *bergere*, A. Gabrieli; *Ricercare VI (Musica Nova)*, Segni; *Canzon la Bova*, *Toccata del duodecimo tono*, Merulo; *Canzon la Spiritata*, *Fantasia del sesto tono*, G. Gabrieli; *Toccata avanti la Messa degli Apostoli*, *Kyrie*, *Christe*, *Kyrie*, *Canzon dopo l'Epistola*, *Toccata avanti il Recercar*, *Recercar cromatico dopo il Credo*, *Toccata per l'Elevatione*, *Canzon quarti toni dopo il post Comune*, *Bergamasca*, Frescobaldi.

HANS DAVIDSSON, University of Notre Dame, South Bend, IN, April 11: *Praeludium in D*, BuxWV 139, Buxtehude; *Ach wie nichtig, ach wie flüchtig*, Böhm; *Magnificat VIII Toni - Fantasi*, Scheidemann; *Canzon in C*, BuxWV 166, *Toccata in F*, BuxWV 156, Buxtehude; *Toccata and Lament*, Herchenröder; *Trio a 2 Claviere e Pedale in E-flat*, Krebs; *Praeludium and Fugue in E-flat*, BWV 552, Bach.

DAVID A. GELL, Cate School, Carpinteria, CA, April 15: *Trumpet Tune No. 1 in F*, Rohlig; *Variations on 'My young life hath an end'*, Sweelinck; *Little Prelude and Fugue in C*, BWV 553, *Prelude and Fugue in e*, BWV 533, Bach; *Little Partita on 'McKee'*, Gell.

TIMOTHY GUENTHER, Ashland University, Ashland, OH, April 11: *Toccata and Fugue No. 1 in d (Toccate e Fughe per l'organo)*, Eberlin; *Fantasia in E-flat*, P.127, Pachelbel; *O Mensch, bewein dein Sünde groß*, BWV 622, *Prelude and Fugue in c*, BWV 546, Bach; *Offertoire pour le jour de Pâques sur le Chant Ô filii et filiae*, Dandrieu; *Renaissance Dance Suite I (Het Derde Musyck Boeken)*, Susato; *Prelude and Fugue in G*, op. 37, no. 2, Mendelssohn; *Choral Dorien*, JA 67 (*Deux Chorals*), Alain; *Sonata per l'Organo a Cilindro*, Cherubini; *Spirit of God, Descend upon My Heart*, Thompson; *Reprise*, Manz; *Choral No. 3 in a*, M. 40, Franck.

STEPHEN HAMILTON, Columbia University, New York, NY, March 23: *Sonata de 1º tono para clave I para órgano con trompeta real*, Lidón; *O Gott, du frommer Gott*, Bach; *Choral No. 1 in E*, Franck; *Méditation*, Duruflé; *Suite Gothique*, op. 25, Boëllmann.

JONATHAN HEHN, The Cathedral of the Holy Angels, Gary, IN, April 11: *Praeludium in C*, BuxWV 137, Buxtehude; *Prélude (Prélude, Adagio et Chorale varié sur le theme du Veni Creator*, op. 4), Duruflé; *Improvisation on Victimae paschali laudes*, Hehn; *Voluntary in C*, op. 5, no. 1, Stanley; *Prelude and Fugue in d*, BWV 539, *Durch Adams Fall ist ganz verderbt*, BWV 637, *In dich hab ich gehoffet, Herr*, BWV 640, *Alle Menschen müssen sterben*, BWV 643, *Ach wie nichtig, ach wie flüchtig*, BWV 644, *Wer nur den lieben Gott lässt walten*, BWV 642, Bach; *Variations sur Lucis Creator*, JA 27, *Postlude pour l'Office de Complies*, JA 29, Alain; *Le Monde dans l'attente du Sauveur (Symphonie-Passion*, op. 23), Dupré.

VANCE HARPER JONES, First Presbyterian Church, New Bern, NC, April 9: *Preludio*, Gigault; *Prelude and Fugue in C*, Lübeck; *Onward Christian Soldiers*, Ashford; *Was Gott tut, das ist wohlgetan*, Stockmeier; *Balm in Gilead*, Utterback; *Hiding in Thee*, Pethel; *The Church in the Wildwood*, Miller; *Interlude*, op. 3, no. 1, Piutti.

