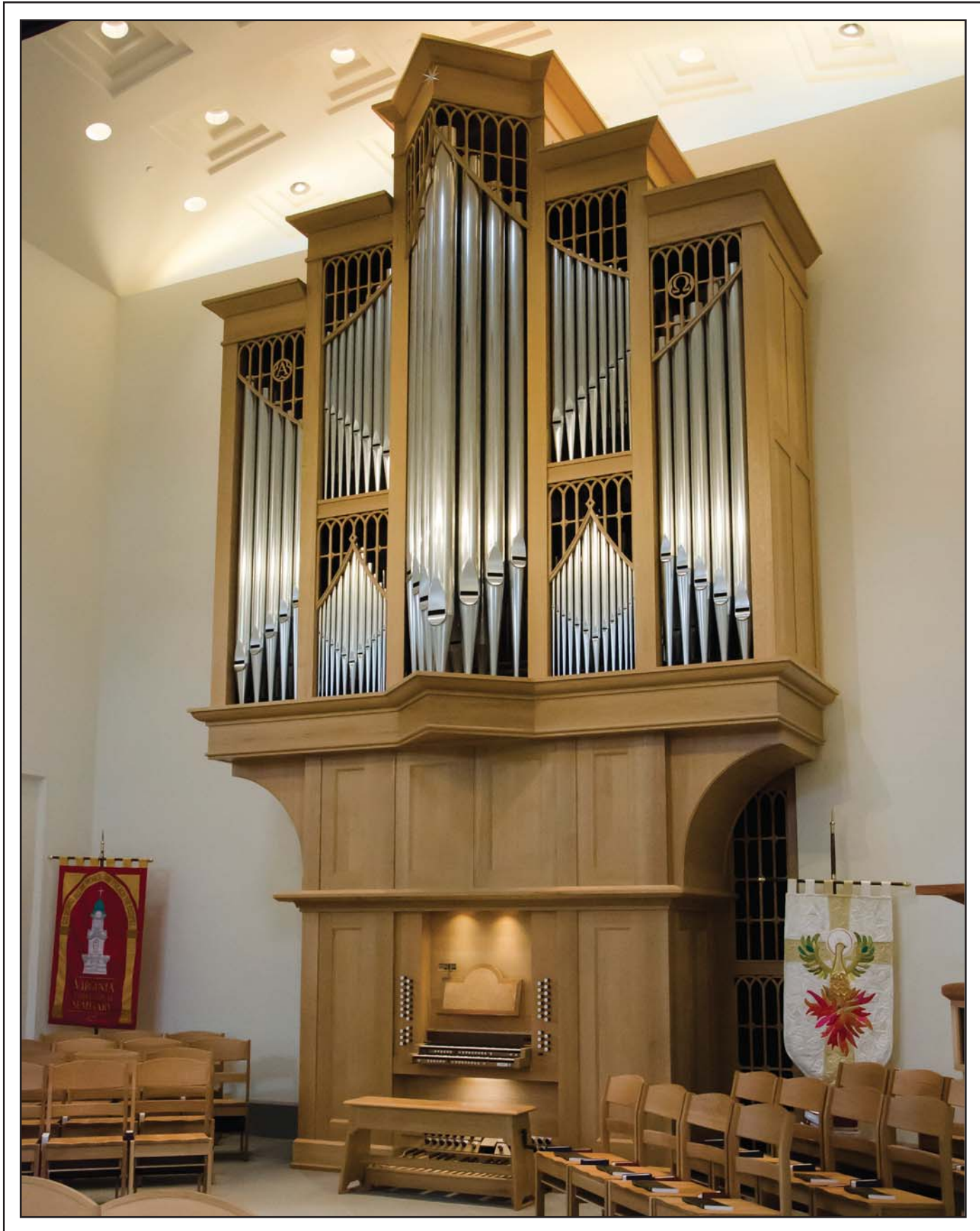


THE DIAPASON

OCTOBER 2015



Virginia Theological Seminary
Alexandria, Virginia
Cover feature on pages 34–36

Michael Hey

“The first piece [gave] the soloist, Michael Hey, the opportunity to show his talents. Mr. Hey performed admirably, playing without a score in front of him and making the music seem improvisatory in the way that Handel might have played it.”
Seen and Heard International

“The organ part was vividly played on Friday by Michael Hey.”
The New York Times

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the Harpsichord, Carillon, and Church Music

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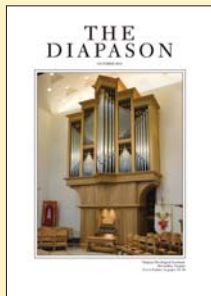
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On Teaching

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Kola Owolabi
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John Collins
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Leon Nelson

Editor's Notebook

In this issue

The organ and church music world grieves the sudden loss of John Scott, organist and choirmaster at St. Thomas Church in New York City. In his column this month, John Bishop pays tribute to this incomparable musician.

Gavin Black has returned from his summer hiatus and discusses the question of looking at the hands (or feet) while playing. Larry Palmer's column this month offers a look at the latest of Mark Schweizer's "liturgical mysteries," along with a cautionary tale for those of us who travel.

Our feature articles this month include an interview with Juan Paradell-Solé, the well-traveled organist who serves the Sistine Chapel Choir in Rome, and John Speller's report of the 2015 Organ Historical Society convention held in western Massachusetts. This month's cover feature is the organ in Virginia Theological Seminary, Alexandria, Virginia, built by Taylor and Boody.

2016 Resource Directory

The advertising deadline for the 2016 *Resource Directory* is November 1. For information and to place your ad, contact Jerome Butera: jbutera@sfgcm.com, 608/634-6253.

Here & There

Events

Methuen Memorial Music Hall, Methuen, Massachusetts, continues its Wednesday evening organ recitals: October 3, children's program, *Peter and the Wolf*, with Joyce Painter Rice; October 23, Christopher Houlihan plays the Berj Zankochian Memorial Organ Recital; December 4, Holiday Open House. "A Merry Music Hall Christmas," featuring music for organ and trumpet, will be presented 12/5 with Ray Cornils at the console and 12/6 with Peter Sykes. For information: www.mmmh.org.

The Cathedral of St. John, Milwaukee, Wisconsin, announces organ recitals Wednesdays at 12:15 p.m.: October 7, Scott Foppiano; 10/28, John Seboldt; November 4, Larry Wheelock; 11/11, Jared Stellmacher; 11/25, Marco LoMuscio. December 13, Advent Lessons & Carols at 5:15 p.m. For information: www.stjohncathedral.org.

TENET announces its 2015–16 schedule of events, at various venues in New York City: October 9, Songs of the Trouvères, medieval music of the 14th–16th centuries; December 12, Praetorius: A Weihnachts Celebration; January 4, February 5, and 2/6, Music of the Ars Subtilior; 2/27 and 2/28, Buxtehude's *Membra Jesu Nostris*; March 6, The Secret Lover; April 16, Monteverdi's Madrigals of War and Love; May 20, Music of the Burgundians. For further information: www.tenet.nyc.

The Indianapolis Symphonic Choir announces its 2015–16 performance season, which takes place at various venues in the Indianapolis area: October 9–10, Beethoven's *Missa Solemnis*; December 6, 12/18–20, 25th Anniversary of Festival of Carols; 12/13, Handel's *Messiah*; January 29–31, Holst's *The Planets*; April 2, Bach's *St. John Passion*; May 13, Pops: A Choral Spectacular; 5/20, 5/21, Duruflé *Requiem*; June 10 and 12, Bizet's *Carmen*. For information: indychoir.org.

The Houston Chamber Choir presents its 20th anniversary season: October 11, "The Original Jersey Boy—Frank Sinatra, Big Band to Vegas"; November

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Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

Joyce Robinson
847/391-1044; jrobinson@sfgcm.com
www.TheDiapason.com



20 under 30

The nominations for our 20 under 30 Class of 2016 will open on December 1, so please begin thinking about worthy candidates for nomination. Selections are made solely from nominations. If you nominated someone for 2015 and they were not chosen, you may nominate them again.

Corrections and clarifications

In the stoplist for the August cover feature, Austin Organs Opus 2344 at St. Mark's Episcopal Church in New Canaan, Connecticut, we inadvertently omitted an important stop, namely, the 8' Open Diapason in the Great division. ■



Philadelphia Young Artist Organ Camp

The 10th Annual Philadelphia Young Artist Organ Camp was held June 28–July 4, with students from around the USA. Under the artistic direction of Alan Morrison and Peter Richard Conte and with administrative support by Rudy Lucente, the yearly camp is generously funded by the Sansom Foundation and supported by the Friends of the Wanamaker Organ and Macy's, Center City Philadelphia. In the past ten years the main venues have been Verizon Hall at the Kimmel Center, the Wanamaker Organ at Macy's, Curtis Institute of Music, Longwood Gardens, and St. Mark's Church, Locust Street. Students receive two daily lessons in two different venues, daily organ class, plus group classes in improvisation with Matthew Glandorf. At the culmination of the camp the students performed a recital in Field Hall (Aeolian-Skinner V/116) and on the Wanamaker organ at Macy's. The latter was recorded and aired on WRTI, which also featured interviews with each performer. The camp is limited to six participants who receive full scholarship, room/board, and travel expenses. Students in the 2015 camp were: Michael Jon Bennett, Adrian Binkley, Martin Jones, Ben Henderson, Lorraine Mihaliak, and Aaron Patterson.

14, "You Gotta Believe," with Anton Armstrong, guest conductor; December 5, Britten, *St. Nicolas*; 12/12 and 12/13, Christmas at the Villa; January 31, 17th annual Invitational School Choral Festival; March 5, "Mexicantos," Five Centuries of Mexican Choral Treasures; May 22, "Just Gettin' Started," jazz music with bassist Christian McBride. For information: houstonchamberchoir.org.

Church of the Gesu, Milwaukee, Wisconsin, continues organ recitals Tuesdays at 7:30 p.m.: October 13, John Paradowski; December 8, Rob McWilliam. For information: www.gesuparish.org.

The Creative Arts Series announces its 2015–16 series of programs held at **Resurrection Catholic Parish**, Santa Rosa, California: October 18, Timothy

Allen, organ, and Christine Westhoff, soprano; January 24, 2016, Albatross Clarinet Quartet; February 21, Lyle Sheffler, guitarist; April 10, Allegra Chapman, pianist; May 22, Bella Piano Trio. For information: www.creativeartsseries.com.

St. Peter in Chains Cathedral, Cincinnati, Ohio, announces its 2015–16 concert season: October 18, Blake Callahan; 10/28, Tenebrae; November 29, Advent Lessons & Carols; February 7, 2016, The Rose Ensemble; 2/19, Chanticleer; 2/21, Early Music Choral Festival; March 23, Ancient Office of Tenebrae; April 13, Tallis Scholars. For information: www.stpeterinchainscathedral.org.

Musica Sacra, New York City, announces its 2015–16 season: October
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21, St. John the Divine, a *cappella* choral music; December 22, Carnegie Hall, Handel's *Messiah*; March 9, Alice Tully Hall, Lincoln Center, Mozart's *Solemn Vespers*, K. 339, and *Deborah*, a newly commissioned oratorio by American composer Evan Fein. For information: www.musicasacrany.com.



Eastman Italian Baroque organ (photo courtesy University of Rochester)

The Eastman School of Music, Rochester, New York, will sponsor a four-day festival October 22–25, marking the tenth anniversary of the installation of its Italian Baroque organ in the Memorial Art Gallery of Rochester. Events are free and open to the public, but concert tickets should be reserved in advance. Recitalists include Roberto Antonello (Italy), Edoardo Bellotti, Nathan Laube, Annie Laver, David Higgs, Hans Davidsson, William Porter, and Eastman students. Masterclasses will be given by Armando Carideo (Italy) and Roberto Antonello. For more information, www.esm.rochester.edu/organ.

St. John's Episcopal Church, West Hartford, Connecticut, announces its 2015–16 music series: October 25, Charlotte Beers Plank; December 13, Candlelight Festival of Nine Lessons and Carols; January 3, Scott Lamlein; 1/8, silent film screening with Jason Roberts; February 7, Natasha Ulyanovsky; March 6, Kari Miller; April 3, Ben Gessner; 4/9, Rick Ericksen, organ, Donald Meineke, harpsichord, with dance interpretation, Bach, *Art of Fugue*; May 1, Vaughn Mauren; 5/22, Rutter, *Requiem*; June 5, Scott Lamlein. For information: www.sjparish.net.

Longwood Gardens, Kennett Square, Pennsylvania, announces its 2015–16 organ recitals: October 25, John Richardson; November 21, Peter Richard Conte; February 6, Peter Richard Conte; 2/19, James O'Donnell; March 6, Jackson Borges; 3/20, Neil Harmon; April 2, Paul Jacobs; 4/17, Rebecca Kleintop Owens; 4/24, Eric Plutz. In addition, the gardens offers its Open Organ Console Day, April 23. For information: www.longwoodgardens.org.

Church of the Nativity, Huntsville, Alabama, announces music events: November 1, Evensong; December 19, Lessons & Carols; both events take place at 5 p.m. For information: www.nativity.dioala.org.



Flentrop organ, Holy Name Cathedral

Holy Name Cathedral in Chicago, Illinois, continues recitals celebrating the 25th anniversary of the installation of the Flentrop organ: October 25, David Jonies; November 8, Ricardo Ramirez. For information: holynamecathedral.org.

South Church, New Britain, Connecticut, continues its music series: November 1, Johannes String Quartet with pianist David Westfall; December 20, Candlelight Festival of Lessons & Carols; April 10, Organized Rhythm: Clive Driskill-Smith, organist, and Joseph Gramley, percussionist; May 15, Lorelei Ensemble. For information: www.musicseries.org.

Westminster United Church, Winnipeg, Manitoba, Canada, announces upcoming organ recitals, at 2:30 p.m.: November 1, Benjamin Sheen; February 28, David Enlow; April 24, Marnie Giesbrecht and Joachim Segger. For information: westminsterchurch.org.

Shadyside Presbyterian Church, Pittsburgh, Pennsylvania, presents its 2015–16 music series: November 1, Duruflé, *Requiem*; 11/6, Rutgers University Glee Club; 11/22, Jonathan Rudy; December 13, Advent concert; 12/24, Candlelight service; January 31, Nathan Carterette, pianist; February 21, Chatham Baroque; April 10, Ayreheart; 4/17, Choral Evensong. For information: www.shadysidepres.org.

Quire Cleveland announces its 8th concert season: Bach, Beethoven, Mozart, Byrd, Brahms, Britten, November 7 (7:30 p.m., Cathedral of St. John the Evangelist, Cleveland) and 11/8 (4 p.m., Painesville United Methodist Church); Carols for Quire VII, December 4 (7:30 p.m., Trinity Cathedral), 12/5 and 12/6 (4 p.m., St. Peter Church); music of William Byrd, May 21 (7:30 p.m., St. Bernard Church, Akron) and 5/22 (4 p.m., St. Peter Church, Cleveland). For information: quirecleveland.org.

Morrison United Methodist Church, Leesburg, Florida, announces organ recitals at 12 noon except as noted:



Brevard-Davidson concert (photo credit: Joan Keith)

Dr. Charlie Steele, (right), music director at **Brevard-Davidson Presbyterian Church**, in Brevard, North Carolina, played a concert at Central Presbyterian Church, Bristol, Virginia, on May 29 to kick off that church's celebration of their 140th anniversary. He was assisted in one piece by his wife Patti Black, pianist (left in the picture). Joy Briggs, organist at Central, and Randall Dyer, organbuilder are also pictured. The organ is Dyer's III/41 built in 2009.



Young Organist Collaborative

On May 9, 2015, the thirteenth class of the **Young Organist Collaborative**, centered in Portsmouth, New Hampshire, performed a year-end recital on the Lively-Fulcher organ at Christ Episcopal Church in Exeter, New Hampshire. The YOC, funded exclusively by donations, supports students in seventh through twelfth grades by providing financial support for lessons with local organists, opportunities for masterclasses with well-known organists, and field trips to area pipe organs and organbuilders. Students participating in the program were from southern Maine, the Seacoast of New Hampshire, and northeastern Massachusetts. They performed pieces by Bach, Pachelbel, Barr, Vierne, Messiaen, and Porter. Participants (pictured left to right) were Ben Taylor, Richard Gress, Noah Abasciano, Philip Pampreen, Alex Marin, Roric Cunningham, Yosua Siagian, Lucas Bay Nering, Marshall Joos, Seamus Gethicker, Emma Masse, Mason Elle-Gelernter, and Adele Elle-Gelernter.

November 9, Stephen Tharp (7:30 p.m.); December 2 and February 24, David Bellows; March 2, Josiah Armes; 3/9, Ken Stoops. For further information: www.morrisonumc.org.

Seraphic Fire, Patrick Dupré Quigley, artistic director, announces its 2015–16 performance schedule. Based in Miami, Florida, the ensemble will make three separate tours to Philadelphia, Washington, D.C., and New York City. The group will journey to the Northeast for performances of Handel's *Coronation Anthems* (November 10, Washington; 11/11, New York; 11/12, Philadelphia), Mozart's *Requiem* (February 16, Philadelphia).
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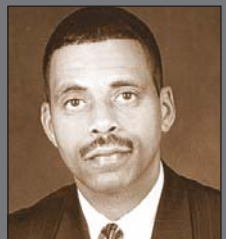
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Washington; 2/17, New York; 2/18, Philadelphia) and Brahms's *German Requiem* (April 19, Washington; 4/20, New York; 4/21, Philadelphia). In New York, they perform in Trinity Episcopal Church, Wall Street, in Philadelphia at St. Clement Episcopal Church, and in Washington, D.C., at St. Paul Episcopal Church, K Street. The New York-based period instrument ensemble The Sebastians

will also perform on the November and February Northeast programs. For information: www.seraphicfire.org.

Macalester Plymouth United Church in St. Paul, Minnesota, announces the twentieth annual international contest for English-language hymn writers, which carries a prize of \$500 for the winning entry. The 2015 contest will be a search for hymns that celebrate

language of love, inclusiveness, commitment, and the love God has for the union of all people regardless of gender.

This is a search for new texts. The use of familiar meters, which may be sung to familiar tunes, is encouraged; original tunes are also welcome. It is suggested that competitors avoid archaic and non-inclusive language. All entries must be postmarked by December 31, 2015. The judges will announce their decision by

February 15, 2016. For information: www.macalester-plymouth.org.

The **Church Music Association of America** will hold its Winter Sacred Music Workshop at St. Mary's Seminary, Houston, Texas, January 4–8, 2016. The event will include study of chant and polyphony with Wilko Brouwers and Scott Turkington. For further details, see musicasacra.com.

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Appointments

Monica Czausz has been appointed cathedral organist at Christ Church Cathedral (Episcopal), Houston, Texas, where she previously served as organ scholar for three years. She is a fourth-year student of Ken Cowan at Rice University's Shepherd School of Music in Houston, Texas, where she will complete the five-year combined Bachelor of Music/Master's degree program in organ performance in May 2017. She has received first prize in the 2015 AGO Regional Competition for Young Organists (Region VII: Southwest), as well as the 2013 William C. Hall, 2012 L. Cameron Johnson, and 2011 Oklahoma City University competitions.

Czausz was a featured performer at the 2015 Organ Historical Society national convention in Western Massachusetts, and the 2015 American Guild of Organists regional convention in Fort Worth, Texas. She will be a featured performer at the 2016 national convention of the American Guild of Organists in Houston, both as a "Rising Star" and as cathedral organist for Solemn Evensong at Christ Church Cathedral, with Robert Simpson and the Cathedral Choir. Her 2015–16 schedule includes performances at the Cathedral of St. John the Divine, New York City; Broadway Baptist Church, Fort Worth; St. Philip's Cathedral, Atlanta; Church of the Advent and Trinity Church, Boston, as well as feature performances for the Tulsa, Oklahoma, and Austin, Texas, AGO chapters. Her performances have been broadcast on WRTI Philadelphia, 91.7 Houston, and KTRU Rice Radio.

Jens Korndörfer has been appointed director of worship, the arts, and organist at First Presbyterian Church of Atlanta, Georgia, where he has served as organist since 2012. In addition to his position at First Presbyterian, Korndörfer teaches organ and harpsichord at Agnes Scott College and frequently concertizes in North America, Europe, and Asia. He holds degrees from McGill University in Montréal, the Oberlin Conservatory, the Conservatoire National Supérieur de Musique in Paris, and the Hochschule für Kirchenmusik in Bayreuth in his native Germany.

Korndörfer has published numerous articles in journals in five different languages, presented at conferences on three continents, recorded three CDs, and served as organist in residence at the Concert Hall Kitara in Sapporo, Japan, in the 2005–06 season. Visit his website (www.jenskorndorfer.com) for recordings and more information on his career. Korndörfer is represented by Karen McFarlane Artists.

Emanuele Marconi is the new conservator for the National Music Museum of Vermillion, South Dakota. A native of Milan, Italy, Marconi has worked previously in conservation and curation at institutions and organizations including the Musée d'art et d'histoire, Geneva, Switzerland, the Musée de la musique, in Paris, the Ministry of Cultural Heritage and Correr Museum in Venice, the Department of Cultural Heritage of Regione

Lombardia in Milan, and the Milan Museum of Musical Instruments. Marconi has also been an instructor of lutherie at the School of Lutherie, Milan, and is a maker of classical guitars. Marconi earned a diploma as a restorer, then earned a bachelor of arts degree in preservation of historical and musical heritage from the University of Bologna, followed by a master of arts in conservation-restoration of cultural property from the Sorbonne in Paris. His main scholarly research is in the history of restoration of musical instruments. He has participated in numerous conferences and has published and presented on a variety of organological topics. Marconi will also teach musical-instrument conservation as part of the National Music Museum's and University of South Dakota's History of Musical Instruments master's degree program. In his NMM work, Marconi will assume many of the responsibilities previously carried out by former conservator John Koster, who recently retired after a 24-year tenure.