DAVID C. JONIES, Cathedral of St. John the Baptist, Milwaukee, WI, April 14: *Christ lag in Todesbanden*, Jesus Christus, unser Heiland, der den Tod, Erstanden ist der heilige Christ (*Orgelbüchlein*), Bach; *Modérato (Symphonie Romane*, op. 73), *Adagio (Symphonie No. 6*, op. 42), *Final (Symphonie Romane*, op. 73), *Widor; Offertoire pour le jour de Paques 'O Filii et Filiae'*, Dandrieu.

ARTHUR LAMIRANDE, St. John's Cathedral, Hong Kong, April 11: *Jésus console les filles d'Israël qui le suivent (Le Chemin de la Croix)*, Dupré; *Triptyque*, op. 58, Vierne; *Introduction et Fugue sur l'ite Missa est aléluatique*, *Hymne de gloire à la bienheureuse Marguerite Bourgeois*, *Rhapsodie de Pâques*, Piché; *Prelude and Fugue in D*, Schmidt.

CHRISTOPHE MANTOUX, St. Paul's Episcopal Church, Richmond, VA, February 28: *Dialogue du 5º ton*, Marchand; *Six Préludes on Canticles of Denizot*, Boëly; *Choral in E*, Franck; *Cantilène improvisée*,ournemire, transcr. Duruflé; *Allegro (Symphony No. 6)*, Widor; *Suite*, Duruflé.

PETER K. MILLER, First United Methodist Church, Marion, IN, April 11: *Christ ist Erstanden*, Christus Resurrexit (*Buxheimer Orgelbuch*), transcr. Booth; *Ricercar #3 in F*, *Ricercar #4 in F*, Fogliano; *In Dulci Jubilo (Orgel Tabulaturbuch)*, Sicher; *Canzona francese*, de Macque; *Puer nobis nascitur*, Sweelinck; *Tiento de medio registro de baxón de 1 tono*, Arauxo; *Canzona Seconda (Il Secondo Libro di Toccate d'intavolatura di Cembalo e Organo)*, Frescobaldi; *Ricercar in C (Ricercar Tabulatura)*, Steigleder; *Praeam-*

bulum in F, WV 39, *Canzona in F*, *Christ lag in Todesbanden*, Scheidemann; *Canzona in G*, *Komm heiliger Geist, Herre Gott*, Tunder; *Parte Seconda, Fantasia II (Klavierwerke, Libro Seconda)*, Froberger; *Allein Gott in der Höh' sei Ehr*, Hasse; *Herr Jesu Christ, ich weiss gar wohl*, BuxWV 193, Buxtehude; *Wir glauben all an einen Gott*, Pachelbel; *Praeludium in e*, Brunnckhorst; *Sei gegrüßet, Jesu gütig*, BWV 768, Bach.

MASSIMO NOSETTI, Cathedral of the Assumption, Louisville, KY, April 16: *Ballo della battaglia*, Storace; *Bergamasca*, Frescobaldi; *Toccata and Fugue in d*, BWV 538, Bach; *Romance (Symphony No. 4*, op. 32), Vierne; *Imperial March*, op. 32, Elgar, transcr. Martin; *Scherzo in g*, op. 49, no. 2, Bossi; *Prelude "The Holy Father" (Triptyche)*, Sixten; *Saeta*, no. 4, Torres; *Toccata-Studio*, Esposito.

NANCIANNE PARRELLA, with Jorge Ávila, violin, Victoria Drake, harp, and Arthur Fiacco, cello, Church of St. Ignatius Loyola, New York, NY, April 14: *Rhapsody No. 2*, op. 17, Howells; *Allegretto con moto (Concerto in A Minor for Cello*, op. 33), Saint-Saëns; *God is Our Righteousness*, DeBlasio; *Sonata No. 7 in c*, op. 2, no. 7, RV 7, Vivaldi; *Andante (Concerto in B Minor for Violin)*, op. 61, Elgar; *Drei Leichte Stücke*, Hindemith; *Nocturne*, op. 21, Tournier; *Paean*, Howells.

ANITA EGGERT WERLING, First Presbyterian Church, Macomb, IL, March 26: *Répons pour le Temps de Pâques*, Demessieux; *Suite du Deuxième Ton*, Clérambault; *Fantaisie in A*, Franck; *Fugue sur l'Introit Da Pacem*, Sur un cantique breton (*24 Préludes liturgiques*), Variations sur un Noël angevin, Lied (*Douze Pièces pour Grand Orgue*), *Prélude et Danse fuguée*, Litaize.