Tiffany Ng has been appointed assistant professor of carillon and university carillonist at the University of Michigan. She will teach studio carillon and other topics. An energetic advocate of contemporary music, she has premiered or revived two dozen acoustic and electroacoustic pieces by composers from Ken Ueno to Kaikhosru Sorabji, and collaboratively pioneered models for interactive "crowdsourced" carillon performances. She has performed at UC Berkeley's 2015 Campanile Centennial, the 23rd International Carillon Festival



Monica Czausz



Jens Korndörfer



Emanuele Marconi



Tiffany Ng

at Bok Tower Gardens, and the 2014 International Carillon Festival Barcelona. Previous appointments include visiting professor of music history at St. Olaf College, associate carillonist at UC Berkeley, and instructor of carillon at the University of Rochester. Dr. Ng holds degrees in carillon, organ, musicology, new media, and English from the Royal Carillon School "Jef Denyn," UC Berkeley, the Eastman School of Music, and Yale University. Her former teachers include Geert D'hollander, William Porter, and Joris Verdin. At the University of Michigan she will join Department of Organ faculty members Vincent Dubois (visiting artist), Joseph Gascho (harpsichord and early music), James Kibbie (organ, chair), and Kola Owolabi (organ and sacred music).

Nigel Potts has been appointed organist & master of the music at Grace Episcopal Church, Charleston, South Carolina, where he will direct two adult choirs and oversee all aspects of the music program. Born in New Zealand, Potts studied in England with John Scott and Jeremy Filsell, before coming to the United States to study organ with Thomas Murray at Yale University for his Master of Music degree. He leaves the position of organist and choirmaster of Christ & St. Stephen's Episcopal Church in New York City, where for the last nine years he directed the professional choir, oversaw the installation of a new Schoenstein organ, and founded the Music at Christ & St. Stephen's concert series. Potts has performed organ recitals in four continents and extensively across the USA, including an evening recital at the Mormon Tabernacle in Salt Lake City this past summer. His transcriptions are published by MorningStar Music, and MSR Classics just released his latest Wagner/Elgar CD with mezzo soprano Sarah Rose Taylor.



Nigel Potts

Douglas Reed has been appointed adjunct professor of music (organ) at Indiana University's Jacobs School of Music, Bloomington, Indiana, where he will teach church music courses. In 2010, Reed retired as Professor Emeritus of Music and University Organist after 35 years of teaching at the University of Evansville, a United Methodist-related institution. Under reorganized administration of the university organist position, he continued his work in the university's Neu Chapel. In 2014, he was named University Organist Emeritus. His work in Neu Chapel has included a broad range of initiatives including establishing a series of Night Prayer and Noon Prayer services, training student cantors in the traditional arts of hymn singing and chanting the Psalms, instituting a series of interfaith services, and establishing the Neu Chapel jazz ensemble. The University of Evansville awarded him a Global Scholar Grant in 2008 for research in global Christian song. In August 2015, he received an Artist Award from the Southwest Indiana Arts Council as part of the Mayor's Arts Award celebration.



Douglas Reed

Jeffrey Schreff, Ed.D., has been appointed director of music ministries and organist at St. Philip's Episcopal Church in Ardmore, Oklahoma, where he will coordinate liturgical music and supervise all aspects of the church music program, including adult, youth, and children's choral and instrumental ensembles, and handbell and choirchime groups. Special musical events include the annual Advent Service of Lessons and Carols. The church sanctuary features Aeolian-Skinner Opus 1387 (1959), with anticipated renovation.

St. Philip's Episcopal Church (www.stphilipsardmore.org) was established in 1893, and became a self-sustaining parish in 1907, the same year Oklahoma became the 46th state. The current sanctuary, built in 1927, was modeled after Merton College Chapel, Oxford University, in England, and is considered to be one of the finest representations of modified Gothic architecture in the region.

Dr. Schreff most recently served as director of parish music and organist for Immanuel Lutheran Church (LC-MS) in Des Plaines, Illinois, and principal for Barbour Language Academy, Rockford Public School District #205, in Rockford, Illinois. He holds performance degrees from Arizona State University and Northwestern University.



Jeffrey Schreff



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Here & There

► page 6

The International Competition Cavallé-Coll Organ will be held March 17–20, 2016, in France. The qualifying round will be conducted March 17–18 in Trouville, with the final round following in Neuilly-sur-Seine. The jury will consist of Jean-Michel Louchart, Loïc Mallié, Nicole Marodon-Cavallé-Coll, Jean-Louis Petit, and Philippe Sauvage. The competition is open to organists of all nationalities without age limit. For additional information and registration, e-mail concours@jeanlouispetit.com.

People



Blaise Carson

Blaise Carson's scholarship for organ study at Ave Maria University in Ave Maria, Florida, was renewed for a second year. Carson is an organ student of Sylvia Marcinko Chai and of Dr. Brice Gerlach at Ave Maria University.



Jo Deen (Jody) Blaine Davis

Jo Deen (Jody) Blaine Davis was recently installed as president of the United Church of Christ Musicians Association at its national conference at Elmhurst College in Elmhurst, Illinois. Davis is director of music ministries at the Congregational Church in New Canaan, Connecticut.

The United Church of Christ Musicians Association, Incorporated, is a national organization with a membership of musicians, clergy, and interested laity. UCCMA provides professional development and support, education programs, networking, resources, publications, and conferences. For information: www.uccma.org.



David Enlow at Salzburg Cathedral organ

David Enlow just completed a nine-concert solo tour of Austria, Germany, France, and Switzerland, playing several historic and modern pipe organs, including at the Stiftskirche, Stuttgart, and at Salzburg Cathedral. He played some repertoire in each place from his newly released (July 2015) recording on the Pro Organo label, *Piano à l'Orgue*, which includes Enlow's own transcriptions of Debussy's *Petite Suite*, Grieg's *Holberg Suite*, and music of Robert Schumann. For information: www.davidenlow.com.



Simone Gheller

Simone Gheller, music director and organist at St. Jerome Catholic Church, Oconomowoc, Wisconsin, announces the third edition of "Organ Vespers at St. Jerome." He will perform a recital on the 2008 Berghaus three-manual organ on November 13 at 7 p.m. The program includes works by Lübeck, Bach, Franck, Durufé, Whitlock, Thalben-Ball, and Creston. Next year the schedule includes the complete organ and piano works of César Franck in a marathon-concert.

Simone Gheller was born in Padua, Italy, in 1978. In 2009 he moved to the United States and completed the Artist Diploma at Oberlin College, studying with James David Christie and Olivier Latry. Gheller served as organist at First Church in Oberlin (2009–11) and music director and organist at St. Joseph Catholic Church in Wilmette, Illinois, (2011–13). He has performed in Italy, France, Germany, Austria, and America, and has garnered first prizes in national and international organ competitions.



Jordan Prescott



Eric Surber

Duke Chapel has begun a new Organ Scholars program. The two-year program includes instruction for two students on service playing and choral accompaniment. The chapel is launching the program along with a new weekly worship service, Choral Evensong, which will take place at 4 p.m. Sundays in the Divinity School's Goodson Chapel. The two organ scholars will play at the Evensong service and be joined by the Evensong Singers, a new auditioned choir at Duke Chapel. Chapel organist Christopher Jacobson will oversee the instruction of the scholars and conduct the choir during the Evensong services. The service will move into Duke Chapel in the 2016–17 academic year, after restoration work on the building is complete.

The two organ scholars for the 2015–16 academic year are Jordan Prescott and Eric Surber. **Jordan Prescott**, a native of Greenville, North Carolina, is an undergraduate organ student at East Carolina University. He was the 2014 winner of the VanSciver Church Music Scholarship in Organ from Metropolitan Music Ministries and was also awarded an 2015 E. Power Biggs Fellowship from the Organ Historical Society. He has held music positions at St. Paul's Episcopal Church in Greenville and First Christian Church in Farmville, North Carolina. **Eric Surber** is a senior at the University of North Carolina-Chapel Hill, studying journalism and organ. A native of Greensboro, North Carolina, Surber has been playing for evening services and singing in two choirs at the Chapel of the Cross in Chapel Hill. In addition to studying organ, he has been a harpsichordist for UNC-Chapel Hill's Baroque Ensemble. For information: https://chapel.duke.edu/worship/music/organs#organ_scholars.



Marcelo Giannini

Brazilian-Swiss organist **Marcelo Giannini** will make his first United States concert tour, with concerts in Kentucky and New Jersey: October 18, 4 p.m., Cathedral Basilica of the Sacred Heart, Newark, New Jersey; 10/20, Campbellsville University, 12:20 p.m., Our Lady of Perpetual Help Church, 8:00 p.m., Ransdell Chapel; 10/21, 4 p.m., masterclass with Campbellsville University organ students; 10/22, 6:30 p.m., Gethsemani Abbey, Trappist, Kentucky; 10/23, 7:30 p.m., Cathedral of Christ the King, Lexington, Kentucky. Giannini is currently principal organist at the Temple of Carouge and professor in the Department of Ancient Music at the Haute École de Musique in Geneva, Switzerland.

Organist **Stephen Hamilton**, minister of music emeritus at the Church of the Holy Trinity (Episcopal) in New York City, announces performances: October 4, First Unitarian Church, Wilmington, Delaware; 10/6, St. Paul Chapel at Columbia University, New York City; 10/16, The Lutheran Seminary, Columbia, South Carolina; November 8, St. James Episcopal Church, New London, Connecticut; 11/15, St. Ignatius on Park Avenue, New York City.

Hamilton will also present his "Church Music Repertoire" classes: October 3 at 10:00 a.m., First Unitarian Church, Wilmington, Delaware (Rieger organ); October 17 at 10:00 a.m., Lutheran Seminary, Columbia, South Carolina (Flentrop organ); November 8 at 7 p.m., St. James Episcopal Church, New London, Connecticut (Aeolian-Skinner organ). The workshops feature recent publications from Augsburg, Concordia, MorningStar, Oxford, and Leupold and cover organ registration, general repertoire, and planning liturgies around a central theme, with a sample of suitable music. Workshop participants receive an extensive handout of music. For information: www.stephenjonhamilton.com.

Edgar Highberger, adjunct associate professor of music and university organist at Seton Hill University and Minister of Music at First Presbyterian Church in Greensburg, Pennsylvania, recently completed a compact disc,

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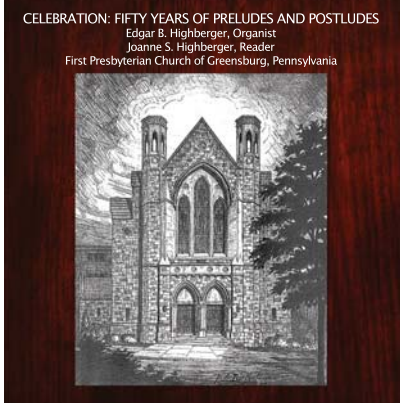


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Edgar Highberger's CD, *Celebration: Fifty Years of Preludes and Postludes*

Celebration: Fifty Years of Preludes and Postludes. The recording, a sequel to his *Signature Preludes and Postludes*, is a project documenting Highberger's fifty years of service to First Presbyterian Church. Works by Bach, Karg-Elert, Elgar, Howells, Bridge, Cook, Purvis, Rogg, Diemer, Callahan, and others are featured and played on the 77-rank Austin organ. Five of the works include instrumentalists Christopher Gaudi, acting associate oboist of the San Francisco Symphony Orchestra, and Seton Hill University faculty members Theodore DiSanti, John Seybert, and Kevin McManus. Joanne Highberger reads poetry by Dryden, Milton, and Audsley, which reflects the beauty and wonderment of the "King of Instruments." The CD is priced at \$12 (includes postage) and is available from First Presbyterian Church, 724/832-0150 or e-mail fpcgreensburg@comcast.net.



Dexter Kennedy

Nunc Dimittis

Alan Curtis died unexpectedly on July 15 in Florence, Italy. He was 80 years old.

His 1956–58 Fulbright Award brought him to Amsterdam, where he studied harpsichord with Gustav Leonhardt. While working toward a master's degree in musicology, Curtis unlocked the mysteries of the Louis Couperin unmeasured preludes. He also commissioned a split-key enharmonic harpsichord from Dowd and the first contemporary authentic chitarra from Warnock. He was known for his reconstructions of early operas, including a Rameau opera with period instruments and authentic choreography and a reconstruction of Monteverdi's *L'incoronazione di Poppea*. Curtis was a particular champion of Gluck's *Armide*, leading three very different productions, including one with his own period-instrument orchestra.

The recent project *Handel's Bestiary* presents illustrations by Michael Sowa that accompany twelve arias by Handel about twelve different animals, recorded for the occasion by Curtis's orchestra Il Complesso Barocco and four soloists. At the time of his death he was working to recreate the Italian recitatives for Cherubini's *Medea* and preparing the Australian debut of a Handel pasticcio, *Voyage to the Moon*.

Alan Curtis is survived by his partner of the last 25 years, lutenist Pier Luigi Ciapparelli; his ex-wife Jennifer Curtis, daughters Julia Curtis and Daria Wrubel, and grandchildren Cornelia Curtis and Zachary Wrubel.

Helen Hubbert Kemp, noted children's choir director, died August 23 at the age of 97. Born in 1918, she worked for almost 80 years as a singer, teacher, choir director, clinician, and composer. Kemp attended Westminster Choir College, Princeton, New Jersey, where she met her husband John S. C. Kemp. Helen and her late husband John served as founding members and leaders of Choristers Guild, the international organization for children's choirs. The Kemps served two tenures on the faculty of Westminster Choir College and held church positions in several states, including one at First Presbyterian Church, Oklahoma City, where they spent



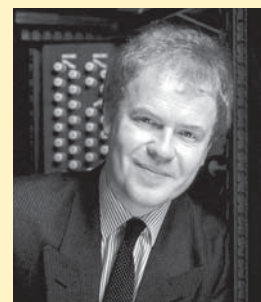
Helen Hubbert Kemp

20 years developing a noted church music program. Upon her retirement from Westminster Choir College, Kemp was named Professor Emerita of Voice and Church Music and received honorary doctorates from Westminster Choir College and Shenandoah University. In 2003, she was awarded The Elaine Brown Award for Choral Excellence from the Pennsylvania ACDA, and a lifetime membership award from the Presbyterian Association of Musicians.

Helen Kemp was the subject of a documentary video, *A Helen Kemp Portrait* (Choristers Guild). Her books and prepared instructional materials have become standard resources, and church choir directors around the world use her text, *Of Primary Importance*, and its Volume II sequel. Her choral compositions for children are widely performed. She was also the subject of a doctoral dissertation by Christine Farrier entitled "Body, Mind, Spirit, Voice: Helen Kemp and the Development of the Children's Choir Movement" (University of North Carolina, Greensboro, 1992).

Helen Hubbert Kemp is survived by her children, Julia Kemp Rothfuss (Guy), John Matthew Kemp (Mary), Michael E. Kemp (Janet), Peggy Kemp Henry, and Kathy Kemp Ridl (Jim), along with grandchildren, great-grandchildren, and nieces, nephews, and cousins.

John Scott, organist and director of music at St. Thomas Church in New York City, died suddenly on August 12. He was 59. Having returned to New York on August 11 after a European tour, he was not feeling well the next morning and suffered a sudden cardiac episode from which he never regained consciousness. His wife, Lily, was by his side when he died.



John Scott

John and Lily were expecting their first child, a son who was born September 4.

A graduate of St. John's College, Cambridge, John Scott was appointed organist and director of music of St. Thomas Church and Choir School in 2004, having previously served at St. Paul's Cathedral in London for 26 years. In addition to his wife, Lily, he is survived by three children, Emma, Alex and a newborn son, and two sisters, Judith and Helen.

See John Bishop's column on page 22 of this issue for further remembrances of John Scott.

Dexter Kennedy has completed two European tours as the 2014 Grand Prix de Chartres winner. The first, summer tour comprised recitals at the Hallgrímskirkja in Reykjavik, Iceland; Chiesa San Pantaleone in Courmayeur, Italy, for the Aosta Valley Organ Festival; Basilique Saint-Nazaire in Carcassonne, France; Narbonne Cathedral, for Le Festival d'Orgue de Narbonne, France; Chiesa Santa Maria Assunta, Bibione, Italy; and the opening concert of the inaugural Echternach

Orgelsommer in St. Willibrord Basilika in Echternach, Luxembourg. The second tour in September included recitals at the Auditorio Manuel de Falla, Granada, Spain; St. Andreas Kyrka, Malmö, Sweden; Chichester Cathedral and Christchurch Priory, UK; and the Slovak Philharmonic Hall for the 51st Bratislava Music Festival. Dexter Kennedy is a member of the inaugural class of THE DIAPASON's "20 Under 30." For information: www.dexterkenedy.com.



Walter McAnney, Greg Zelek, and Peter Hewitt

Greg Zelek, a Kovner Fellow at the Juilliard School studying with Paul Jacobs, performed at the home of Peter Hewitt and Walter McAnney in Mt. Gretna, Pennsylvania. The summer organ series has provided opportunities for young organists to perform for a gracious audience on the instrument that sits in the living room of their home. Heading into its 20th season, the series has featured recitalists from all over, and is a staple of the Mt. Gretna community.

Publishers

Augsburg Fortress announces the release of a new collection in their "ChildrenSing" series, *ChildrenSing at Christmas: Nine Unison and 2-Part Anthems for Advent and Christmas*. The selections can be sung individually during the Advent-Christmas season or paired with scripture to create a service of lessons and carols for treble voices.

The ChildrenSing series features anthems for the church year for singers aged 8 to 12 years. Each collection includes both the complete score with accompaniment for the director and a



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Best loved Melodies

Dr. J. Butz Musikverlag announces *Best Loved Melodies*, a series of collective volumes of organ transcriptions of essential pieces from the classical repertoire. At present, three editions by British composer and arranger Christopher Tambling contain popular melodies and masterworks in easy organ arrangements (offered as pedal or manual versions). Repertoire ranges from early baroque to contemporary works—such composers as Susato, Bach, Mozart, Mendelssohn, Rachmaninoff, Widor, and Ravel, as well as Gershwin and Ketèlbey. The German music-publishing house has featured transcriptions of orchestra, piano, and

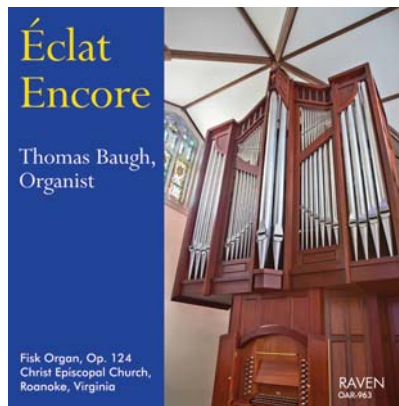
vocal works for organ solo, four-hand organ, and organ plus solo instrument, in addition to its other publications. The line of editions with transcriptions will be continuously extended. Further information with sample pages of scores can be found under www.butz-verlag.de or directly ordered through the Organ Historical Society, www.ohscatalog.org.

The Leupold Archives, a division of the Leupold Foundation, announces the gift of the library of organ music, books, and memorabilia of Ralph Kneeream. Mr. Kneeream, a former student of Marcel Dupré, was with Dupré on the day that he died. Later in life, Kneeream translated Dupré's recollections (*Marcel Dupré raconte . . .* [Paris: Bornemann, 1972]) into English, which was subsequently published by CPP/Belwin, Inc. Because of the large quantity of Kneeream's memorabilia of Marcel Dupré (e.g., photos, letters, and other documents) the foundation has created a specially designated "Dupré Collection" within the archives.

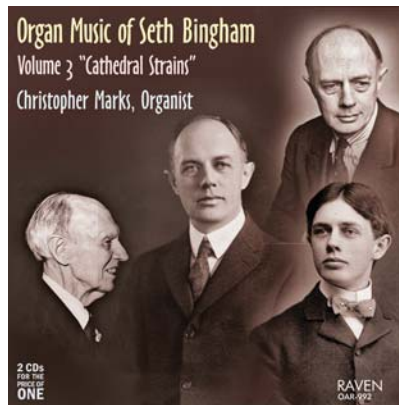
The Leupold Foundation's mission is the preservation, reproduction, and dissemination of the culture of the pipe organ. The Leupold archives continues to welcome gifts of organ music, books, organ recordings, and other memorabilia dealing with the organ. Contact wayne@wayneleupold.com.

Recordings

Raven Recordings announces new releases: *Éclat Encore* features **Thomas Baugh**, organist and choirmaster at Christ Episcopal Church in Roanoke, Virginia, playing the church's Fisk pipe organ, Opus 124. The recording



Thomas Baugh, *Éclat Encore*



Organ Music of Seth Bingham Vol. 3

includes works by Mendelssohn, Gibbons, de Grigny, Franck, Wild, Hancock, and Reger.

Organ Music of Seth Bingham, Vol. 3: Cathedral Strains, recorded by **Christopher Marks**, is a two-CD set including a 24-page booklet with essays on the music of Bingham. Bingham's most popular work, *Roulade*, is included in Volume 3 with the pieces with which it was

published in 1920–23 as *Six Pieces*, op. 9. *Passacaglia in E Minor*, op. 40, from 1935, is his only piece for organ based on the baroque passacaglia form.

Marks recorded on the four-manual, 110-rank Schoenstein organ built in 1997 at First-Plymouth Congregational Church in Lincoln, Nebraska, utilizing many of the special tonal and dynamic effects as suggested in the music. The organ reflects tonal capabilities similar to those prevalent at the time of Bingham's compositions and as had been incorporated into the 1923 Casavant organ Bingham designed for his church.

Both releases are available from www.ravenCD.com and also from the Organ Historical Society. For information: www.ravenCD.com.

Organ Builders

Schoenstein & Co. has made an educational video on symphonic organ design available on YouTube. At YouTube.com, search for "Schoenstein Tonal." Using the 15-stop, 17-rank Schoenstein organ at Christ & St. Stephen's Church in New York City, Jack Bethards, president of Schoenstein, explains in detail the tonal characteristics of each stop. Nigel Potts, recent organist and choirmaster of the church, plays short examples from the organ and transcription repertoire. The video demonstrates how the stops fit into tonal families and then combine to create a symphonic color palette. The Double Expression system is illustrated along with other organ design principles that can make a small instrument sound like a much larger one. This video will be of value to anyone interested in organ registration, composition, or tonal design.



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A mystery, a cautionary tale, and a little advice

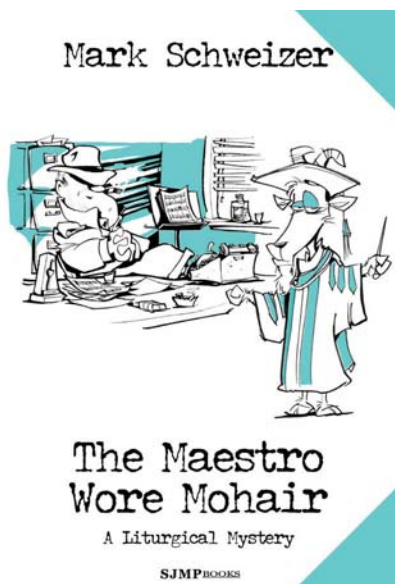
A new “liturgical mystery” from author Mark Schweizer

The Maestro Wore Mohair is the twelfth addition to his rib-tickling series of books featuring Hayden Konig, the doubly employed Episcopal organist-choirmaster and police chief of fictional St. Germaine, North Carolina, abetted by his memorable group of choristers, bizarre townspeople, and the highest *per capita* number of murder victims of any choir and congregation known to literary history! Joining the riotous series of zany (but compelling) page turners *The Alto Wore Tweed*, *The Baritone Wore Chiffon*, *The Tenor Wore Tapshoes*, *The Soprano Wore Falsettos*, *The Bass Wore Scales*, *The Mezzo Wore Mink*, *The Diva Wore Diamonds*, *The Organist Wore Pumps*, *The Countertenor Wore Garlic*, *The Treble Wore Trouble*, and *The Cantor Wore Crinolines*, this latest volume continues the laugh-out-loud-inducing portrayal of contemporary church goings-on and small-town political skulduggery that we have come to expect from the talented Mr. Schweizer. By the time I had perused the first third of the book I had noted accurate references to composers Arthur Baynon, Max Reger, Ralph Vaughan Williams, Henry Purcell, George Frideric Handel, Robert Lehman, and J. S. Bach, and been introduced to the developing “Cuddling Ministry” at St. Barnabas Episcopal Church (with predictable results for the parish).

Need I write more to whet the appetite for this must-have book? To those of us who are hooked on the series, each new addition is the year’s standout literary event. And should any reader be seeking the perfect Christmas gift(s), forget the partridge-in-a-pear-tree and go for the dead-body-in-St.-Germaine! For those truly special ones on your gift list, why not a set of all twelve? [Or thirteen: the touching, but much shorter, *Christmas Cantata* (A *St.-Germaine Christmas Entertainment*)—is only 96 pages as compared to the 200-plus pages comprising each of the twelve liturgical mysteries—but is sometimes included by the author in his numbering of the series.] Published by SJMP Books, and available from St. James Music Press, P. O. Box 249, Tryon, NC 28782 (www.sjmpbooks.com). Not recommended, however, for music committee members, who would almost certainly lobby for a *Pirate Eucharist* or a staged performance of *Elisha and the Two Bears*. (Yes, dear reader, printed scores to these, and other madcap liturgical adventures, are available. See the website).

A cautionary tale

In mid-May my former Southern Methodist University (SMU) Artist Certificate organ and harpsichord student **Simon Menges** (born 1982), now employed as an organist in Arbon, Switzerland, made his first return visit



The Maestro Wore Mohair



Larry Palmer and Simon Menges (photo credit: Eun-hye Lee)

to Dallas since his student days. We had a lovely reunion, but shortly after his return to Europe, I received this quite startling e-mail from Simon. He wrote:

“When one travels to play recitals, there is much to tell! I played a concert in Düsseldorf on Monday evening (June 1). My wife Eun-hye and I traveled there on Sunday afternoon. Before I went to the church to practice, my wife and I plus a school friend went to a restaurant to have dinner together. When I reached for my backpack to retrieve my wallet and pay for the food, I discovered that it [the backpack] was not there anymore. Someone had stolen it. I know that it was done on purpose, because the thief took out my umbrella and left it there for me, which was nice since it rained very hard that night.

“The backpack had my wallet with quite a lot of money, all our passports and bank cards, etc. in it, plus the scores for the concert, my organ shoes, and a recording machine. This meant I could not go to practice on Sunday night.

“I had to replace the music for the concert somehow, a task particularly difficult because this was not a very usual program: William Walton’s *Crown Imperial*, Karg-Elert’s *Valse Mignonne*, the



The organ in St. Lambertus Church, Düsseldorf-Altstadt (photo credit: Armand Maruhn)



Larry, Eun-hye, and Simon (photo credit: Clyde Putman)



Simon’s new organ shoes (photo credit: Simon Menges)



Simon Menges at the console (photo credit: Kristina Ober)

Liszt *Totentanz*, *Mystique* by Widor, and *Brünnhilde’s Immolation* from Wagner’s *Götterdämmerung*. Luckily I was able to get all the scores from friends. One took pictures of the Karg-Elert piece and sent it to me via e-mail. It took three hours to get all the music, but it worked, something I thought would be impossible. It turned out to be a nice experience, having friends from all over the world sending me the music for my own concert!

“The next morning I just had to buy new organ shoes and then I was all set to prepare for the concert. I missed a few hours of practicing and preparing registrations, but I was able to play the concert. I was not in the best condition after the shock of losing such important items, but still I played OK.”

Simon sent me the link to an online forum review of his concert (in German), and he did, indeed, receive high marks for his sensitive and musically rewarding playing of the organ in St. Lambertus Church, Düsseldorf-Altstadt.

I report this frightening story (albeit one with a positive ending) to serve as a reminder for all of us to guard our belongings with the utmost care, especially when we are traveling to a concert engagement. Today’s communication possibilities worked well for Simon, but in the recent past I have also heard

from a longtime friend, now retired, who is enjoying quite a lot of traveling. His camera (with irreplaceable pictures of a dying friend) and passport were stolen during a cruise stopover—certainly an unsettling thing to happen to anyone. I have long made it a habit to carry a photocopy of the data page from my passport in a separate bag, or have it filed with a friend when I am traveling abroad.

A “Little” advice

While clearing my SMU office and trying to organize the glut of papers and memorabilia at home, I came across an obituary from *The New York Times* (August 3, 2008) that had caught my eye. I had never read anything by the deceased writer Stuart W. Little, but from this *Times* piece I learned that he had written many articles and books about developments in the theatre from the 1950s through the 1970s. However it was obit author Bruce Weber’s short closing paragraph that made me feel the most empathy with the late Mr. Little: “He was proudest of the fact that he never became a critic,” [his son] Christopher Little said. “He wanted to be liked by people.”

Comments and news items are always welcome. Send them to lpalmer@smu.edu or Dr. Larry Palmer, 10125 Cromwell Drive, Dallas, TX 75229.

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Music for Voices and Organ by James McCray

Magnificat and Nunc dimittis

My soul doth magnify the Lord, and my spirit hath rejoiced in God my savior. For He hath regarded the lowliness of His handmaiden: For behold, henceforth all generations shall call me blessed.

—Luke 1: 46–48

One of the church's treasures is the Song of Mary, usually known as the Magnificat. In many churches, especially Anglican, it is paired with the Nunc Dimittis and used as part of the evening prayer service. Numerous composers, especially British, have set these texts to music. Both the Magnificat and the Nunc Dimittis are usually linked by the Gloria Patri, which is sung at the end of each, often to the same music.

The Magnificat text has received countless musical settings. Mary's song, from Luke I: 46–55, has come to be associated with the Christmas season, especially Advent. It is not exclusive to this time of the year. The Canticle of the Virgin has 10 verses, but is increased to 12 with the addition of the Lesser Doxology. The original eight Gregorian recitation tones upon which it was sung were common elements of early settings. Fourteenth-century England usually is credited with the earliest examples of polyphonic settings. Typically there was an alternation of verses between plainsong and polyphony; usually the first word was treated alone, no matter what set of (odd or even-numbered) verses remained in plainsong; this treatment often involved long melismatic phrases of exaltation.

The opening words in Latin, "Nunc dimittis servum tuum Domine," are from the song of Simeon: "Now lettest thou thy

servant depart in peace, for mine eyes have seen thy salvation" (Luke 2: 29–32), when he beheld the Christ-Child at the Presentation in the Temple. It is sung in the Roman rite on February 2, and in the Eastern rite is closely associated with Vespers and in accordance with the Anglican *Book of Common Prayer* at Evensong.

Some composers have set only the Magnificat, not the Nunc Dimittis, yet it is normal to publish these two works together. Typically, cathedral choirs often have several settings as their standard repertoire.

So let's consider this column as a prelude to Advent. The Magnificat often serves as special music during that season, thus this should give directors ample time to review and order these settings before they need to be rehearsed by the choir.

Magnificat and Nunc dimittis: 'The Good Shepherd Service,' Robert J. Powell. SATB and organ, Paraclete Press, PPM01346, \$2.20 (E).

This pragmatic setting has extended passages of choral unisons. The choir and organ parts are on two staves; the organ music is strictly accompaniment. There are only 12 measures to the two Gloria Patri settings. Both movements alternate phrases in unison with those in parts, so it is clear that these two works will be easy enough for most choirs and are intended for functional service use.

Evening Service in A, Byron Adams. SATB and organ, Paraclete Press, PPM01348, \$3.70 (M).

The choral parts are on two staves and the organ accompaniment on three. This is an attractive setting filled with brief unisons and alternating triplets for both choir and organ. There are short sections

of unaccompanied singing. The middle section ("He hath showed strength with His arm") changes to an organ fanfare style with fresh harmonies that have surprises in the choral parts. The Gloria Patri has a soaring melody for the choir that is punctuated by organ motives from the fanfare section. The Nunc Dimittis is for a tenor soloist who sings a slow contemplative melody above sustained chords. Both movements are sophisticated and stylish.

Magnificat and Nunc dimittis, Michael J. Hale. SSAATTBB unaccompanied, Paraclete Press, PPM00508, \$3.00 (M+).

Although filled with mild dissonances, the work is not especially difficult, yet Hale suggests, "the reduction may be played discreetly to aid the choir." Most of the setting is SATB with only periodic areas of *divisi*. The Gloria Patri (repeated in Nunc Dimittis) has some unusual vocal lines and harmonies. The Nunc Dimittis is on four staves and tends to be somewhat more dramatic and immediate. These works are quietly seductive.

Magnificat and Nunc dimittis in A, William Denis Browne. SATB and organ, Oxford University Press (Church Music Society Reprint) No. 133, £2.60.

Using an *allegro* tempo with little counterpoint, this Magnificat is mostly set with block chords with the same rhythms for all voices. There is the use of *decani* and *cantoris* choirs (they alternate sides of the sanctuary), but most textures require full voices except for the brief soprano solo that closes the Magnificat. There is an omission of the phrase "world without end" in the Gloria Patri, but Patrick Russell has adapted the first Amen

to those words. The organ music is on two staves with limited independence. The Nunc Dimittis has some dramatic harmonies that are boldly exciting.

Magnificat and Nunc Dimittis in E Minor, Daniel Purcell. SATB unaccompanied or with organ, Oxford University Press (Church Music Society Reprints #134), £2.60 (E).

Subtitled "Restoration Canticles," these early settings are in hymn style with the organ doubling the voices if needed. Originally the treble parts were probably sung by countertenors in some of the verses. Brief counterpoint occurs on the text "He hath put down the mighty." The Gloria Patri is for full choir and returns to the opening section's hymn style. The Nunc Dimittis follows the same pattern of verse/full arrangement. Easy and functional music.

Magnificat from the Nativity According to Saint Luke, Randall Thompson. Arranged for soprano solo and SSA with keyboard, E.C. Schirmer, No. 7741, \$1.95 (M).

Thompson has long enjoyed a respected reputation with several standard classic choral works that continue to be performed. Here, this work is taken from his mixed choir cantata and arranged for women's voices. The soprano soloist does not enter until the text "He hath shew'd strength with his arm," and only sings for 18 measures. Choral parts are not difficult although the alto has a low tessitura; the keyboard accompaniment is very simple and on two staves with pedal indications for organ. A version for soprano solo without the choir is available (No. 124). The

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complete Nativity work is also available (No. 622). This women's choir arrangement is by David Seitz. Charming music.

Magnificat, David Kendrick. SSA unaccompanied, Santa Barbara Music Publishing, SBMP 185, \$1.95 (M-).

Only a Latin text is set, but the entire Magnificat is not used. The opening (Verse I) is a unison chant in note-head style with free rhythms, and this style returns for the second verse after there is a choral statement of the text of verse I. There is no Gloria Patri. This setting probably is more suited for a concert than a liturgy.

Magnificat and Nunc dimittis in B-flat, Thomas Attwood Walmisley. Double choir (Decani and Cantoris) and organ, Oxford University Press (Church Music Society Reprints No. 130), £3.50 (M).

Walmisley was the son of Thomas Forbes Walmisley, organist of St. Martin in the Fields and godson of Mozart's pupil (and organist of St. Paul's Cathedral), Thomas Attwood. The two SATB choirs follow a typical pattern of alternation, but sing together most of the time creating an eight-part texture. The music is very static with the organ doubling the choirs. There are flashes of counterpoint in the melismatic Gloria Patri. The Nunc dimittis is in the same basic limited style.

Book Reviews

English Cathedral Music and Liturgy in the Twentieth Century, by Martin Thomas. Farnham, Surrey, UK, and Burlington, VT: Ashgate Publishing Co., 2015. ISBN 978-1-4724-2630-7. 265 + xvii pages, 20 music examples, select bibliography and index. Hardbound, \$119.95; www.ashgate.com

This has to be one of the most exciting books on church music this reviewer has ever encountered. Its title is as bland as dishwater and sounds like a textbook intended for use in an Episcopal seminary survey course. But from the very outset it is electrifying. Its author, the Reverend Dr. Martin Thomas, is well known as a former Canon Precentor of

St. Edmundsbury Cathedral in Sussex. He has carefully studied the creative innovations, reforms, and revisions of liturgy in the cathedrals of the Church of England and compared these with the music used with them throughout the 20th century. He finds a marked contrast with the situation in the 19th century.

Visitors to English cathedral services, especially foreign tourists, bring away impressions of overwhelming beauty, ranging from the architecture and stained glass to the relaxed dignity of the liturgy and the sheer excellence of the transcendent music performed. But they are often unaware of turbulent forces at work behind the scenes. Tensions between clergy and musicians are not unknown. The book's jacket displays a full-color photo of the famous John Piper tapestry in Chichester Cathedral, strikingly ablaze in fiery images complementing the colorful glass windows by Marc Chagall and reinforcing Thomas's observation that the 20th century was a time of liturgical upheaval in English cathedrals. Where was the music? Apparently lagging behind in an archaic, static style that resisted reform. Yet all the while cathedrals were friendly to innovations in sculpture, the visual arts, and stonemasonry, commissioning new works and encouraging experimentation everywhere—except in the field of music.

Thomas's thesis is that English cathedral music throughout the 20th century failed to accommodate itself to significant changes in the liturgy it was intended to support. An increasingly rigid position on the part of leading church music figures and organizations successfully resisted attempts to introduce new music into the repertoire. As a result, "cathedral music became an anachronistic anomaly in the field of composition . . . lacking artistic individuality." A new *genre* thus emerged, "church music." For Thomas, true church music is not a fixed style but a developing tradition. But in the 20th century the new church music genre led to a lowering of standards of quality, exemplified by the production of large quantities of disposable music that found no permanent place in the repertoire. In previous centuries the cathedrals enjoyed the contributions of the great composers of the day, sometimes

commissioning living composers to write for the liturgy. These same composers distinguished themselves in secular works for the concert hall or opera house.

Three Archbishops' Reports (1922, 1951, 1992) tended to prescribe what sort of music is "fitting" for worship. In 1922 the language of the liturgy was closely tied to the archaic language of the *Book of Common Prayer*; therefore appropriate music to accompany the liturgy had also to be archaic. The 1951 Report reiterates the 1922 restrictions, emphasizing "fittingness." The 1992 Report eschews Concrete Music, Electronic Music, and Computational Composition ("three lunacies"), but lauds the 1980s inclusion in the Oxford Anthems series of music by John Rutter, described by Thomas as "popular and saccharine." The inclusion of Rutter and Jonathan Willcocks represents a "reversion to the stylistic mores of the 1940s, if not earlier." The upshot is that the three Reports failed to challenge the low quality of cathedral music and the need for reform, revealing a certain complacency on the part of the archbishops.

Along the way individual prelates attempted to recommend alternatives to the outmoded "church music" by suggesting Taizé songs and "the greater use of rock and country music" as happens in some parish churches, sometimes "with the throb of electric guitars." (233) But the Dean of Lichfield Cathedral, Tom Wright, cites practical reasons why this is not possible. Perhaps the most important message of the whole book is Martin Thomas's reiterated theme: in the 20th century English cathedrals lost awareness of contemporary classical music and its potential for enhancing the new liturgies.

Organized in six tightly knit chapters, the book begins by reviewing the "Victorian Background" (Chapter 1), showing great developments and movements in the Church of England, the Choral Revival, the influence of the parish church on the cathedrals, and the chief composers: S. S. Wesley, Goss, Attwood, Gounod, Spohr, Mendelssohn, Stainer, and Sullivan, culminating in the reformers Parry and Stanford. Excerpts from Elgar's oratorios made it into some cathedral repertoires. All of these men wrote for both church and concert hall. Chapter 2, "Music in English Cathedrals 1900–1950, General Background,"

analyzes cathedral choral services and the disputes concerning the ways music and liturgy were used together. The period between the two World Wars, when the cathedral music genre began to ossify, saw the creation of a specific style of criticism that gave strength to the outmoded music by using the criterion of utility: how easy is the new music to learn and how useful will it be in the choir's repertoire?

Chapter 3, "Examples from Individual Cathedrals Illustrating the Themes of Chapter 2," provides samples from Liverpool, Hereford, St. Paul's, Lichfield, Norwich, and Chichester, illustrating how patterns of worship, choice of repertoire, and attitudes to contemporary music found practical application. Composers included Bax, Armstrong Gibbs, Harris, Howells, Ireland, C. S. Lang, Ley, McKie, Moeran, M. Shaw, Heathcote Statham, Sumsion, S. Watson, and Vaughan Williams. Chapter 4, "Music in English Cathedrals 1950–2005, General Background," longest in the book, focuses on the period of most dramatic change during which the stylistic gulf between church and secular music widened most tellingly. Despite the recommendations of liturgists, the cathedral church music establishments successfully limited the impact of the new liturgies on musical development, attributable to "developing attitudes of defensiveness and overconfidence." The Royal School of Church Music (RSCM) and similar organizations are shown to be villainous collaborators in this activity by "maintaining a stylistic hegemony" in the tradition, wishing to preserve and protect the cathedral heritage. The result was a studied indifference to contemporary classical music and contemporary classical composers who could have been encouraged to contribute significantly to the cathedral liturgies. No such restraints applied to the visual arts, as the cathedrals willingly cooperated with leading contemporary artists to produce new works.

Chapter 5, "Examples from Individual Cathedrals Illustrating the Themes of Chapter 4," selects Liverpool, Norwich, Chichester, Hereford, Lichfield, and St. Paul's to demonstrate a surprising variety of musical services and composers. Chapter 6, "Conclusions," shows how the stylistic archaism of cathedral music in the 20th century led to the alienation from the Church of England, as a patron of musical art, of most leading composers of international standing. The ossification of the church music tradition has robbed it of relevance: "The Church finds her liturgy accompanied by music that often carries only the slightest indications of individuality and with an art form that has become all but cut off from contemporary practice." (247) The inferior quality of much music composed for cathedrals in the 20th century is so low that most of it will not survive, as witnessed by the discarding of so much material throughout the period.

Dr. Thomas heaps praise on many adventurous cathedral musicians, such as Martin Neary at Winchester and Salisbury, Noel Rawsthorne at Liverpool, Michael Nicholas at Norwich, and Duncan Jones at Chichester.

This very fascinating and brilliant study, the first of its kind in this field, is too important to be ignored. It will definitely engender controversy. It is entirely relevant to present-day church musicians and their concerns for musical enhancement of worship. Dr. Thomas has amply supported his interesting thesis and given us an exhaustive study from which musicians of all denominations will profit. Concluding his excellent foreword to the book, Michael Nicholas optimistically



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and prophetically observes: "As I write this on the centenary of the start of the First World War, a televised service from Westminster Abbey has choral music by Tallis, Vaughan Williams, Walton and David Matthews (a special commission). It could be that cathedral music in this country is in safer hands than parts of this book suggest." (xiii)

—John M. Bullard
Spartanburg, South Carolina

New Recordings

Buxtehude: Organ Works. Marie-Claire Alain (1926–2013). Groningen, Netherlands: Schnitger/Ahrend organ (1692), 3 manuals, recorded on September 30, 1986; Erato/Apex (division of Warner Classics) 51790.

The above information is all a person needs to consider listening to this two-disc collection of Dietrich Buxtehude's organ works, a representative collage of free works, chorale preludes, fugues, two ciaconas (BuxWV 159 and 160), the *Passacaglia in D Minor* (BuxWV 161), the *Canzonetta in G Major* (BuxWV 171), and verses on the Magnificat (BuxWV 203) and Te Deum (BuxWV 218). Marie-Claire Alain performed these at age 60, which certainly promises seasoned, thoughtful performances. The documentation of the Schnitger/Ahrend organ in Groningen, the Netherlands, has the potential to pique even a sampling of the sound. And the Apex line of Erato recordings is specifically priced for the budget-minded (hence, perhaps, the lack of any liner notes outside the listing of pieces).

Marie-Claire Alain's readings of the "quieter" works—the chorale preludes, for instance—are sensitive, her registrations understanding. One can hear the romantic side of the Baroque era and the beating heart of an otherwise stern German Lutheranism.

Her display in the bigger free works and fugues is impressive, and I think offers a cautionary tale. Classical music at large, and organ music in particular, has been infected since the 19th century (and maybe before) with a sense of showmanship that can put the music's message in danger. Any music—and especially organ music—played too loudly or too quickly will soon become a blur for the listener. The music loses its clarity/enunciation; the listener's ears numb to all the noise.