THOMAS WIKMAN, Lutheran School of Theology at Chicago, Chicago, IL, April 6: *O filii et filiae*, Lebeque; *Choral (Symphonie Romane*, op. 73), Widor; *Prelude and Fugue in E-flat*, BWV 552, Bach.

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Send recital programs to Joyce Robinson, Associate Editor, THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005; or e-mail: jrobinson@sgcmail.com.

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CD Recording, "In memoriam Mark Buxton (1961-1996)." Recorded at Église Notre-Dame de France in Leicester Square, London, between 1987 and 1996. Works of Callahan, Widor, Grunewald, Salome, Ropartz, and Boëllmann, along with Buxton's improvisations. \$15 postpaid: Sandy Buxton, 10 Beachview Crescent, Toronto ON M4E 2L3 Canada. 416/699-5387, FAX 416/964-2492; e-mail hannibal@idirect.com.

It's time to check your company's listing for THE DIAPASON 2011 Resource Directory—or to create one if you haven't done so! Visit www.TheDiapason.com, and from the left column select Supplier Login. For information, contact Joyce Robinson, 847/391-1044; jrobinson@sgcmail.com.

The Organ Historical Society has released Historic Organs of Indiana, 4 CDs recorded at the OHS National Convention in Central Indiana in July, 2007. Nearly 5 hours of music features 31 pipe organs built between 1851-2004, by Aeolian-Skinner, Skinner, Henry Erben, Felgmaker, Hook & Hastings, Kilgen, Kimball, and many more builders. Performers include Ken Cowan, Thomas Murray, Bruce Stevens, Carol Williams, Christopher Young, and others. A 40-page booklet with photos and stoplists is included. OHS-07 4-CD set is priced at \$34.95 (OHS members, \$31.95) plus shipping. Visit the OHS Online Catalog for this and over 5,000 other organ-related books, recordings, and sheet music: www.ohscatalog.org.

The most successful PRO ORGANO release of 2009 was *Praise the Eternal Light*, featuring Gerre Hancock (Pro Organo CD 7233). This release is a combo 2-disc set, with one DVD video disc and one CD audio disc, with accompanying booklet, and features 9 organ improvisations inspired by the Jean Barillet stained-glass windows at the Cathedral of St. Joseph in Hartford, Connecticut. *Praise the Eternal Light* is still available at ProOrgano.com at only \$20, plus postage.

PUBLICATIONS/ RECORDINGS

The OHS Catalog is online at www.ohscatalog.org. More than 5,000 organ and theatre organ CDs, books, sheet music, DVDs and VHS videos are listed for browsing and easy ordering. Use a link for adding your address to the OHS Catalog mailing list. Organ Historical Society, Box 26811, Richmond, VA 23261. E-mail: catalog@organsociety.org.

Historic Organ Surveys on CD: recorded during national conventions of the Organ Historical Society. Each set includes photographs, stoplists, and histories. As many organists as organs and repertoire from the usual to the unknown, Arne to Zundel, often in exceptional performances on beautiful organs. Each set includes many hymns sung by 200-400 musicians. *Historic Organs of Indiana*, 31 organs on 4 CDs, \$34.95. *Historic Organs of Louisville* (western Kentucky/eastern Indiana), 32 organs on 4 CDs, \$29.95. *Historic Organs of Maine*, 39 organs on 4 CDs, \$29.95. *Historic Organs of Baltimore*, 30 organs on 4 CDs, \$29.95. *Historic Organs of Milwaukee*, 25 organs in Wisconsin on 2 CDs, \$19.98. *Historic Organs of New Orleans*, 17 organs in the Bayous to Natchez on 2 CDs, \$19.98. *Historic Organs of San Francisco*, 20 organs on 2 CDs, \$19.98. Add \$4.50 shipping in U.S. per entire order from OHS, Box 26811, Richmond, VA 23261, by telephone with Visa or MasterCard 804/353-9226; FAX 804/353-9266.

Reflections: 1947-1997, The Organ Department, School of Music, The University of Michigan, edited by Marilyn Mason & Margaret Thomson; 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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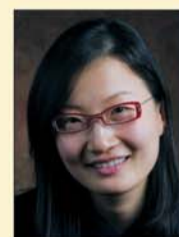
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