The second caution is a quibble, but I shall dare to articulate it anyway. Ms. Alain alternates bigger and quieter works, which saves the recording from tedium, but I would have been more satisfied if the pieces had been arranged in an order that demonstrated key relationships. Given the narrow range of key

signatures available to Buxtehude due to the tuning practices of the time, this is easily possible, though it takes some effort. This would have lent greater flow to the recording.

But cautionary tales aside, this is a recording that offers splendid musicianship and the chance to hear a Schnitger pipe organ. For both of these reasons, I recommend this recording.

—Karen Beaumont
Milwaukee, Wisconsin

The Organ Music of Gerre Hancock. Todd Wilson, organist. St. Thomas Church, New York. Raven OAR-951 (2-CD set); ravencd.com.

For many American organists, Gerre Hancock stands out as an icon due to his lifelong achievements as an organist, choir director, improviser, and teacher. This double-CD set of his complete organ works fulfills an essential role in preserving the legacy he created at St. Thomas Church, Fifth Avenue in New York City, where he served as organist and director of music for 35 years. The liner notes to the recording contain a

statement by his widow, Judith Hancock, which points out that "years from now, when this organ is no longer at St. Thomas, this CD will assist our memory of the uniquely thrilling and beautiful qualities of that instrument—sounds that were so closely associated with Gerre's own playing and composing."

Judith Hancock endorses Todd Wilson as an ideal interpreter for her husband's music, given their long-term friendship and Wilson's thorough acquaintance with Hancock's musical ideals. Todd Wilson is currently director of music and worship at Trinity Episcopal Cathedral in Cleveland and head of the organ department at the Cleveland Institute of Music. He has made 15 recordings and has an international performing career, having given solo performances at many conventions of the American Guild of Organists and having performed with numerous orchestras, including those of Cleveland, Los Angeles, and Atlanta.

Many of the works on this recording are chorale preludes or variation sets on well-known hymn tunes. There are also two organ duets, which make use of both

the Aeolian-Skinner organ in the chancel (1956, four manuals, 160 ranks, electro-pneumatic action) and the gallery organ by Taylor & Boody (1996, two manuals, 32 ranks, mechanical action). For the duets, Todd Wilson is joined by his former student Kevin Kwan, organist and director of music at Christ and St. Luke's Church in Norfolk, Virginia. The CD booklet contains excellent program notes written by Brian Harlow, who points out how the compositional techniques used in Hancock's music correlate to ideas in his textbook, *Improvising: How to Master the Art*, which is widely used by improvisation students and teachers across the United States.

The double-CD set begins with *Air: A Prelude for Organ*, which starts quietly with a beautiful solo melody. The middle section develops this theme contrapuntally, building to full organ and then subsides back to softer sounds at the end, where the opening melody is presented in canon between a soft 8-foot reed and a 4-foot pedal stop. This piece seems like the perfect music for a procession

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at the start of Evenson, and one can easily imagine the solemn splendor of the liturgies at St. Thomas Church, Fifth Avenue. Todd Wilson captures the mood perfectly, and throughout the recording, his playing is masterful with a great sense of poise, balanced by tender expression when needed and brilliant virtuosity at other times.

Of the several variation pieces on the recording, I was struck by the rhapsodic character of the *Fantasy on Divinum mysterium*. This piece begins with a short introduction on full organ, and then alternates quieter expressive passages with short commentaries that bring back the opening material for full organ. There is a particularly beautiful variation where the plainchant melody is transformed from the major mode into the minor and Dorian modes. Here the melody is played on a solo registration accompanied by left-hand chords on soft strings, with a pedal ostinato. The piece culminates in a figure followed by a French-style toccata.

The second disc includes *Prelude on Hyfrydol* and *Fantasy on St. Denio*. The *Prelude on Hyfrydol* is written in a neo-romantic style with lush harmonies. The hymn tune is passed back and forth between the soprano and tenor registers, while the accompaniment moves in flowing eighth-notes. Hancock's harmonies are striking, with frequent seventh and ninth chords and some surprising references to other keys including D-flat major, while the tune moves happily along in F major. The piece begins with soft registrations (indicated as "soft 8 & 4 foot stops," but Wilson's use of soft 8-foot stops only is very effective) and builds to a climax on the full organ. In contrast to this is the short *Fantasy on St. Denio*, which begins in a neo-baroque style with bright, gapped flute registrations. The middle section is contrasting, with modal French harmonies building to full organ. The piece concludes with lush harmonies on string stops and an 8-foot solo flute. This disc closes with *Holy Week*, a duet that makes use of both organs. Each movement quotes a different plainchant theme: *Vexilla Regis*, *Pange lingua*, and *Victimae paschali*. This is a very distinctive work and would make a good impression wherever it is possible to perform it.

This disc and the published music are invaluable resources in preserving the legacy of Gerre Hancock's improvisations. There were only a handful of moments on the recording where I felt that Hancock's facility as an improviser prevented him from writing music that was distinctively original—one instance being the presentation of the theme in his *Variations on Ora labora*. Here the pedal repeats the first four notes of the hymn tune as a two-measure ostinato, while the complete tune in the soprano is harmonized by parallel seventh chords (with occasional changes in inversion). For me, even a simple harmonization of the hymn tune might have been more effective here, given that there is some very striking music in the variations that follow.

I must comment once more on Todd Wilson's superb artistry, which would come as no surprise to those who are familiar with his performances. His playing is musical throughout, with thoughtful attention to registration and phrasing, but what stands out most is his innate comfort with the musical and liturgical traditions that shaped Gerre Hancock's music. I highly recommend this recording to anyone with an interest in American sacred music and organ repertoire.

—Kola Owolabi

The University of Michigan

The Muse's Voice. Gail Archer, Casavant organ of the Central Synagogue of New York. Meyer Media MM14027; www.meyermedia.com.

Gail Archer devotes this compact disc entirely to the works of noteworthy female composers of the last hundred years. The program is played on the Casavant organ of the Central Reform Synagogue in New York City. The organ's specification is unfortunately not included in the accompanying leaflet, but from the builder's website we learn that the Gallery Organ (Casavant Opus 3813, electro-pneumatic action) was built in 2002 and has four manuals and pedals with 46 stops and 63 ranks. There is also a Bimah Organ (Casavant Opus 3812, electric slider chests) with nine ranks and eleven stops. Particularly interesting is the inclusion in the Solo

division of the Gallery Organ of two reed stops based on traditional Jewish musical instruments—the Trompette Shofar and the Klezmer Clarinet. The latter is probably unique as an organ stop and is imitative of the style of clarinet used by the *klezmorim*, the Ashkenazi Jewish musicians of Eastern Europe.

The recording's first three pieces are the three miniatures that Nadia Boulanger wrote for Joseph Joubert's *Maîtres contemporains de l'orgue* (Paris, eight volumes, 1912–14), and which represent three of Boulanger's known compositions for organ—the fourth being the little-known later *Pièce sur des airs populaires flamands* (1917), dedicated to her sister Lili, whose death the following year robbed the world of one of the finest composers of the century. The three pieces from Fr. Joubert's collection are all written fairly high up on the keyboard, and require careful registration on a richly voiced organ if they are not to sound top-heavy. The results on this recording are a credit both to the performer and the instrument. We next hear Jeanne Demessieux's well-known *Te Deum* (op. 11), which in its use of Gregorian chant and warm chromaticism makes a striking contrast with the miniatures that have gone before, and I very much liked Dr. Archer's majestic performance of it.

We come then to two more recent composers, the first of whom, Brooklyn-born Jennifer Higdon (b. 1962), was commissioned to write a major work for the American Guild of Organists in Philadelphia. This resulted in *Ceremonies*, a large-scale work for organ and brass from which is excerpted the suite of three movements for solo organ that features on this recording. Gail Archer comments in the notes that she particularly liked the middle movement for the "rocking fifths in the pedals and the unusual spacing of the rhythm," which is "both technically challenging and has a calm feeling about it" while being played. All three movements make effective use of unusual rhythms and tonalities, and Archer's sparkling registrations enhance the effect. Though the movements are named *Meditation*, *Prayer Song*, and *Celebration*, they all in fact possess prayerful and meditative

qualities. I was expecting the last movement to be much louder, but was surprised that it opened in the same calm and tranquil manner as the other two, though it starts building up about half-way through and ends *fortissimo*.

The final seven tracks on the disc, *The Everlasting Crown*, are all about crown jewels. English composer Judith Bingham (b. 1952) was commissioned to write something for international recitalist Stephen Farr in 2010. Farr gave the world première performance of the work at a BBC Promenade Concert in the Royal Albert Hall, London, on July 17, 2011.

Judith Bingham was inspired in the composition of *The Everlasting Crown* by a book published in Boston in 1890 by Adela E. Orpen, *Stories about Famous Precious Stones*. The first movement of *The Everlasting Crown* is called *The Crown*, and the last one is named *The Peacock Throne* (after the multi-jeweled throne of the Mogul emperors), while all of the others are named after individual gems. As Bingham implies by adding the comment "murder" to *The Russian Spinel*—referring to the death of the Russian Czar Nicholas II at the hands of the Bolsheviks in 1918—if Adela Orpen were alive today she might wish to update her book. For example, one little fact I gleaned from the Internet was that *La Pelegrina*, the "pearl of great price" worn by Queen Mary I of England, was later in the possession of the actress Elizabeth Taylor. This movement of the organ suite is for manuals only, evocative of the pedal-less instruments of sixteenth-century England.

The Everlasting Crown is an extremely elegant suite, possessing a medieval grandeur as befits its royal subject matter. The compositional style reminds me to some extent of Olivier Messiaen, though the individual movements are very different from each other in mood. Archer's imaginative registration again adds to their effectiveness. I was particularly taken with the last movement, *The Peacock Throne*, which begins almost imperceptibly softly on the pedal and builds up into a composition of great structural complexity.

This is a recording of very creative compositions—the title, *The Muse's Voice*, seems entirely appropriate—played very creatively by a superb player on a superb organ. A few might find some of the music a little *recherché*, but in my opinion it demonstrates refreshingly that the creative imagination is still very much alive—among female composers as well as male. I have therefore no hesitation in recommending this compact disc to readers of THE DIAPASON.

—John L. Speller
Port Huron, Michigan

New Organ Music

Catena Sammlung: Mus. Ms. Landsberg 122—Berlin, edited by Jolando Scarpa. Edition Walhall EW919 (€21.80) and EW922 (€17.50), www.edition-walhall.de.

With these two volumes Jolando Scarpa continues to provide modern editions of important 17th-century Italian manuscripts that contain keyboard music. They include the previously unpublished pieces contained in manuscript Landsberg 122, Berlin, compiled by Giovanni Battista Catena around the middle of the 17th century. It offers an overview of the different compositional genres encountered in Rome at this time, with the majority being, as one would expect, *versetti* for use in the liturgy.

The contents of this modern edition include three pieces ascribed to Frescobaldi, which are not known from other

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sources, either published or in manuscripts. The first two pieces opening Volume I are *elevazioni*, in a style very different from the two floridly embellished toccatas included in Frescobaldi's second book of toccatas, consisting of slow chordally based *durezze e ligature* in the style of Ercole Pasquini's few surviving examples. The first piece contains some passages with the treble half notes ascending by semitones, and from bar 29 the bass quickens to eighth-note movement before sixteenth-note *passaggi* enliven the final three bars. The second piece moves almost entirely in half notes, again with progressions by semitone, this time in all parts. In Volume II there is a piece simply entitled *Frescobaldi*, which is a *corrente*, again not known from his published works.

The two *elevazioni* attributed to Frescobaldi are followed by two pieces attributed to Orazio Tarditi (1602–77), who was a member of the Roman school. One is an *Elevazione* that is also in the earlier chordal style, but with several bars of quarter notes against whole notes. It is followed by a *Toccata* that consists primarily of sixteenth-note figuration against whole notes or half notes, leading to a *Fuga*, a loosely imitative few bars that soon lapse into toccata-like writing. This work, with its sequential figures based on short motifs, closely resembles Bernardo Pasquini's toccatas and also Frescobaldi's manuscript toccatas, far removed from his published examples.

The remainder of the first volume is anonymous. There are two incomplete pieces on pages 30–32 (one toccata-like piece without heading on page 30, a short 20-bar piece, seems complete). There is a *Fantasia*, a 35-bar, mainly imitative work on the sixth tone, eight canzonas (one of which is incomplete), a *Toccata* similar to Tarditi's followed by a *Ricercar* (which opens in a canzona rhythm that is then presented in diminution followed by a triple-time section, which leads into a 3-bar toccata-like coda), a set of four *Versetti sull' Inno Veni Creator* (the first is a very short toccata, the second is chordal and the other two are imitative), a short *Toccata per la Gloria in Excelsis, Sette* (seven) *Versetti per il Sanctus* (the first six are imitative; the final one is marked *Adagio col Tremolo*, a very rare indication, followed by a concluding chordal Amen), two individual versetti on the sixth tone and some nine sets of versetti on various tones, ranging from three to six in the set. Those headed *del VII Tono* are actually in C, not in D, so perhaps the editorial title is incorrect. Most of the versetti are imitative and rarely exceed ten double whole-note bars (the numeration includes some whole-note bars as well), although the fourth and fifth versetti on the first tone run to over 30 bars. Most subjects are in longer note values, but a few move in eighth notes and exhibit a livelier sense of movement.

The canzonas (all but two presumably untitled in manuscript as the title in the volume is in brackets) are mostly fairly short, one-section pieces with various opening rhythms. The canzona on page 36 opens with a five-note ornamental figure similar to Santa Maria's *redoble*; the concluding triple-time section works new material. The next piece in this volume is a rare example of a piece in D with two sharps in the key signature—a rather earlier example is by Sperindio Bertoldo. The *Canzone* on page 45 concludes with a triple-time section, whose subject is loosely derived from the opening material, before a concluding coda.

Volume II contains a further 28 pieces, most of which are untitled in the

manuscript and have been given tentative titles by the editor. It opens with a *Fantasia dopo l'Epistola* in three sections, outer movements in common time in a canzona rhythm enclosing a triple time section. This is followed by a toccata-like piece similar to some of those found in the Vatican manuscripts. Three contrapuntal versetti on the first tone are followed by a more substantial *Canzone* with plenty of eighth-note work against half notes as the piece progresses. Five shorter canzonas follow, of which only the second one has a triple-time central section; the third and fifth conclude with toccata-like passages, which also occur in a few canzonas in the Cimino manuscript. There follow four versetti, one on the first tone and three on the fourth tone. All have canzona rhythms, the final two in smaller note values. A further imitative piece entitled *Canzone* by the editor has a subject in equal eighth notes, followed by two more versetti on the fifth tone.

Two far more substantial pieces in the first tone follow. A piece the editor has, rightly, entitled *Toccata*, opens with

eighth-note arpeggio flourishes before settling into scalar sixteenth notes over held octaves and two-voice passages before a winding down single-note broken arpeggio. This is followed by a majestic *Passacalli* based on the descending tetrachord, which progresses through figuration and rhythmic motifs before a harmonically exciting conclusion.

Of the following three versetti on the sixth tone, the second is homophonic and the third is in 3/2 with a dotted rhythm to the subject. A short imitative untitled piece is followed by three pieces titled *Canzone* by the editor, which are imitative although not in the expected rhythms, the subject of the final one being similar but in a different rhythm to an earlier versetto on the first tone. Two imitative versetti on the first tone are then followed by a *Canzone*, the subject of which includes both the sharpened and natural seventh; in the final bar the three voices of the right hand telescope into one.

The next piece is entitled *Spagnola* in the manuscript, its dactylic rhythm showing its genesis in a canzona; it has

nothing in common with the pieces entitled *Spagnoletta* by Frescobaldi or Storace. The following untitled piece and the next *Canzone* are short imitative pieces, after which comes the corrente called *Frescobaldi*. An imitative piece titled *Canzone* by the editor opens with the expected half note converted into an eighth-note rest followed by three repeated notes; the piece concludes with a short flourish. The closing piece in the collection, titled *Versetto* by the editor, consists of short motifs in two voices before left-hand octaves in the final two bars.

The preface concentrates on the comments made by Bartolomeo Grassi in the *Partitura del primo Libro dello Canzoni* of 1628 about Frescobaldi having many manuscripts of pieces ready for publication. Many pieces remained in manuscripts that are now in various libraries in Europe; the authenticity of these is a subject that still causes much disagreement among eminent scholars. The introduction advises that some compositions including canzonas, a toccata,

► page 18


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► page 17

hymns, and a Magnificat, are already available in modern editions, but it would have been helpful if fuller details had been provided. Also helpful would have been confirmation that the order of the pieces in the new edition follows the order of the manuscript. The printing is clear in a generously sized font, with six systems to the page. There is no critical commentary as such, editorial corrections being marked in the score, although several missing accidentals will need to be marked, and there are a few passages still remaining that are open to conjecture and, in one or two cases, which seem to be quite incorrect—an example is in the left hand of the *Canzona* on page 33 of volume I, in bars 5 and 11.

Several versetti finish with a chord containing the fifth but no third—given that the majority conclude with either a full chord or a bare octave, today's player may well be entitled to some license in such matters. The first system of the left hand of the *Canzona in D* on page 39 of Volume I is in the bass clef, necessitating multiple ledger lines as the notes ascend to treble D—surely a treble clef would have made reading far easier. The distribution of the notes between the hands in the original tablature has been maintained, although this does not offer clarity in voice leading.

The volume is a welcome addition in modern notation to the relatively scarce material from the post-Frescobaldi period in Rome in particular and Italy in general. None of the pieces has an obbligate pedal part and they are still suitable for such use today, in addition to offering recreation and good teaching material.

—John Collins
Sussex, England

Charles Callahan, *Chant, Volume 3*. Concordia Publishing House 97-7629, \$27.00; www.cph.org.

Dr. Charles Callahan (b. 1951) continues his series of one- to three-page settings of plainchant tunes. This volume contains settings of 17 different hymns, canticles, responsories, and antiphons—some more familiar than others. The chants cover various seasons of the church year, from Advent to Pentecost, with *Liber Usualis* page references conveniently

footnoted. The lovely Magnificat setting is for manuals only. The toccata setting of *Veni creator spiritus* would make an effective Pentecost postlude.

Philip M. Young, *Preludes on American Tunes for Organ*. Augsburg Fortress 97-7629, \$15.00; www.augsburgfortress.org.

Philip M. Young (b. 1937) served as minister of music at First Baptist Church of Henderson, North Carolina, for 45 years from 1959–2004 and is now the church's composer-in-residence. This is a collection of eight preludes based on popular American hymn tunes, each with the melody clearly defined. BEACH SPRING is gentle and modulates from F to B-flat. DISTRESS features the melody soloed out, first with the right hand, then the left. DOVE OF PEACE is a pastorate utilizing a 4' flute in the pedal. HOLY MANNA is joyful with the melody somewhat veiled in the bass. LAND OF REST is lilting and lovely. PLEADING SAVIOR is mildly contrapuntal. WEDLOCK uses an effective ostinato of open fourths and fifths over a pedal point. WONDROUS LOVE intersperses the tune in between interludes. The settings are straightforward and can be learned with a minimum of practice.

Charles Callahan, *Two Patriotic Pieces for Organ*. Concordia Publishing House 97-7560, \$12.00; www.cph.org.

Charles Callahan offers two useful arrangements for occasions that call for patriotic music. "Prelude on AMERICA" has a simple pedal part and is sight-readable (or can be easily learned). "Hymn Fantasia on MELITA" is an improvisatory fantasy with kaleidoscopic harmonies, ending nicely with a plagal cadence. This is the tune for the U.S. Navy Hymn and would be effective at a funeral service for anyone connected with the U.S. Navy.

Robert J. Powell, *Harvest Festival*. Paraclete Press PPM01239, \$11.25; www.paracletepress.com.

A composer of over 400 works for organ, handbells, and choir, Robert J. Powell (b. 1932) is now organist at Trinity United Methodist Church in Greenville, South Carolina. *Harvest Festival* is

a collection of four Thanksgiving hymn arrangements. ST. GEORGE'S WINDSOR is a gossamer setting, with one measure echoes and breaks between statements of the tune. KREMSEK is characterized by its eighth-note arabesques. HOLY MANNA ends using chimes. NUN DANKET ALLE GOTT follows the tune harmonically with occasional interludes. This collection helps to fill the dearth of Thanksgiving organ repertoire.

—Kenneth Udy
Salt Lake City, Utah

New Handbell Music

O Come, O Come, Emmanuel, arranged for 2 or 3 octaves of handbells or handchimes by Susan E. Geschke. Choristers Guild, CGB857, \$4.50, Level 2 (E+).

This lovely setting of VENI EMMANUEL also incorporates the tune DIVINUM MYSTERIUM ("Of the Father's Love Begotten"). Here is a lovely marriage of tunes that brings the arrangement from the minor key to the major key, then returns to minor.

Jesus, Jesus, Rest Your Head, arranged for 2 or 3 octaves of handbells or handchimes by Cathy Moklebus. Choristers Guild, CGB240, \$3.95, Level 1 (E).

This Appalachian carol is presented in a gentle, lyrical setting that is perfect for the smaller bell choir. Very accessible, beautifully written, and a great addition to the season's Christmas music.

Pat-a-Pan, arranged for 3 to 6 octaves of handbells by Sondra A. Tucker. Agape (a division of Hope Publishing Company), Code No. 2648, \$4.95, Level 4 (D).

This traditional French carol provides energy and syncopation throughout, incorporating a hint of "Ukrainian Bell Carol." Here is a great concert opener or closer.

Away in a Manger, arranged for 5, 6, or 7 ringers (2 or 3 octaves of handbells), and optional 2 octaves of handchimes, or a B-flat or C treble instrument, by Karen Thompson. Choristers Guild, CGB895, \$4.95, Level 2 (E+).

From the "Ring More with Less" series, this familiar carol brings with it a lovely descant with handchimes or treble instrument. Both tunes—MUELLER and CRADLE SONG—are incorporated in this arrangement, making it a fresh addition to any Christmas worship or concert setting.

He Is Born, arranged for 3–6 octaves of handbells with 2–3 octaves of handchimes, by Sandra Eithun. Agape (a division of Hope Publishing Company), Code No. 2728, \$4.95, Level 3–(D–).

Beginning with gentle strains of "O Come, O Come, Emmanuel," this piece quickly expands into a rhythmic, syncopated celebration of the birth of the Christ Child. Several special techniques are used, which add to the festive spirit.

An Angelic Celebration, arranged by Joel Raney, arranged for 3–6 octaves of handbells by Arnold B. Sherman. Agape (a division of Hope Publishing Company), Code No. 2722, \$4.50, Level 3+ (D).

A medley of "Hark, the Herald Angels Sing" and "Angels We Have Heard on High," this piece is loaded with a plethora of stopped sounds and handbell techniques that bring this spectacular seasonal music to life.

Take My Life and Let It Be, arranged for 3–5 octaves + Bb2 handbells, with optional 3–5 octaves and Bb2 handchimes, by Sandra Eithun. Agape (a division of Hope Publishing Company), Code No. 2710, \$4.50, Level 3 (M+).

This handbell setting brings together two great hymns: HENDON, "Take My Life and Let It Be," and ANGEL'S STORY, "O Jesus, I Have Promised." Handchimes and suspended bell lines open to set up the melodic material. The piece builds to a full rendition of both tunes, winding down to a reflective ending of these two great texts.

A Celtic Ring, arranged for 3–5 octaves of handbells by Susan E. Geschke. Agape (a division of Hope Publishing Company), Code No. 2706, \$4.50, Level 2 (M–).

Using original melodic material and incorporating the hymn tune HOLY MANNA, Susan Geschke provides a lovely piece for church or community use. A sprinkling of staccato notes throughout with no bell changes will give ringers just the right amount of challenge.

—Leon Nelson
Vernon Hills, Illinois

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**Schoenstein & Co.,
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Schoenstein & Co. has built a new organ in the symphonic style for Dahlgren Chapel of Georgetown University in Washington, D.C. The organ of just 16 voices and 19 ranks is an example of distilling the symphonic concept to its essence, providing maximum tonal and dynamic range from a modest stoplist. Half of the instrument's voices are at 8' pitch, 25% at 16', and 25% above 8'. All of the major tonal families are represented, including important solo voices such as the Harmonic Flute, Oboe, Clarinet, and Tuba.

The musical job description for this university organ is quite demanding. In addition to the usual Catholic liturgies, there are many major celebrations (ordinations, baccalaureates, etc.) and a very large number of weddings. The organ is used in various special liturgies as part of the academic program, and it serves the music department as a recital, ensemble, and teaching instrument. Two vital characteristics for success are power and variety. If the organ can't project an atmosphere of grandeur and doesn't hold the musical interest of a lot of highly educated people, it will be a failure.

The instrument is a two-manual organ with an additional third manual to access solo stops and a group of ensemble stops along the lines of a Positiv division. The entire instrument with the exception of display pipes is under expression. The Swell includes the Schoenstein double-expression system wherein the high pressure Gambas and Tuba are in a separate expression box located inside the main

Swell box. This provides the instrument with an extended dynamic range.

A few stops require some description. The Gamba and Vox Celeste are true strings of keen intonation in contrast to the Salicional, which has some string character but is essentially an Echo Diapason foundational stop. The Tuba in this instrument is a member of the trumpet family—not the dark, sonorous tromba-type. The Corno Dolce is a strongly tapered stop with a mysterious “hybrid” character between flute and string. It is an excellent accompaniment voice and, when extended to the 16' octave, provides a clean, quick-speaking, pointed bass.

Space always seems to be a concern, especially in a building not originally designed to house an organ. Compact cases were placed on either side of the sanctuary; the 16' Open Wood Pedal pipes were placed horizontally along the east wall under the window behind a carved and paneled screen. By double-decking the Great and Swell divisions, we were able to keep the casework on either side of the sanctuary quite narrow, thus avoiding the crowding of the huge east end window.

The organ installation was part of a complete chapel renovation and was provided through a grant from the Lewnowski family. The inaugural recital program was played on November 7, 2014, by Lynn Trapp, who also served as consultant for the project. The director of music, liturgy, and Catholic life is James Wickman, who is also the organist.

—Jack Bethards
Schoenstein & Co.

Photo credit: Louis Patterson



Console



Dahlgren Chapel, Georgetown University

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Dahlgren Chapel, Georgetown University, Washington, D.C.

GREAT (Expressive)		PEDAL (Unenclosed)	
16'	Corno Dolce	32'	Resultant
8'	Grand Open Diapason (unenclosed)	16'	Open Wood
			12 pipes (Great)
8'	Open Diapason	16'	Corno Dolce
	61 pipes		16' Bourdon
8'	Harmonic Flute (Corno Dolce bass)	8'	Principal
	42 pipes		20 pipes (Grand Open Treble)
8'	Corno Dolce	8'	Salicional
	61 pipes		(Swell)
4'	Principal	8'	Stopped Diapason
	61 pipes		(Swell)
4'	Corno Dolce	8'	Corno Dolce
	12 pipes		(Great)
1 1/2'	Mixture (III-IV ranks)	4'	Fifteenth (from Grand Open)
	186 pipes (Swell)		(Great)
8'	Tuba Minor	4'	Flute (from Harmonic Flute)
	(Swell)		(Great)
8'	Clarinet (TC)	4'	Bass Tuba
	49 pipes		16' (Swell)
	Tremulant	8'	Tuba Minor
	Chimes		(Swell)
	Great Unison Off	4'	Clarinet
	Great 4		(Great)

SWELL (Expressive)		Couplers	
16'	Bourdon	Great to Pedal	
8'	Salicional	Great to Pedal 4	
8'	Stopped Diapason	Swell to Pedal	
8'	Gamba†	Swell to Pedal 4	
8'	Vox Celeste†	Solo to Pedal	
4'	Salicet	Solo to Pedal 4	
4'	Chimney Flute	Swell to Great 16	
2 1/2'	Nazard (from Chimney Flute)	Swell to Great	
2'	Fifteenth (ext Salicet)	Swell to Great 4	
1 1/2'	Tierce (TC)	Solo to Great 16	
16'	Bass Tuba†	Solo to Great	
8'	Tuba Minor†	Great to Solo	
8'	Oboe	Swell to Solo	
	Tremulant	Great to Swell	
	Swell 16		
	Swell Unison Off		
	Swell 4		
	†Stops under double expression		

SOLO
Solo Stops

8'	Grand Open Diapason	(Great)
8'	Open Diapason	(Great)
8'	Harmonic Flute	(Great)
8'	Clarinet	(Great)
8'	Oboe	(Swell)
16'	Bass Tuba	(Swell)
8'	Tuba Minor	(Swell)

Ensemble Stops

8'	Stopped Diapason	(Swell)
4'	Salicet	(Swell)
4'	Chimney Flute	(Swell)
2 1/2'	Nazard	(Swell)
2'	Fifteenth	(Swell)
1 1/2'	Tierce	(Swell)

Percussion Stops

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	Celesta	(Digital)
	Cymbelstern	(Acoustic)
	Solo 16	
	Solo Unison Off	
	Solo 4	

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22	15	12	
26	19	15	12
	22	19	15

Tonal Analysis of Manual Voices

Pitch Summary

16'	4	25.0%
8'	8	50.0%
4'	2	12.5%
Above 4'	2	12.5%
	16	100.0%

Tonal Families

Diapasons	6	37.50%
Open Flutes	2	12.50%
Stopped Flutes	2	12.50%
Hybrids	1	6.25%
Strings	2	12.50%
Chorus Reeds	1	6.25%
Color Reeds	2	12.50%
	16	100.00%

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On Teaching

To look or not to look

During my months off from writing this column, I heard from several readers, partly with various stories or questions or comments about organ study, but also with some suggestions for topics for future columns. These suggestions included aspects of service playing, advice about how to get pieces up to a fast tempo, and on fingering, including how to plan fingering with ultimate tempo in mind, dealing with acoustics, and details about pedal playing (always at the forefront of concern about organ playing!). I will in due course cover these topics. This month, however, I begin with something I consider to be more important the more I observe students—and indeed the more I observe my own process of learning and performing music. This is the question of whether, when, and how to look at one's hands and feet while playing.

In an early column, I noted that some day I would devote a whole column to this, and while I have mentioned aspects of it from time to time, I have not yet written that column. Furthermore, I have developed some new ideas about it over the last few years—ideas that supplement rather than contradict or change my thoughts from several years ago. So it seems like a good idea to take it on, in this column and the next, pulling together some of my long-standing ideas and supplementing them with some new thoughts.

I have always been—and still am—very skeptical of the practice of looking at the hands or (perhaps especially) the feet. However, I have become more open to the idea that looking can *sometimes* be all right—certainly neutral, if it is done correctly, perhaps even helpful in some cases. This has led to the other new turn in my thinking: how to be sure that when you occasionally look down at the keyboard(s), you don't create any problems by doing so. I have also developed some exercises and practice techniques that address looking or not looking at the hands and feet, or deal with looking away from the music.

Beyond the practical aspects of looking or not looking, one can learn about focus and concentration, and about the whole learning process, by thinking about the different approaches to the looking/not looking question. I will include a few thoughts about that here.

The fundamental, most important fact about looking at the hands and feet while playing is that *a reliance on looking is extremely damaging to the learning process for someone who is still learning to play*. This is probably one of the things that I have observed the most clearly in my years of teaching and that I am most sure about. It is also one of the few things that I am willing, if necessary, to ask students to believe on trust even if they don't see it for themselves right away. Not every student will do that, especially since I always urge students *not* to take things on trust, but it is why I have tried to make the advantages of not looking seem clear and obvious.

There is a distinction between someone who is still learning and someone who is an accomplished player. The pitfalls of too much looking are the most hazardous for anyone who is still engaged in the early to middle stages of becoming comfortable with the instrument. This is why thinking about this issue is specifically an important part of the work of a teacher. For more experienced, comfortable, "advanced" players (whatever imprecise term seems best), looking or not looking becomes more of a personal choice, a matter of comfort—at least much of the time.

Most of us find it natural to look—that is, literally, with our eyes—for things that we want to find. Picking up our glasses off the table, reaching for the light switch, getting a stick of butter out of the fridge, anything normal and everyday, is usually achieved partly through looking. The keys of keyboard instruments—more than the technical components of string or wind instruments, I believe—seem to be *things that are there* and that we want to find. So it is natural to think something like: "OK, I need to play that 'A-flat,' so I should look for it" or even "so I'd *better* look for it." This is a way of seeming to map normal experience onto the act of playing a keyboard instrument: it seems intuitive, at least as a starting point.

However, there are equally fundamental reasons not to accept that intuitive feeling, not to look at the hands and feet while playing—especially while first learning to play. First of all, it is impossible to find every note of every piece by looking *in time to play that note on time*. If all music were extremely slow, this whole discussion might well be different. Looking at the hands and feet might be a valid option as a way of feeling comfortable at the instrument. But with real-life repertoire and performance conditions this just won't work: there just isn't time. Only a strong and reliable kinesthetic sense of the keyboard can enable the fingers and feet to go where they need to go, when they need to go there. So learning to play has to be, in part, a matter of developing that kinesthetic sense. And (this is the most important point here) *every time that a student finds a note by looking, he or she misses an opportunity to strengthen this all-important sense*.

It is a very clear distinction: if you move your hands and fingers, or your feet, *directly* from whatever position they have just been in to the position they need to be in to play the next notes or chords, then you establish in your mind a connection between those two positions. If you intervene between those two points with a glance at the new position, and then find that new position through that visual clue, you do not establish that connection, or you establish it weakly. Only by reinforcing these connections over and over and over again can we achieve the ability to execute them reliably in the infinitely varied circumstances created by an infinitely varied repertoire. Using our eyes to find notes makes this process of learning physical connections inefficient. Using the eyes a lot makes it extraordinarily inefficient, and possibly totally ineffective.

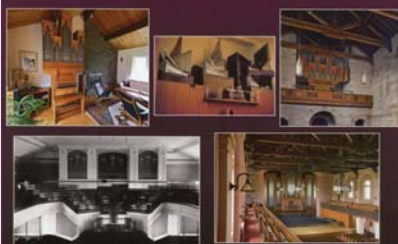
Other reasons to be concerned about looking at the hands and feet are more practical, and apply beyond the learning stage. It is always a possibility that upon looking away from the music, the player will get lost and be unable to come back to the right place in the music. I will discuss ways of dealing with this later on. This is tied up with questions about memorization and about solid learning in general. Also, there is a strong tendency for looking away from the music to cause delay: very tiny delay that doesn't add an amount of time to the playing that can really be counted, but that tends to undermine the sense of rhythmic momentum and continuity. This is something that an accomplished player can find ways to deal with, if it is addressed purposefully. I will also come back to this later.

The good news, especially for beginning students, is that a very basic level of awareness of the kinesthetics of the keyboard gets established surprisingly promptly. I tell students that anyone who has been playing any keyboard instrument

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By Gavin Black



for a few weeks essentially *knows where the keys are*, though he or she might not realize it. Of course, this sense of where the keys are needs to grow stronger, so that it can function reliably with ever more complicated (and faster) music. Also, crucially, the player needs to learn to believe in it. However, a basic version of this awareness is established much sooner than most people—most students—realize. How early may depend somewhat on the exact nature of the very beginning lessons and/or practicing that this student encountered. But it will be there as something to build on, even from random doodling around. The layout of keyboards seems to be intuitive and humane enough to make this happen.

Let me mention the analogy to the typing keyboard. I don't know from personal experience how intuitive that layout is, since I have never learned "touch typing." I type with, perhaps, two or three fingers, always looking at the computer keyboard. Sometimes I must spend appreciable time searching for a given letter or symbol: my sense of where they all are is that poorly developed. It has slowly improved over many years of typing that way; I now often find my fingers heading towards the correct letter before I have consciously thought about where it might be. But I never can pin a letter down exactly without looking. This means that I am an *extremely* slow typist, and that I effectively cannot type a copy of something that I would have to read while typing. I can only type while composing. It is interesting to me that the most common form of "real" typing involves always pressing (I originally wrote "playing") any given key with the same finger.

This is completely different from playing a keyboard instrument, where there is no linkage between specific fingers and specific keys. It is more analogous to fingering on a wind instrument. My own slow typing suits me: it matches the speed at which I think out what I want to type. This is analogous to the slow musical tempos that would be required if players were all to try to find all of their notes by looking, but in this case it is suitable—or at least it works for me. I am, however, very aware that my need to look imposes limitations. This informs my sense of how important it is *not* to be limited by looking while playing music. My awareness that (almost) everyone but me does indeed type without looking reinforces my belief that everyone can do the same with a musical keyboard.

The fundamental difference between the keys of a keyboard instrument (and the typing keyboard) and the other objects that I mentioned above—the stick of butter, and so on—is that the keys don't move. We don't come to the moment when we need to find them without knowing where they are to be found. This is a necessary condition for us to be able to find them without looking. Other things in everyday experience also have this quality, such as the gas pedal and brake arrangement in a car. Of course, no one has ever thought that they had to *look* to get a foot from one of those to the other. It would be courting death to do so, so we are motivated to learn and believe that we don't have to! Various household situations work this way: reaching for the bedside alarm clock, or a light switch on the wall of a room that you always enter the same way. Anything that is always in the same place relative to your person is something that you might well be able to reach for and find without looking. In normal life we don't always do so, since there is often (gas and brakes aside) very little reason not to supplement the spatial awareness with

visual confirmation. But such things can help to persuade students that the keys of their instrument can also be routinely found without looking.

Another way of looking at it is this: when we talk about reliably finding notes, we are also talking about avoiding wrong notes. These are complementary ways of looking at the same thing. When a student feels a strong urge to look at the hands or feet, that student is trying not to play wrong notes. However, by far most actual wrong notes made by students—and by most of us—come specifically because *we don't really know what the correct note was supposed to be*. I first learned this by observing myself. When I was still a beginning (or at most "intermediate") player, it one day occurred to me that whenever I made a wrong note or a cluster of wrong notes, if someone had stopped me and asked me what the right notes were supposed to be, I would *never* have been able to answer that question. I have since observed this with students, fairly consistently. The proportion of wrong notes that happen when the student clearly knows what note or notes or chord is indicated—and could promptly tell you if you asked—but makes a wrong judgment about where to find the note(s) on the keyboard is very small. The proportion that happens when the student doesn't quite really know what was supposed to be played is very high. It is exactly *the information that is on the page* that is most urgently needed at the moment when a passage might be about to go wrong, not the information found on the keyboard itself.

When a student has played a number of wrong notes—especially if it happens to be a high number—and has been looking down at the hands or feet quite frequently, I ask the student to try playing the same thing without looking at all. If the student is reluctant to do that, I remind him or her that the worst that can happen is that the passage will fall apart dramatically—so badly that it will be funny. And if that happens, so what? We will have learned something. Of course, the most common result is that the accuracy improves immediately and dramatically, even if the student didn't expect anything good, and even before he or she had any sort of chance to get comfortable doing this, or to believe that it was a good idea. This experience, repeated as often as necessary, will help to persuade the student that not looking is fruitful.

I will continue this discussion next month and include further ideas about how to convince or cajole students into taking advantage of not looking at the hands and feet. I will also talk about when and how it is OK to look, and I will give the exercises and practice techniques that I mentioned above. ■

Gavin Black is director of the Princeton Early Keyboard Center in Princeton, New Jersey, teaching harpsichord, organ, and clavichord. Gavin can be reached by e-mail at gavinblack@mail.com.

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In the wind...

A thousand ages in Thy sight . . .

In June 1956, the Aeolian-Skinner Organ Company, under the leadership of tonal director G. Donald Harrison, was rushing to complete the new organ for St. Thomas Church on Fifth Avenue in New York City. Pierre Cochereau, the organist at the Cathedral of Notre Dame in Paris, was to open the national convention of the American Guild of Organists on June 26 with a recital on the new organ at St. Thomas Church, and the pressure was on.

On June 14, New York's taxi drivers were on strike, forcing Harrison to walk the eight blocks home to the apartment on Third Avenue he shared with his wife, Helen. It was unseasonably hot, and the exhausted Harrison stopped at a drug store for a dose of smelling salts. After dinner that evening, "Don" sat down with Helen to watch the impish piano virtuoso Victor Borge on television, and at 11 p.m. suffered a massive fatal heart attack. On June 18, he was buried on Long Island.¹

In exquisite foreshadowing and coincidence, on June 18, 1956, John Gavin Scott was born in Wakefield, Yorkshire, in the United Kingdom. His early musical education and performing career was as a chorister at Wakefield Cathedral. From 1974 to 1978 he served as organ scholar at St. John's College, Cambridge, under George Guest. After his graduation, he served concurrently as assistant organist at Southwark and St. Paul's Cathedrals in London. And in 1990, he famously rose to serve as organist and director of music at St. Paul's, following the retirement of Christopher Dearnley.

John Scott was appointed organist and director of music of St. Thomas Church and Choir School in New York in 2004, forty-eight years after the death of the creator of the organ there.

On Tuesday, August 11, 2015, John Scott returned home to New York from a triumphant concert tour of Europe, anticipating a day of meetings discussing the replacement of the much-altered Aeolian-Skinner organ at St. Thomas, and the start of a new academic year with the Choir School. According to the website of St. Thomas Church, he was "not feeling well the next morning and suffered a sudden cardiac episode. He was taken to Roosevelt Hospital but never regained consciousness. His wife, Lily, was by his side when he died." John and Lily were married at St. Thomas Church in May 2013, and Lily gave birth to their son, Arthur John Gavin Scott, on September 4.

The power of social media

Social media is everywhere, and there are all kinds of uses for it, from the ridiculous to the sublime. I don't need to describe the ridiculous—everyone who lurks on Facebook knows what I mean. But the sublime is there, and it can be powerful. In August, I was following the Facebook posts of four colleagues giving concert tours in Europe. Each published photos of the organs they were playing, and the buildings they were in. There were a few obligatory pub photos, and one of an Austrian cow. There were photos of statues of great musicians, with captions describing our colleague's inspiration as they followed in great footsteps. It was fun to follow them as they crossed paths, sharing the stories of each venue, and rewarding to share the observations of such sensitive musicians as they sat on the same benches occupied by past masters.

John Scott was one of the touring artists. It was fun to follow him as he moved around, but eerie to scroll through them a second time after receiving the news of



John Scott at the Taylor and Boody, St. Thomas Church (photo credit: copyright Joe Vitacco)



John Scott as accompanist (photo credit: Indra Hughes)

his death. *How was anyone to know that this would be his last concert?*

And never in its eleven-year history has Facebook showed its real value more than the days following John Scott's tragic and untimely death, as hundreds of mentors, colleagues, and former and present choristers eloquently shared their grief and memories around the world. Photos of John at the organ, in front of choirs and orchestras, and at post-concert celebrations in pubs showed up by the hundred. I clicked "play" for dozens of John's performances as they appeared on my page—from elegant moments of small ensembles on period instruments, to serene readings of the great anthems of the Anglican tradition, to the supreme sonic swash-buckling from the 1997 Christmas Concert at St. Paul's Cathedral (type "St Paul's Cathedral Choir 1997 Christmas Concert: Hark" in the YouTube search field, and fasten your seatbelt).

And someone please tell me, just how do a couple dozen boys project their voices in descent above such a mass of sound?

Millions of people have been privileged to hear John Scott's music-making. His position at St. Paul's Cathedral in London had him on the bench for such internationally televised celebrations as "The Royal Wedding" (Charles and Diana), Queen Elizabeth's Diamond Jubilee, and the Queen Mother's Hundredth Birthday.² And those of us who understand anything about performing before the public know that a certain amount of self-assurance (dare I say ego?) is necessary.

But there are two sentiments common to virtually every comment I read: that John Scott was the consummate musician, setting the highest standards in everything he did, making it look natural and easy, and that John Scott was the epitome of humility, of gentlemanliness, of grace, and of kindness. I read of students who, in the thrall of John's solo organ recordings, made impromptu international pilgrimages to hear him play, and were thrilled to be treated like honored guests. I read of colleagues who marveled at his virtuosity, hearing him play concerts that included not one, not two, but four or five of the most notoriously complex pieces—a series of blockbuster closers—with apparently little effort. And I read of people thrilled beyond belief to have received affirmation and encouragement from him.

I read the words of parents of choristers who valued the fatherly, mentoring life example for their sons as much or more than the spectacular musical education. And I read the words of clergy describing John Scott as the ideal colleague, unruffled, unruffleable, intuitive, innovative, and always exquisitely prepared. We would have forgiven him for thundering through life with full awareness of his



John Scott conducting (photo credit: Bruce Parker)

genius, dramatic swirls of a cape, and (as I once witnessed a world-famous conductor do in Cleveland) standing regally erect to announce his restaurant dinner order in stentorian voice, stopping all other conversation in the room!

But there's the beauty. As the Gospel of Luke reminds us not to keep our light (talent) hidden under a bushel, John Scott knew that his was a special gift, not given him for self-aggrandizement, but to be shared freely with all the energy he could muster. Hundreds of people writing about John on Facebook quoted Johann Sebastian Bach's maxim, *Soli Deo Gloria* (to God alone be glory). John impressed and inspired thousands of musicians with his exquisite taste, consummate musicianship, and unparalleled collegiality. He honored us all by the care he invested in his work, and our lives are all enriched by his devotion to the music of the church.

Reminiscing

In the past few days, I've spent time with several of John's colleagues and coworkers, hearing their memories and impressions. I intended to distill those offerings into separate vignettes, but felt that it read too much like tributes to the contributors.³

You know those gala dinners when a member of the committee introduces the keynote speaker by giving a ten-minute biography of himself?

Instead, what follows is drawn from the words of others.

John had a relentless work ethic. He studied, practiced, and programmed meticulously. He approached each piece of music and each instrument he played as a fresh experience, and he prepared each performance as though it were his first. When there was extra practice time available he used it diligently—perhaps nurturing his skills to be ready for the many times when there wasn't much rehearsal or practice time.

John's basic musical and keyboard skills were unparalleled. Once, when the choir was working toward a performance of J. S. Bach's *St. Matthew Passion*, there were an extra few minutes in a rehearsal just before Evensong. John asked the choir to "take out the Bach" and run through one of the big flashy choruses. He went to the piano to lead, and his colleague noted that as the performance was to be performed at Baroque "low pitch" (A=415Hz) with an orchestra of period instruments, John was transposing down a half-step at sight. Another glance showed that he was playing from the full orchestral score—casually enough drawing on those basic skills—basic for him perhaps, but unattainable for most of us. His skills were perfectly preserved and carefully nurtured, available at any moment without notice.

Another rehearsal story came from an organist who was "filling in" during a period when the associate and assistant organist positions were vacant. The piece in question was Bach's rollicking motet, *Lobet den Herrn*—five minutes and forty-five seconds of bounding Baroque ebullience. Determined to meet John's standards, he had prepared carefully, and after a rehearsal run-through, was pleased to have grazed just one note. As the last chord died away, John turned to him and said, "Mr. _____, on page . . ." One note of the multitude out of place, and John identified it perfectly and immediately. What's more, the correction was not personal. It was accurate and simple, in the service of the music alone.

A colleague wrote:

John's unparalleled, gentlemanly conduct with people was tangible in his sense of musical proportion, balance, communication and temperament. Never the triviality of wasted time nor wasted words, what was undeniably correct in the music could not have been easier to comprehend and follow. One hundred simply perfect musical thoughts communicated with one gesture

and a smile. The acceptance of nothing less through the reciprocity that made this possible without a hint of eccentricity, ever.

A correspondent engaged John to play a recital on his home instrument, enjoyed and admired John's preparation, and was astonished during the performance at how fresh and vital the organ sounded. The story-teller was used to playing on the instrument weekly, performing frequently outside of worship, and hearing many other musicians use the same instrument—but somehow this performance was different. With the program over, John returned to New York, and the story-teller took a look at the piston settings used during the concert, expecting to find magical creative combinations as yet untried. But no. John had used registrations that were conventional and uncomplicated. There was simply something about his fingers on the keys, the turns of phrase, the impalpable sense of rhythm that transformed the instrument into something even more special.

In 2011, I wrote about attending worship at St. Thomas on Easter Sunday.⁴ Wendy and I attended the early Mass—the preludes started at 7:30 a.m. Two hours later, after we heard the sub-organists playing the anthems, hymns, and service music, John slid onto the bench for the postlude and it seemed suddenly like a different organ. It was breathtaking. The energetic drive of his playing woke up the instrument, giving it a new and distinct voice.

John was devoted to the boys of the choir. He cared deeply about them, and cared for them as a parent would. The mother of a chorister commented to the rector, "My son doesn't have a father at home—Mr. Scott serves as his father." John noticed dark circles under a chorister's eyes. "You look a little tired. Do you need an early evening?" A chorister's father posted a short video of John playing (pretty good) ping-pong with the boys, adding, "John was at home with the boys, and they were at home with him."

The choir sang in a series of performances of Bach's *St. Matthew Passion*, led by the brilliant Sir Simon Rattle. After the last performance, Rattle commented, "Those are the finest choristers I've ever worked with."

An organist was dejected after missing notes and registrations during Evensong. John expressed his belief in his associate, encouraged him—"I know you have it in you"—giving the richest of collegial experiences.

An organbuilder working at St. Thomas spoke of John's vision for the organ—his intuitive sense of how timbres blended, and how he was able to alter the sound of the instrument with the subtlest changes in phrasing and articulation. Another commented that John was at home with whatever instrument he played. When on tour, he played a wide variety of instruments, from massive romantic cathedral organs, to huge modern trackers, to tiny ancient instruments. One observer pointed out that it didn't seem as though he adjusted to each organ, he simply played the organ of the day.

Big shoes to fill

It's a special responsibility for an artist to follow a legend—to assume a post long held by a beloved, skilled, and admired predecessor. Gerre Hancock was organist and master of choristers at St. Thomas Church from 1971 until 2004. Known as "Uncle Gerre" to generations of musicians, he raised the musical and liturgical standards of

worship at St. Thomas to stratospheric levels. People thronged from around the world to participate in worship there, and under his leadership, the St. Thomas Choir was respected as among the best. Dr. Hancock's organ improvisations were legendary, as were his compositions and hymn arrangements.

Following Gerre Hancock's retirement, John Scott arrived in New York and quietly assumed his duties without fanfare. He simply took up where Hancock had left off, and continued to build and develop the sound, the prowess, and the international esteem of the choir. Perhaps this metamorphosis was enhanced by the turnover inherent in a choir of young boys. After all, a treble chorister's career cannot last more than four or five years. But as one commented to me this week, John Scott saw himself as a steward of the choir, of that great tradition in that great church. It was his duty to encourage its work for the Glory of God as long as his tenure lasted. Tragically, his tenure was drastically shorter than any of us might have hoped or imagined. But we as individuals, and our

art form, are the richer for having shared the earth with John Scott.

Never has the world of church music been graced by a more highly skilled, thoughtful, humble, caring participant. Church music will never be the same because John Scott was part of it. Much of his legacy is permanent through stacks of solo, choral, and ensemble recordings. And all who heard him have witnessed the best there is. He was born with immense gifts, nurtured them with grace and energy, and shared them generously with the world to the Glory of God. That was his way. ■

Notes

1. Craig Whitney, *All the Stops*, New York, PublicAffairs, 2003, page 119.

2. Queen Elizabeth appointed John Scott as a Lieutenant of the Royal Victorian Order (LVO) in 2004 in recognition of his work at St. Paul's Cathedral.

3. Thanks to those who contributed memories by phone and in writing:

a. Fred Teardo, organist and director of music at the Cathedral Church of the Advent, Birmingham, Alabama, who served as associate organist at St. Thomas for more than five years.

b. Erik Suter, former organist at Washington



National Cathedral, frequent "fill-in" organist at St. Thomas. Erik's son Daniel is a chorister in the St. Thomas Boy Choir.

c. Haig Mardirosian, dean of the College of Arts and Letters at the University of Tampa, where he presides over the Dobson pipe organ in Sykes Chapel.

d. Canon Carl Turner, rector of St. Thomas Church.

e. Stephen Tharp, concert organist, and artist in residence at St. James Episcopal Church on Manhattan's Upper East Side.

4. I have written twice about attending worship at St. Thomas Church with John Scott at the helm. See "In the wind . . ." in THE DIAPASON issues from January 2008 and June 2011.

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The Liturgical Organist

A conversation with Juan Paradell-Solé

By Joyce Johnson Robinson

While the Sistine Chapel—*la Cappella Sistina* (which takes its name from Pope Sixtus IV, who reorganized it in 1471)—is a must-see for many who travel to Rome, it is unlikely they will hear music performed there, as any services and concerts in the chapel are usually not open to the public. The Sistine Chapel Choir is the pope's personal choir, singing at all the liturgical celebrations of the Supreme Pontiff—in the Sistine Chapel itself, at St. Peter's Basilica, and at outdoor services.

During a 2014 visit to Rome, I was able to meet with the titular organist of the Sistine Chapel, Juan Paradell-Solé. A native of Spain, he received his early training in Igualada, near Barcelona, with Father Albert Foix, and studied organ with Montserrat Torrent at the conservatory of music in Barcelona.

In 1973 Paradell-Solé moved to Rome for study in organ and composition with Monsignor Valentí Miserachs. He subsequently studied in Germany for three

years with Günther Kaunzinger. He served as organist at Rome's Basilica of St. Mary Major (Santa Maria Maggiore) for 30 years, and assumed the position as organist of the Sistine Chapel in 2011.

Joyce Johnson Robinson: At what age did you begin studying music?

Juan Paradell-Solé: I was eight years old.

Do you come from a musical family?

Yes. My maternal grandfather was a musician—including in church, because at that time one did a bit of everything. He had a band, played piano, and they made appearances in nearby towns, but he also always played in church.

What about your parents?

My parents, no. I attended a school run by the Scolopi Fathers and one of the priests there, Father Albert Foix, was a musician, and had formed a Pueri Cantores choir. He visited classes and

looked for children who wanted to sing . . . And this priest was very good with Gregorian chant. He was quite serious and even though he was dealing with children, he taught music using solfège. I had learned piano and around the age of nine or so I began to accompany the Pueri Cantores on the harmonium, during sung Masses, getting accustomed to sacred music. Thus thanks to my first *maestro* I was already, as a child, learning Gregorian chant and sacred polyphony.

How is that you came to be in Rome?

After some study with Father Albert Foix, I enrolled at the conservatory in my city, Igualada, which is near Barcelona, for study of solfège and piano. In the late 1960s, a priest musician from a nearby city, who had studied in Rome, started coming during the summer. This was Maestro Monsignor Valentí Miserachs; he played organ in the basilica and gave concerts. So I met him, and he prepared me for the entrance exam

for the Barcelona Conservatory, and to study with Montserrat Torrent. In the early 1970s Miserachs became *maestro di cappella* at the papal basilica of St. Mary Major in Rome. Thus I asked him if I could come to Rome to study with him, and there I was on my way to the Eternal City.

What are some of your early memories of learning the organ?

Lessons with Montserrat Torrent took place in the Palau Nacional, in which there was a large Walcker organ, enormous, five manuals, and I began to take lessons on that organ. It had over 100 registers—mamma mia! (laughs) It seemed to me as though I were in the cockpit of an airplane—it almost scared me! This huge machine, these keyboards—it was a very beautiful instrument, mechanical action; its original keyboard was from the 18th century.

At that time, the organ world in Spain almost didn't exist. There was only Montserrat Torrent, who held courses and gave concerts . . . while here in Rome at that time there were these big names, such as Fernando Germani and Ferruccio Vignanelli.

What music did you study with Montserrat Torrent?

Always music of every period—certainly not only Spanish music. She began with easy Bach pieces, Baroque works, pre-Bach composers such as Böhm, then little by little moved on to French Classic works, and gradually later French works. Montserrat is an organist who plays everything—much early Spanish music, but also Bach, Duruflé, Reubke, Reger. She is “360 degrees,” playing all the repertoire. Today there are organists who play only early music. Montserrat is still active, even in her eighties. In 2013 she played a challenging program in Rome, including even Alain and Duruflé.

You also studied in Germany.

I spent three years in Germany, studying with Günther Kaunzinger.

Can you describe the organ world in Spain after the civil war?

In Spain, gradually things changed after Franco—new organs began to be built. In Spain, during the civil war, many historic organs were destroyed. But some organs were saved—all the organs in the south of Spain, and in the Basque regions, in special cases, some were saved. For example, let me tell you about an eighteenth-century organ in Igualada, my native city.



Juan Paradell Solé at the Sistine Chapel organ (Mathis, 2002, 14 ranks)



With Pope Benedict in 2012



At the organ in St. John Lateran, Rome



At the organ in the Sistine Chapel



Juan with his maternal grandfather



Accompanying a mixed choir in St. Peter's Basilica



At the 1763 Gaspar de la Redonda Zeballosen organ in Torre de Juan Abad, Spain

Someone saw children in the town square who were playing with very small pipes from an organ that was being taken apart. So he called the city's music teacher: "Maestro, someone wants to destroy the organ—come right away." And the maestro asked what the person was doing, and was told, "This organ is of no use anymore." The maestro answered, "What are you doing? This is a musical instrument. It's not just used in the church; it can also be used for dancing, for tangos . . ." And he succeeded in convincing him. So they dismantled the organ and stored it in a convent school during the civil war; thanks to this it was saved.

But many others were in ruins, included a beautiful, large Cavaillé-Coll

in a cathedral in Catalonia. Starting in the 1980s many organs began to be rebuilt, concert halls constructed, and many organ students, like me, went abroad to study. So now in Spain there are many fine organists, new instruments, and the organ world in Spain has changed a great deal.

You have concertized throughout Europe, South and North America, and even in Syria!

Yes, Syria—in Damascus. There was an organ in the Franciscan church there; I think it was the only organ in Damascus. The concert had been organized through the Cervantes Institute—the institute for Spanish culture. It was very interesting: a concert of Spanish music and poetry, with

a Spanish actress. Last year we recorded a CD on that organ, also Spanish poetry and music. This CD, *Aquesta divina unión*, will be released in late September 2015.

What sort of concert repertoire do you favor?

I perform much Spanish music, to help make it known—although not too much early music, because early Spanish music is familiar. There is a large repertoire from the late nineteenth–early twentieth century up to now, written by composers from the Basque countries.

Do you mean the Euskarién region?

Exactly. The Euskarién region is not very big but has a large collection

of Romantic-Symphonic organs that's unique in the world—many by Cavaillé-Coll, Merklin, Mutin, Stoltz Frères, Puget, and Walcker. And these instruments haven't been touched—they have not been changed, they are as they were. They've been maintained but nothing has been changed. So musicians from the late nineteenth century onwards grew up with these instruments, and many wrote for the organ. It's a large body of Spanish symphonic literature that is very little known.

You've recorded some of this repertoire.

I enjoyed making this CD (*Orgues en Duos*, by Daniel Pandolfo et Juan Paradell-Solé on the Merklin and Koenig organs,

SIMON JOHNSON

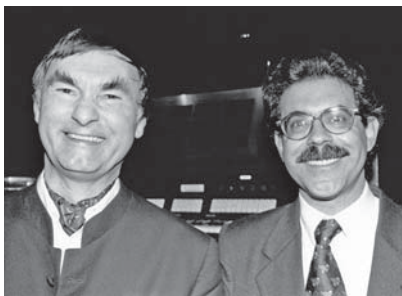
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| NOVEMBER 10 | THE NATIONAL PRESBYTERIAN CHURCH, WASHINGTON, DC. - 7:30 P.M. |
| NOVEMBER 13 | CALVARY EPISCOPAL CHURCH, MEMPHIS, TENN. - 7:30 P.M. |
| NOVEMBER 15 | CHRIST CHURCH CATHEDRAL, NASHVILLE, TENN. - 4:00 P.M. |

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With Günther Kaunzinger

Pamina SPM 1520 393 CD) because some of these pieces are very interesting—for example, Usandizaga, and Jesus Guridi, for instance. It was recorded in Alsace on a Merklin organ. And Daniel Pandolfo (who's French, though of Italian ancestry) and I recorded some duets, utilizing a second, choir organ.

You've also done a lot of concertizing.

However, I am at heart a liturgical organist—I have been a liturgical organist for all my life. For me the church is important. The liturgical organist can seem to some people perhaps of less value, but that's not true. The liturgical organist must have many more competencies, really a 360-degree skill set: know how to immediately accompany Gregorian chant, accompany a choir, transpose, must know how to improvise. A concert organist studies pieces; if he learns them well, he moves on to the next ones. Of course, a liturgical organist also plays the great literature, but must have an even broader skill set. I remember when I was twenty, I went to St. Peter's to hear Vespers, and sometimes also the morning Mass, sung by the Cappella Giulia choir. The director, Maestro Armando Renzi, who was very famous in Italy, said to me, "If you don't know how to do these things you'll never be a good organist, because beyond playing concerts, an organist must be able to do these things." And it's true.

What is a typical week like for you?

Most of my weeks are quite similar. Fortunately, my schedule allows for at least a half day of practice at the organ. I begin in the morning as soon as possible, with a bit of piano technique and then



The Sistine Chapel Choir greets Pope Francis (Choirmaster Monsignor Massimo Palombella is between Paradell and Pope Francis)



In the Aula Nervi, for a papal rosary ceremony, 2006



The organist's view of the Sistine Chapel

I continue on organ. The afternoon is normally dedicated to study and private lessons. Tuesdays and Wednesdays are my days at the conservatory [Conservatorio Licinio Refice, Frosinone], where I teach organ, Gregorian chant, modes, and basso continuo.

Normally during the week I don't have rehearsals with the Sistine Chapel choir. The choir rehearses every day, but rehearses with the organ only for something particular, such as a piece in a

concertato style with the organ. Otherwise we rehearse together a day or two before an important celebration.

During the weekend there are often celebratory liturgies in the Vatican. Then I am involved both for the Mass that the Pope says on some Sundays, as well as for important feastdays that can occur during the week.

How is your position at the Sistine Chapel different from that at St. Mary Major?

My work as an organist for the choir of the Sistine Chapel—the pope's choir—is not much different from that at St. Mary Major: namely, that of a liturgical organist. At St. Mary Major, there was a short rehearsal before every Mass. After an improvisation on the Introit, I accompanied the various types of song and also played during and after the motet. I also played the offertory and a final piece from the literature at the end of Mass. And the papal celebration is not very different. Whether a Mass or a Vespers, it is similar, only in St. Peter's there is much more time for playing the organ, above all before and at the end of the Mass or Vespers—since the basilica is so large, one needs to play until almost all of the assembly has exited the basilica. But it's essentially the same.

How much of your work is accompanying the Sistine Chapel Choir, versus playing repertoire (for example, during postludes)?

Papal celebrations, with the Sistine Chapel Choir, certainly involve much accompanying of the choir, especially during Mass, meaning all the parts of the Ordinary or the Propers of the Mass, or the various parts of Vespers. But there is also much opportunity for being able to play organ literature, repertoire—above all before Mass. Often I must play even

for 30 to 45 minutes before the Mass, or the arrival of the Holy Father, or at the end of a Mass or Vespers, accompanying the papal procession and while the entire assembly leaves. So there is a lot of time in which to play plenty of literature.

During the Mass, often the Offertory is sung first, before the choir sings a motet. But often the organ must continue improvising, in the same style of the motet that was sung. There are other moments when there is a lot of time for the organ—for example, in the baptismal liturgy, during the ordination of a priest, in a penitential service—where the organ must play quietly. And those are times when the organist must play for 45 minutes, or even an hour.

In accompanying chant and Psalms, do you use written-out accompaniments, or do you always improvise?

For Gregorian chant, normally I improvise the accompaniments. I've spent many years studying the accompaniment of Gregorian chant, and I also teach this in the conservatory. I like to improvise chant accompaniment, so that it is not always the same. Sometimes I use accompaniments that I wrote, which were published in various musical journals. For psalms, normally the psalm is composed by the Sistine Chapel choirmaster—at present, Maestro Palombella—and he also writes the accompaniment. But this doesn't mean that I cannot change accompaniments during the verses and create my own on occasion.

What is involved when you must play for a Mass outdoors in Piazza San Pietro (St. Peter's Square)?

During Masses that are said outdoors in St. Peter's Square—from Palm Sunday through the summer—the situation varies greatly, and for the choir there is the difficulty of singing outdoors. Another

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In St. Peter's Basilica, with the Cappella Sistina choir

difficulty is the loudspeakers that transmit sound through the *piazza*, and that transmit for radio and television.

Regarding the organ, a movable radio-controlled console is used, which controls the organ in the basilica. I must say that the sound of the organ is very good; even though the organ is inside the basilica, the organist can hear it immediately. Logically this requires speakers; this system, however, has had some problems lately. Until a better solution is found—and this is just a temporary solution—when we are in St. Peter's Square, I play an electronic organ. Another problem, when we are all outside in the *piazza*, is that of weather. Sometimes we are out in the rain, other times with strong sun in our eyes; there is wind (many times the wind has blown my score away!). I have had to

take shelter and improvise. So to work around these problems—weather as well as the difficulty for the choir of singing outdoors—in the last couple years the choir has been standing in the atrium of the basilica, covered, so this is much more comfortable. The choir and organ can mutually be heard well, and we can coordinate everything much better, almost as if we were within St. Peter's Basilica.

Who plans the music for Masses?

The music for papal celebrations is chosen by the office of papal celebrations, headed by Monsignor Guido Marini, together with the director of the Cappella Musicale Pontificio Sistina, Maestro Don Massimo Palombella, of course under the guidance and approval of the Holy Father. It's not unusual on

occasion for the pope himself to choose particular music that he would like to have performed. For example, for Mass last Christmas, Pope Francis himself personally asked that the "Et incarnatus est" from Mozart's *Mass in C Minor*, be sung during the Credo—and certainly it was. Thus, the staff together with others decide on the music for each occasion.

As for the music that the organist must perform, I must say that no one forced me to play anything—they allow the organist to choose, based on his good sense and liturgical understanding. Of course, the organist must always know how to choose, from the liturgical point of view, which works from the literature are most suitable; certainly the Christmas season is not the same as Lent, or Easter, or a penance service. So the organist chooses from the repertoire.

You have played for historic events, such as the ceremony starting the conclave that elected the new Pope, and for Pope Francis's first Mass.

[When the conclave began] I went to the gathering of the cardinals in the Sala Nervi . . . The Office of Terce was sung at the beginning. I went every morning to play; each day cardinals from all over the world were arriving. Then there was the ceremony to open the conclave. Before the conclave began, there were other people inside the Sistine Chapel, and all the cardinals must swear an oath. I had to play during the swearing-in, and then once the master of ceremonies declared "Extra Omnes" ("everybody out"), I had to quickly grab my scores and run out. I was the last to exit the Sistine Chapel.

After the election of the new pope, the next day there was his first Mass in

the Sistine Chapel, for the cardinals only, and then there was the first Mass, in St. Peter's Square, for the whole world.

Deutsche Gramophon has recorded some of this (*Habemus Papam*, includes the Mass for the election of the Roman Pontiff, Entrance into the Conclave, Mass with the Cardinal electors, and Mass for the beginning of the Petrine Ministry; DG B0022404-02).

Yes. It was recorded live and includes music from the conclave, the Mass in the Sistine Chapel with the cardinals, the Mass in St. Peter's, and the Mass for all the world. I presented a copy to the pope.

What are your future plans and goals?

Goals: I hope to continue to play for papal celebrations for many years!

As for projects, in summer 2015 I have many concerts throughout Europe (Spain, France, Austria, Germany, Denmark, Italy), and on August 28, I play in St. James Catholic Cathedral in Orlando, Florida. In 2016 there will be much to do at the Vatican, marking the Holy Year, the Jubilee of Mercy, with celebrations, concerts, and other events. Then in summer 2016 there will be many concerts—in Japan and South America—and recording a new CD.

Thank you very much, Maestro Paradell-Solé—*grazie mille!*

Photos courtesy of Juan Paradell-Solé.

Translation by Joyce Johnson Robinson.

Joyce Johnson Robinson is editorial director of THE DIAPASON.

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OHS 2015: The Pioneer Valley, Massachusetts

The Organ Historical Society's Annual Convention, June 28–July 3, 2015

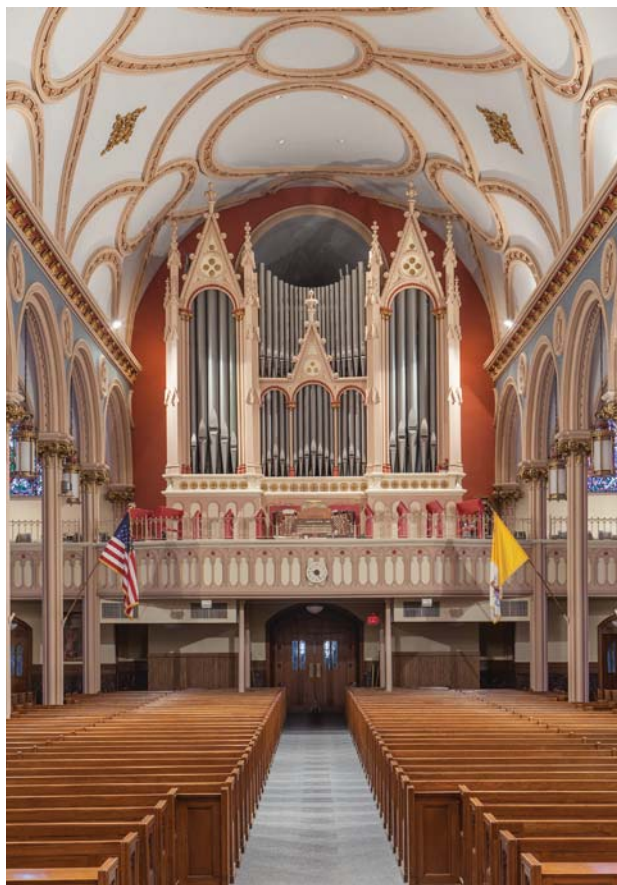
By John L. Speller

The Organ Historical Society's 60th Annual Convention took place in the Pioneer Valley of Western Massachusetts, with the Marriott Hotel in central Springfield as the convention headquarters. I arrived on Amtrak's *Lake Shore Limited* on Saturday, June 27, and found the hotel conveniently located a short walk from the railroad station. Pre-convention events offered on Sunday morning and afternoon included visits to the Norman Rockwell Museum and the Daniel Chester French Estate, and a walking tour of the Springfield Quadrangle, though I opted instead to attend the Sung Eucharist at Christ Church Cathedral (Episcopal) in Springfield, again conveniently located a short walking distance from the hotel.

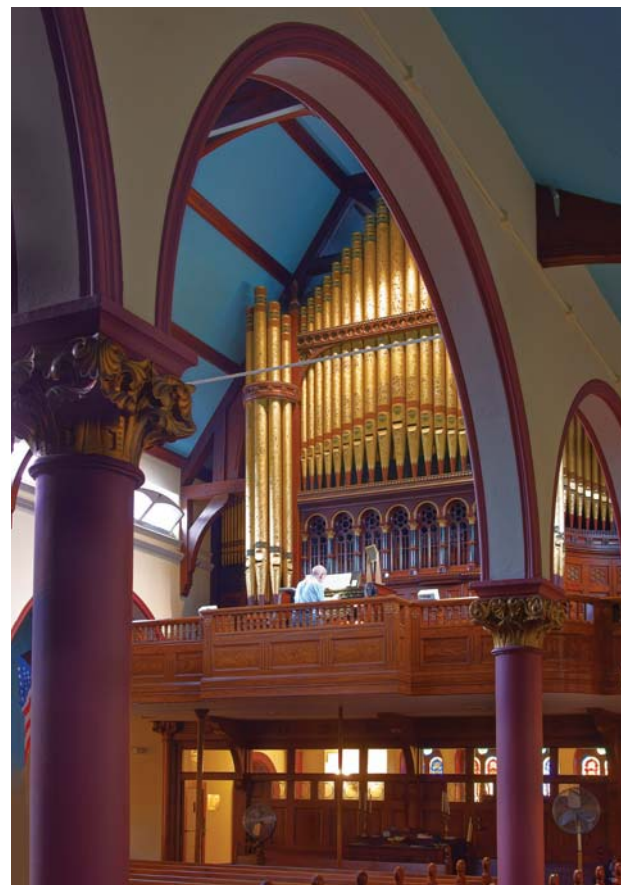
Sunday, June 28

The convention proper began with Choral Evensong at Christ Church Cathedral, with an augmented Cathedral Choir directed by **David Pulliam**, in which we were treated to the John Sanders Responses, Sumsion in G, and Stanford's *Tu Deum in B-flat*. Evensong was rounded off by a spirited performance of the *Allegro* from Mendelssohn's *Sonata No. 5* on the fine 1953 Austin Opus 2195, rebuilt as a III/54 instrument by Theodore Gilbert Associates in 1985.

Another short walk took us to St. Michael's Catholic Cathedral, where we heard the first recital of the convention, given by **Christopher Houlihan** on the rebuilt 1929 4-manual Casavant organ, comprising a gallery organ in the fine Gothic case of the previous 1862 E. & G. G. Hook organ, and a chancel division in cases designed when the present organ was installed. This is the largest organ in Western Massachusetts. The program included the *Prelude and Fugue in B-flat Minor* by Henry Martin (b. 1950) of Rutgers University, commissioned by OHS member Michael Barone and previously given its première performance by Christopher Houlihan in New York City. Houlihan also treated us to one of Brahms's earliest works, the *Prelude and Fugue in A Minor*, WoO 9, and one of his latest works, the chorale prelude *O Welt, ich muss dich lassen*, op. 122, no. 11, effectively sandwiching the chorale prelude between the prelude and the fugue. Houlihan's performance of Bach's *Prelude and Fugue in E Minor*, BWV 548, was masterful, and indeed I think this was the best performance of the "Wedge" Fugue I have ever heard. The other major work in the recital was Vierne's *Symphony No. 4 in G Minor*, op. 32, in which Houlihan effectively demonstrated the large mood swings that characterize this work. After this, it was a short walk back to the hotel for drinks and to explore the books, music, and recordings in the exhibit hall.



1929 Casavant Opus 1323, Cathedral of St. Michael the Archangel, Springfield (photo credit: Len Levasseur)



Bruce Stevens at the 1883 Roosevelt Opus 113, First Congregational, Great Barrington (photo credit: William Van Pelt)



Caroline Robinson at St. Mary's Church, Westfield (photo credit: Len Levasseur)



Cynthia Meyers, Robert Sheena, and James David Christie at Tanglewood (photo credit: Len Levasseur)

Monday, July 29

We boarded the buses early Monday morning for a day looking at organs in and around Westfield, Massachusetts. The day began with a recital given by **Patricia Snyder** on the 1977 C. B. Fisk organ, Opus 71, in First Congregational Church. This splendid little organ was ideally suited to the program of de Grigny and Bach that Ms. Snyder played. Next was a recital by Caroline Robinson on the 1897 Casavant tracker organ, Opus 78, relocated in 2008

from Pittsfield by the Czelusniak firm to St. Mary's Catholic Church in Westfield. The organ is situated in a divided case in the gallery at the west end of the church, with the console on the north side, and is believed to be the second oldest Casavant organ in the United States. It has a warm, bold tone with rolling diapasons, but is brilliant enough to be effective in classical as well as romantic music. Ms. Robinson's recital consisted of music by Brahms, Widor, Schumann, and Boëly.

Following these recitals, founding OHS member **Barbara Owen** gave a lecture on organ building in the Pioneer Valley. Three important organ builders had their workshops in Westfield—William A. Johnson/Johnson & Son, Steer & Turner/J. W. Steer(e) & Son, and Emmons Howard. The Steere company was purchased by the Skinner Organ Company in 1921; the Westfield factory continued to run as a branch of the Skinner firm until 1929. The lecture was



1869 Johnson Opus 281, The Church on the Hill UCC, Lenox (photo credit: Len Levasseur)



1907 Howard, South Deerfield Congregational (photo credit: Len Levasseur)



Gregory Crowell at First Congregational Church, Montague (1856 Johnson Opus 54) (photo credit: William Van Pelt)



1921 Skinner Opus 322, United Congregational Church, Holyoke (photo credit: Len Levasseur)

accompanied by slides illustrative of the history of all these companies.

After lunch we went to nearby Lenox, Massachusetts, for a recital on the famous Aeolian-Skinner, Opus 1002 of 1940, at the Serge Koussevitzky Music Shed of the Boston Symphony Orchestra at Tanglewood. The “shed” is a fine semi-outdoor concert hall designed by Joseph Franz. **James David Christie**, who is the resident organist of the Boston Symphony Orchestra, gave an interesting concert, assisted by two members of the Boston Symphony Orchestra, **Robert Sheena**, English horn and oboe, and **Cynthia Meyers**, flute. The program included music by Johann Sebastian and Johann Bernhard Bach, Georg Böhm, Marguerite Roesgen-Champion, Charles Callahan, Jacques Berthier, and Jean Langlais. The J. S. Bach piece was the *Sonata No. 1 in B flat*, BWV 525, transposed to G major and transcribed for organ and flute, a very interesting change from the usual version.

We then moved to the Church on the Hill (United Church of Christ) in Lenox for a recital played by **Peter Crisafulli** on the I/9 William A. Johnson organ, Opus 281 of 1869. In 1988, Andover Organ Company releathered the bellows and in 1991 carried out a thorough historically informed restoration. Crisafulli’s eclectic program ranged from No. 5 of the *Eight Little Preludes and Fugues*, attributed to J. S. Bach but

probably by Johann Tobias Krebs, to a modern piece, the *Sonatina* by Robert W. Jones. Altogether this was a pristine and delightful little organ. Next was a recital given by **Adam Pajan** on a later Johnson instrument, Johnson & Son Opus 805 of 1893, at the Unitarian-Universalist Meeting of North Berkshire in Housatonic, Great Barrington. The music included works of Arthur Foote, J. S. Bach, Brahms, and Mendelssohn.

The day culminated in the evening recital given by **Bruce Stevens** on the Hilborne L. Roosevelt organ, Opus 113 of 1882, at First Congregational Church, Great Barrington, an organ I have been longing to hear since I first heard of it around thirty years ago. I was not disappointed: it is a wonderful mellow, cohesive instrument. The chorus was perhaps a little lacking in brilliance for the Bach *Prelude and Fugue in G*, BWV 541, though Stevens’s performance was nevertheless very effective, and the instrument later proved more than capable of softer baroque effects in the Pachelbel *Partita on ‘Christus, der ist mein Leben.’* The organ was at its best, however, in the performance of Max Reger. We heard both Reger’s *Scherzo*, op. 65, no. 10, and his *Introduction and Passacaglia in D Minor*, op. 96, in which the organ sounded absolutely magnificent. We then heard the suite *In Festo Corporis Christi* by Bruce Stevens’s former teacher Anton Heiller, and finally

Wilhelm Middelschulte’s transcription of Bach’s *Chaconne for Violin Solo* from the *Partita in D Minor*, BWV 1004. A feature of the Great Barrington Roosevelt is the striking façade of pipes stenciled in blue and brown on a background of gold. Small chunks of wood and plaster were glued to the pipes under the paintwork to create a rich three-dimensional effect that is most unusual and possibly unique.

Tuesday, June 30

We began the day with a recital by **Michael Plagerman** on the 1907 Emmons Howard organ in South Deerfield Congregational Church. If anyone thought that Johnson and Steere were the important organ builders in Westfield and that Emmons Howard was an “also ran,” this instrument and the other Emmons Howard organ we heard would definitely give the lie to such a thought. Emmons Howard may not have had quite such a large output as the other Westfield builders, but his instruments were certainly of equal quality. The conventioners began by singing the chorale VATER UNSER, after which Plagerman played Bach and Pachelbel chorale preludes on this hymn. We then heard a voluntary by the eighteenth-century English composer Maurice Greene, Franck’s *Cantabile*, and the *Allegro* from Mendelssohn’s *Organ Sonata No. 2*. The organ produced a grand effect—rich and powerful—and

Plagerman brought forth some very pretty effects in the Greene.

We next heard an organ—perhaps the only surviving organ—built in 1868 by William Jackson of Albany in Holy Name of Jesus Polish National Catholic Church in South Deerfield. Jackson was the son of an organ builder in Liverpool, England. Jackson’s father was chiefly memorable for having built the first organ in England with a 1-1/7 foot stop. William Jackson trained with Gray & Davison in London before coming to the United States, which is evident from the Gray & Davison-style console of the South Deerfield organ. The recitalist, **Larry Schipull**, began with Niels Gade’s *Three Tone Pieces*, op. 22, and then—appropriately for an ethnically Polish church—played a transcription of a Chopin *Fugue in A Minor*. The *Chorale Prelude on ‘Wie schön leucht die Morgenstern’* by Johann Christoff Oley featured the labial oboe on the Swell, perhaps the earliest stop of its kind in North America. We also heard the *Andante with Variations in D* of Mendelssohn and the *Finale in D* by T. Tertius Noble. The organ sounds grand yet bright and has a particularly beautiful Melodia.

Gregory Crowell then played the early William A. Johnson organ, Opus 54 of 1856, in First Congregational Church, Montague. Works of the eighteenth-century English composers Jonathan Battishull and Henry Heron were followed by Bach’s *Prelude and Fugue in C Major*, BWV 870, from *Das wohltemperierte Klavier II*, together with an *Adagio* by nineteenth-century German composer E. F. E. Richter and a *Maestoso* by an anonymous German composer of the same period. This is quite a charming little instrument with a very substantial Pedal Sub Base [sic]. We also took in a recital by **Don VerKuilen** at the First Congregational Church of Sunderland, home of an early Odell organ, Opus 109 of 1871, a relatively rare example of a New York-built organ in the Pioneer Valley. The program consisted of nineteenth-century American music and Seth Bingham’s *Fughetta on ‘St. Kevin.’*

Following lunch at the same church, we boarded the buses for a recital at St. Paul’s Catholic Church in Springfield. This for me was one of the highlights of the convention. The church was built in 1962 during the pastorate of Father Basil J. Rafferty, who spared no expense to make sure that it was an outstanding example of modern architecture, with excellent acoustics and built from the finest materials. Much of the building is lined with marble in various hues, including a striking emerald green marble reredos. The stained glass is also extremely beautiful. The organ is a three-manual electro-pneumatic Lawrence Phelps Casavant, Opus 2750, built in 1963. The church was threatened with closure in 2005, but following the appointment of Father Quynh D. Tran as pastor in 2006 has taken on a new lease on life as a predominantly ethnically Vietnamese congregation. One would hope that this fine Casavant organ might inspire some parishioners to learn the instrument. The recital was given by **Joey Fala**. Fala, a native of Hawaii, has completed two degrees at the Rensselaer Polytechnic Institute in Albany, New York, and is now undertaking graduate work in organ performance at the Yale Institute of Sacred Music. Fala promises to be one of the outstanding organists of the upcoming generation. His varied program included Marcel Dupré’s transcription of the *Sinfonia* from Bach’s *Cantata 29*, the *Prélude*

Convention report

from Franck's *Prélude, Fugue, and Variation*, and *Hyfrydol* from Vaughan Williams's *Three Welsh Hymn Preludes*. Fala's program continued with *Miroir* by Dutch composer Ad Wammes and ended with the *Te Deum*, op. 11, by Jeanne Demessieux. The Casavant is a wonderful organ in excellent acoustical and architectural surroundings.

The evening recital featured **Peter Sykes**, assisted by his wife **Victoria Wagner**, playing the four-manual E.M. Skinner organ, Opus 322 of 1921, in the United Congregational Church of Holyoke. This is a very forthright Skinner organ—I found it a little brutal in the bass at times—in a vast and very beautiful church. Following an American folk tune, *White's Air*, arranged by William Churchill Hammond, we heard Peter Sykes's fine and now well-known transcription of Holst's *The Planets*, op. 12. I have now heard Sykes's transcription of *The Planets* on several organs in several states, but I thought this was the best performance I have heard. Sykes was able to produce some almost magical effects on the Skinner organ in the quieter passages.

Wednesday, July 1

The first recitalist on Wednesday was **Monica Czausz**, a young woman who also promises to be one of the outstanding organists of the upcoming generation. A student of Ken Cowan, she has already received several awards in organ-playing competitions. The organ was Johnson Opus 424 of 1874 in Wesley United Methodist Church, Warehouse Point, Windsor, Connecticut, a lovely little organ in a very well-kept church. Ms. Czausz played selections from Widor, Schumann, and Saint-Saëns, as well as a haunting *Adagio* by Charles-Valentin Alkan and *Will o' the Wisp* by Gordon Balch Nevin.

Next we travelled to Somers Congregational Church (United Church of Christ), Somers, Massachusetts, for a recital by **Christa Rakich**, organ, with cellist **Jeffrey Krieger** of the Hartford Symphony Orchestra. The recital included Ms. Rakich's own composition, *Hommage à Pachelbel: Eleven Variations on 'St. Anne,'* three pieces for cello and organ by Edward Elgar, and the *Ricercar à Trois* from Bach's *Musical Offering*, BWV 1079. The organ is a fine new tracker instrument by Richards, Fowkes & Co., Opus 21 of 2014.

We then went to St. Theresa's Catholic Church, South Hadley, Massachusetts, for the OHS Annual Meeting followed by a hymn sing led by **Patrick Scott** and featuring the church's 1964 Casavant tracker organ, Opus 2791. At the meeting, we heard the exciting news



1892 Johnson & Son Opus 781, First Church of Monson, UCC (photo credit: Len Levasseur)

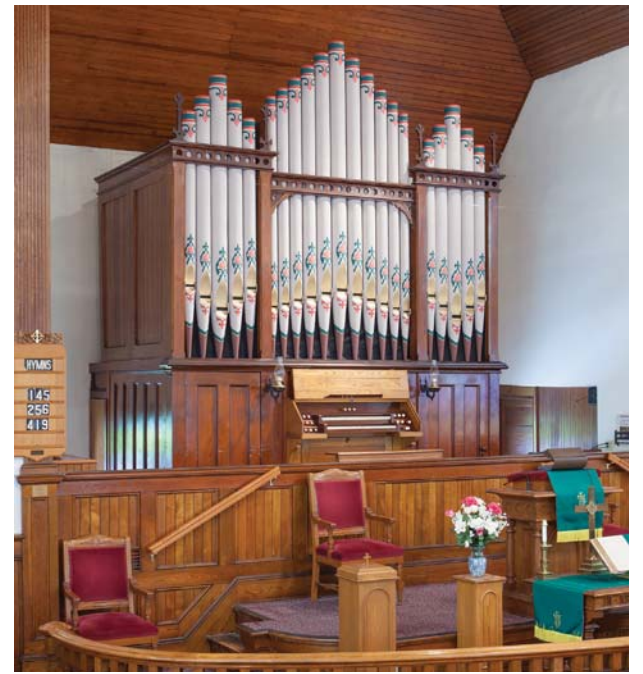


Patrick Scott at St. Theresa of Lisieux, South Hadley (1964 Casavant Opus 2791) (photo credit: William Van Pelt)

that through the generosity of the Wyncote Foundation, founded with monies from the late Otto and Phoebe Haas Charitable Trusts, the Organ Historical Society offices, library, and archives are all to be housed in Stoneleigh, a 35-room mansion built in 1901 in Villanova, Pennsylvania. A presentation showing the plans for the new climate-controlled OHS headquarters was given by OHS member **Fred Haas**, son of Otto and Phoebe Haas, and also the chair of next year's OHS convention in Philadelphia. I was particularly interested in the organ at St. Theresa's used for the hymn sing, a

Lawrence Phelps Casavant tracker originally built for St. Andrew's Episcopal Church in Wellesley, Massachusetts. My late mother-in-law was for many years a member of St. Andrew's, and so I knew the Casavant organ in its original location well. It was far from satisfactory, being architecturally out of keeping with the building, too loud, and excessively bright and screechy. The church put up with the instrument until 2005 when the then organist and choirmaster, OHS member Harry Kelton, persuaded them to buy a new Juget-Sinclair organ, which is as perfect an organ for the church as

one might imagine. The Casavant organ was secured for St. Theresa's in South Hadley through the Organ Clearing House and was installed in 2005 by Czelusniak et Dugal of Northampton, Massachusetts. Bill Czelusniak told me that no changes were made to the voicing apart from raising a few drooping languids and note-to-note regulation. The Casavant organ fits St. Theresa's as though it had been built for it. The casework that was so out of place in Wellesley looks just right in the fine modern architecture of St. Theresa's and the volume of the instrument is just



1874 Johnson Opus 424, Wesley UMC, Warehouse Point, CT (photo credit: Len Levasseur)



Christa Rakich at Somers Congregational UCC (2014 Richards, Fowkes Opus 21) (photo credit: William Van Pelt)

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Grant Moss at Annunciation Chapel, Florence (1890 Steere & Turner Opus 305) (photo credit: William Van Pelt)



1936 Skinner & Son Opus 507, The First Churches of Northampton (photo credit: Len Levasseur)

For the evening concert we went to the First Church of Monson (United Church of Christ) for a concert on the organ, Johnson & Son Opus 781 of 1892, played by **Rosalind Mohnsen**. I suspect that the convention committee's choice of Mohnsen to give a concert on the Johnson in Monson may have been a little tongue-in-cheek, but it proved to be an excellent pairing. The organ is a fairly comprehensive three-manual and includes—unusually for the period—a soft yet very effective 32-foot Pedal Quintaton. In addition to some well-known works such as Saint-Saëns *Fantaisie*, the recital included a number of interesting works that are not often played. These included Albert W. Ketelbey's *Sanctuary of the Heart*, Karg-Elert's concert arrangement of Handel's *The Harmonious Blacksmith*, Alfred Hollins' *Concert Overture in C Minor*, *Toccata* from *Sonata No. 1*, op. 40, by René L. Becker, and the *Concert Sonata No. 5 in C Minor*, op. 45, by Eugene Thayer. Of particular interest was Zsolt Gárdonyi's playful *Mozart Changes*.

Thursday, July 2

We began the day with a visit to Heath Union Evangelical Church for a program given by **Frances Conover Fitch** on the very early William A. Johnson two-manual organ, Opus 16 of 1850. The instrument is interesting in that it appears to have been constructed as a G-compass organ but changed to C-compass during installation. Ms. Fitch demonstrated this very attractive little organ with a selection of works by Percy Buck, John Stanley, John Zundel, and Samuel Wesley.



1896 Casavant Opus 74, South Congregational, South Amherst (photo credit: William Van Pelt)

The next organ we visited at First Congregational Church in Shelburne was an eye-opener for me in a number of ways. The instrument was J. W. Steere & Son Opus 681 of 1915, an early example of a pitman electro-pneumatic action Steere. The first thing that impressed me was the quality of the work, both tonally and mechanically, every bit as good as the best work of Ernest M. Skinner during the same period. But what was also really impressive was that the organ is a hundred years old and still operating on its original leather, which as yet is showing no signs of giving out. This can be attributed to three factors—the use of very high quality vegetable-tanned (or perhaps even mercury-tanned) leather, the careful sealing of the leather against the atmosphere, and the absence of air pollution in the Pioneer Valley of Massachusetts. The only changes ever made to the organ were the addition of an electric blower and the replacement of the original dry batteries for the action current with a



Fred Haas shows the plans for the new OHS headquarters (photo credit: William Van Pelt)

right for the spacious acoustics of the church. Furthermore, the acoustics of the building boost the bass frequencies and absorb some of the upper frequencies, so the organ is perfectly balanced for the room. So now St. Andrew's, Wellesley, and St. Theresa's, South Hadley, both have ideal tracker instruments in their buildings. As I asserted above, it is as though the Casavant organ was built for the South Hadley church: the organ has at last found its true home.

The next venue was the South Congregational Church of Amherst, where

Christopher Marks gave a recital on Casavant Opus 74 of 1896. This is believed to be the oldest unaltered Casavant organ in North America and was relocated to the Amherst church by Czelusniak et Dugal. The stoplist is interesting in being somewhat similar to many Cavaillé-Coll *orgues de chœur*, with a small Grand-orgue to 4 foot and a larger Récit to mixture and reed. The recital consisted of works by Pierné, Ropartz, and Widor.

After this we made a short trip to the Jewish Community of Amherst

for a recital by **Vaughn Watson**. The organ, a splendid little instrument, was built by Emmons Howard in 1900. The synagogue inherited the organ in 1976 when they purchased the building from the Second Congregational Church of Amherst, which had merged with First Congregational Church in 1970. Although the Jewish Community used the organ for a time, they had not used it recently and were excited to discover that it might still be played. Several members of the community were present and expressed interest and enthusiasm for the recital, so one hopes they may make more use of the instrument in future. The recital consisted of works by Bach, Schumann, and Mathias, after which the congregation sang "The God of Abraham Praise," and Watson rounded off the program with Louis Lewandowski's *Prelude 'Rosh Hashanah'*.



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Convention report

rectifier. I was further impressed by how laid back the organist **Carol Britt** was about her recital. Unlike the other organists who spent the first few days of the convention frantically practicing for their recitals, Dr. Britt had practiced the previous week and came along on the bus with the rest of us and enjoyed listening to all the organs. She gave a faultless recital consisting of the *Pastorale* from Guilment's *Organ Sonata No. 1*, David Dahl's *Suite Italiana*, and Lefébure-Wély's *Sortie in E-flat*.

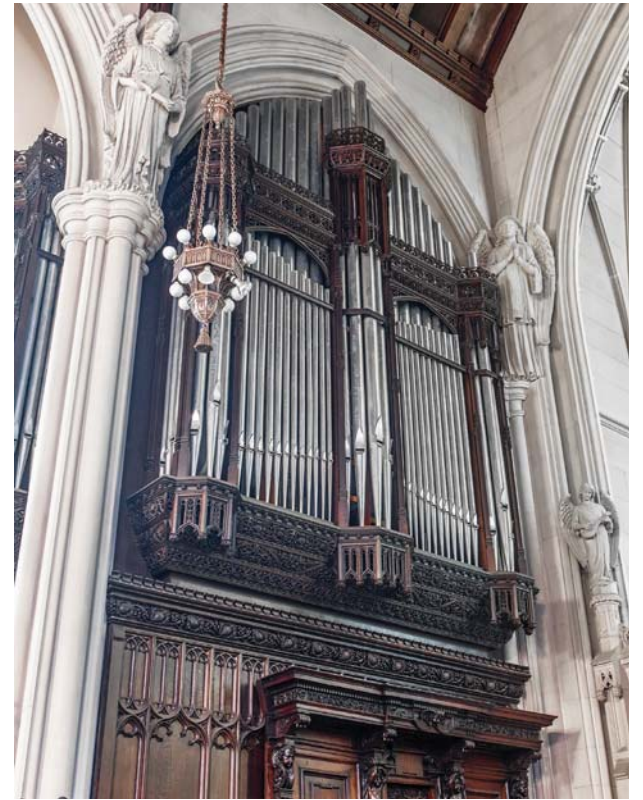
One of the little-known gems of the Pioneer Valley is the village of Florence, now part of Northampton, Massachusetts. The Victorian Annunciation Chapel was formerly a parish in its own right, but is now part of the consolidated St. Elizabeth Ann Seton Parish and is only used for one Mass each week. The organ, Steere & Turner Opus 305 of 1890, is the oldest organ in Northampton. It is a surprisingly powerful organ for its size. The recitalist was **Grant Moss**, organist of nearby Smith College in Northampton. The last time Dr. Moss gave a recital at an OHS Convention, our bus driver got hopelessly lost and we missed the recital, so I was delighted that I finally got to hear him this time. The program consisted of works by Healey Willan, Nadia Boulanger, Joseph Jongen, and Alexandre Guilment.

We then travelled into the center of Northampton for a recital at the First Churches of Northampton, affiliated with both the United Church of Christ and the American Baptist Church. The church is a fine Victorian brownstone building with cast iron pillars and an outstanding Tiffany glass window. The celebrated preacher and theologian Jonathan Edwards (1703–58) was once the pastor. The organ is E. M. Skinner & Son Opus 507 of 1936, which retains the case and 16 ranks from the previous Johnson & Son organ, Opus 718 of 1889. Lorenz Maycher was intending to give the recital but had to withdraw owing to indisposition, and **Charles Callahan** graciously agreed to come down from Orwell, Vermont, and step into the breach. He played the *Bourée in D* of Wallace A. Sabin, *Adoration* by Florence Price, Nevin's *Will o' the Wisp*, and two pieces of his own composition, *Folk Tune* (1994) and *Hymn-Fantasia on 'Melita'* (2013)—altogether a very interesting and varied program that showed off the lovely voicing of the Skinner organ to good advantage.

We then returned to the United Congregational Church of Holyoke, where we had heard *The Planets* on Tuesday evening, for a recital by **Christopher Bull** in the monumental Skinner



Nathan Laube at Abbey Chapel, Mount Holyoke College, South Hadley (1985 Fisk Opus 84) (photo credit: William Van Pelt)



1909 Skinner Opus 179, United Congregational Church, Skinner Memorial Chapel, Holyoke (photo credit: Len Levasseur)

Chapel, an amazing neo-Perpendicular building with a vaulted apse. As a chapel, it is much larger than most people's churches! Unlike the main church, the chapel has air conditioning, so the congregation has the main worship service there during the summer. The organ was Ernest M. Skinner Organ Company Opus 179 built in 1910–12. It was rebuilt in 1972–74 by the Berkshire Organ Company, and reconstructed again, more in keeping with the original design, by Czelusniak et Dugal in 1990–92. Christoph Bull began his recital with one of his own compositions, a rather exciting piece named *Vic I*, short for *Victimae Paschali Laudes*, the Gregorian chant upon which it is based. He followed this with Bach's *Passacaglia and Fugue in C Minor*, BWV 582, an *Invention in C Minor* by William Joel, and a transcription of Ravel's *Boléro*. Bull's program continued with another entertaining piece composed by the recitalist, *When Felix met J. S.—Mash-up of Mendelssohn and Bach*. The organ retains much of its E. M. Skinner sound, but as this recital demonstrated it can handle many varied styles of repertoire well.

The convention proper ended with the evening recital on Thursday, although there was an additional optional day on Friday. The Thursday evening recital was given by **Nathan Laube** and was

streamed live on the Internet. The webcast will be available on the OHS website under "Conventions" at www.organsociety.org. The recital featured the two organs of the Abbey Chapel, Holyoke College, South Hadley. Laube played the first half of the program on the large two-manual C. B. Fisk organ, Opus 84 of 1986, in the west gallery of the chapel. The program reflected Laube's recent research in early European styles of music and included works by Buxtehude, Cabanilles, Poglietti, Rossi, and van Noordt. These came off extremely well on the organ, which I think in some ways is the best Charles Fisk organ I have ever heard.

The second half of the concert was performed on the Abbey Chapel's magnificent four-manual chancel organ, built by George S. Hutchings, Opus 436 of 1896, rebuilt by the Skinner Organ Co., Opus 367 of 1922, and again rebuilt by E. M. Skinner & Son, Opus 511 of 1938. Restoration work was subsequently carried out by William Baker in 2001 and Czelusniak et Dugal in 2013. The second half of Laube's program included a transcription for organ of Sergei Rachmaninoff's *Prelude in G*, op. 23, no. 5, Lynnwood Farnam's transcription of Dupré's *Cortège et litanie*, op. 19, no. 2, the third of Herbert Howells's *Three Psalm Preludes*, op. 32, Joseph Jongen's *Sonata Eroica*, op.

94, and the *Andante Sostenuto* from Widor's *Symphony No. 9 (Symphonie Gothique)*. The program provided a very fitting close to a great convention.

Friday, July 3

More than half of us were still around to board the buses for the optional extra day of the convention on Friday. We began the day with recitals on two early E. & G.G. Hook organs. The first of these was Opus 93 of 1849 in First Congregational Church, Hinsdale, New Hampshire. The recitalists were **David and Permelia Sears**, organ, and their daughter, **Rebecca Sears**, violin. Permelia Sears played a suite by Jacques Boyvin, which came off very well since the surprisingly complete specification of the organ includes a Tierce, Cremona, and other stops suited to eighteenth-century French organ music. Next Permelia and Rebecca Sears played a transcription for organ and violin of Arthur Foote's *Cantilena in G*, op. 71. Permelia Sears's final offering was the *Introduction and Passacaglia* from Rheinberger's *Eighth Sonata*. Then, in honor of it being the day before July 4, David Sears played his own transcription of Sousa's *Stars and Stripes Forever*, specially written to exploit the G-compass of the Hook organ. The organ was originally built for the much larger First Congregational Church in Springfield, where it may have



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Frances Conover Fitch at 1850 Johnson Opus 16, Union Evangelical Church, Heath (photo credit: William Van Pelt)



1902 Steere Opus 504, Our Lady of the Valley Church, Easthampton (photo credit: Len Levasseur)



2002 Richards, Fowkes Opus 13, First Church of Deerfield (photo credit: Len Levasseur)



1970 Andover Opus 67, Northfield Mount Hermon School (photo credit: Matthew Bellocchio)

Hermon School in Gill, Massachusetts, with lovely views of the surrounding hills. After lunch it was only a few yards to the school's Memorial Chapel, built in 1901. Here we heard **Rhonda Sider Edgington** give a recital on Andover Organ Company Opus 67 of 1970. The program was made up entirely of works by composers born in the last century—Adolphus Hailstork, James Woodman, Margaret Sandresky, Daniel Pinkham, and Libby Larsen. The organ is a fine instrument in fine acoustics and though now 45 years old has weathered well. There is something to be said for the view that a good organ will never really go out of fashion.

Next we proceeded to the First Church of Deerfield, affiliated with both the United Church of Christ and the Unitarian Universalist Association. Here there is a 2003 organ by Richards, Fowkes & Co., Opus 13, which was designed to be similar to the small village church organs in Thuringia that J.S. Bach would have been familiar with, by builders such as Trost and Hildebrand. The builders have done a remarkable job of fitting a II/22 organ into a case in the relatively shallow gallery that is a mere fourteen feet high. **Margaret Irwin-Brandon** gave a recital of works by J. G. Walther and J. S. Bach that was well suited to the instrument.

The final recital of the post-convention day was given by **Daniel Romero** on the organ of Our Lady of the Valley in Easthampton. The J. W. Steere & Son organ, Opus 504 of 1902, originally had a Weigle membrane tubular-pneumatic action that was never satisfactory, but this has now been replaced with an electro-pneumatic action by Czelusniak et Dugal, who also made additions, including a mixture, using Steere pipework. The organ has a rich, warm sound, not unlike a Skinner organ. The program unusually included a plain-song Credo sung by the congregation and accompanied on the organ. Also included were Duruflé's *Choral varié sur le thème de 'Veni Creator'*, Philip G. Kreckel's *Silent Night*, Harold Darke's *An Interlude* and Charles Tournemire's *Improvisation sur le 'Te Deum'* as reconstructed by Maurice Duruflé. And so back to the hotel for drinks and a dinner together before parting homewards by our several ways, God willing to meet again at the Philadelphia convention, June 26 to July 1, 2016.

Dr. John Speller has degrees from the Universities of Bristol and Oxford in the United Kingdom. He is a retired pipe organ builder and has been a member of the Organ Historical Society for more than thirty years.

been used to accompany Jenny Lind, the "Swedish Nightingale," when she visited the church in 1851. It makes a very grand sound in the rather smaller church in Hinsdale, New Hampshire.

The second early Hook organ we visited was also located in a rather smaller

building than the one for which it was originally constructed. This was Hook Opus 48 of 1842 in the First Parish (Unitarian) in Northfield, Massachusetts, originally built for Third (later Unity) Church in Springfield. **Lubbert Gnodde** gave a short recital of works

by Franck, Dupré, and Sweelinck. The instrument, though smaller than the Hinsdale one, again produced a rather grander sound than one might have expected.

We had lunch on the attractive grounds of the Northfield Mount

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**Virginia Theological
Seminary and the Organ**

It is often said, “No one ever leaves a church humming the words of the sermon.” Music in congregational worship is vitally important. The experience of worship is for many people linked with their experience of the music. So when Virginia Theological Seminary lost its 1881 chapel to fire in 2010, the board gave the administration a clear instruction—to build a new chapel that was perfect for music.

For the new Immanuel Chapel, Robert A. M. Stern Architects and acoustician Jaffe Holden (with acoustics reviewed by Robert Mahoney) produced a worship space that has a rich, vibrant acoustic. From the thick walls, heavy doors, and a heating and cooling system that is silent, the seminary made experience of sound a priority. Now we needed an organ to fit this perfect space for music.

Although we made sure that this chapel can work for informal music and for unaccompanied singing, we always knew we needed an organ. The organ remains the most dependable instrument to accompany congregational singing; even the nine-foot grand piano is drowned out when you have a seminary congregation of people who know the hymns and love to sing. And we were not even tempted by the electronic alternative. We wanted a traditional pipe organ in this chapel.

Taylor and Boody both appreciate the majesty of the pipe organ and its flexibility. They were ready to work with a demanding client. And the result is exceptional. The case is made from the two great white oaks that had to be cut down to allow the chapel to emerge. It is visually striking in its simplicity. And Taylor and Boody worked hard to create an instrument that can play the full spectrum of music needed in the Anglican tradition. The result is extraordinary. One cannot help but have one’s heart lifted by the sound of an instrument so beautiful, so resonant, and so powerful.

There is nothing ephemeral about this chapel. The last organ served the seminary over a century; this organ will—God willing—be serving the seminary for centuries to come.

—*The Very Reverend Ian S. Markham, Ph.D.
Dean and President,
Virginia Theological Seminary*

**The Mission of Liturgical
Music and the Virginia
Theological Seminary**

When Virginia Theological Seminary (Episcopal) lost its 1881 chapel in a tragic fire in October of 2010, the tracker organ was also destroyed. In addition to the seminary community, the chapel and organ were also used by a neighboring Episcopal parish, Immanuel Church on the Hill, with whom the seminary has a long and intimate connection. One parishioner had worshipped in this chapel for over seventy years. Both communities felt keenly the loss of the chapel, if not the organ.

Built by Adam Stein of Baltimore in 1900, this organ might be described as serviceable but not beloved. It was small, difficult to manage, and offered a limited tonal palette. Nonetheless, during its 110 years the Adam Stein led thousands of services, faithfully ushering people into prayer. I asked our director of buildings and grounds if there was any other piece of equipment of any kind on the campus that was still in daily use after 110 years. He could think of none. And so, while we didn’t mourn the loss of this organ in the same way we did the small, charming Victorian chapel, still we gave thanks for its extraordinary length of service.

It is a rare opportunity to commission an organ for a new building, giving architect and organbuilders a chance to meet, to gain respect for each other, and to develop synergy. Though I have been involved in three new organ commissions in my career, this is the first for a new worship space. While the concerns of architects and organbuilders intersect, even overlap, they come to the drawing board from completely different perspectives. A working relationship needed to develop over time, and there were some surprises. The project managers, for example, were continually alarmed at the time, attention, and expense we devoted to acoustics. They soon perceived that music is a core value for this community.

Singing is at the heart of Anglican worship. We therefore needed an instrument that supports and encourages the human voice. Seminarians are passionate about their faith, and this is heard in their robust singing, thus we also required an instrument that could sing. While we looked at a number of superb builders, we were impressed by the impeccable craft of Taylor and Boody, who, not unlike medieval artisans, begin with the raw, basic materials, and build an instrument slowly, individually, and by

hand. The result is visually and tonally an impressive work of art.

Musicians often say of Taylor and Boody Opus 70 that each individual voice has its own discrete character, and that the voices combine to create ensemble sounds of rare beauty. What could be better? We are delighted with the results of our collaboration, and our dedication to these builders is even stronger now than when we selected them.

The consecration of the chapel and the organ on October 13 will be led by the Archbishop of Canterbury and the Presiding Bishop of the Episcopal Church. We look forward to many years with this magnificent instrument, continually discovering its many qualities, but, more important for our purposes, being powerfully led by the organ into prayer, as new leaders are formed for the future Church. *Soli Deo Gloria.*

—*The Reverend William Bradley Roberts, D.M.A., Professor of Church Music and Director of Chapel Music*

**The Building of Taylor and
Boody Opus 70 for the Virginia
Theological Seminary**

Psalm 11:6. Fire and hail, snow and mist, stormy wind fulfilling his word!

Two powerful events at the Virginia Theological Seminary conspired to bring to life a new chapel and a new pipe organ: the tragic destruction of the 1881 seminary chapel by an accidental fire in October of 2010 and the destruction wrought in the mid-Atlantic region by a freak summer *derecho* windstorm on June 29, 2012. The fire spurred the creation and building of a new, elegant, and powerful worship space that bears witness to the dedication of the Virginia Theological Seminary to worship arts and liturgy. The windstorm felled over 20 of the old-growth white oak trees that graced the seminary campus, some of which were eventually incorporated into a new organ for the chapel.

Prior to the fire, Taylor and Boody had already met with a renovation committee to see what could be done to update and improve the 110-year-old Adam Stein organ. We were already acquainted with the Virginia Theological Seminary leadership and had been talking about a new organ for the chapel. Following the fire, an organ committee was formed, composed of Jason Abel, musician at Christ Church, Alexandria, and assistant chapel musician at VTS; Scott Dettra, consultant, organist at Washington National Cathedral [now at Church of the Incarnation, Dallas]; Ray Glover, consultant, professor of church music emeritus, editor of *The Hymnal 1982*; Barney Hawkins, professor of pastoral theology and associate dean; Lloyd A. (Tony) Lewis, professor of New Testament [now emeritus] (and assisting clergy at St. Paul’s, K Street); William Bradley Roberts, professor of church music, director of chapel



Taylor and Boody Opus 70, keydesk

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4’ Principal
4’ Harmonic Flute
2½’ Twelfth
2’ Fifteenth
V Cornet (from tenor g)
IV–VI Mixture
8’ Trumpet
8’ Clarionet

- SWELL**
8’ Principal*
8’ Lieblich Gedackt
8’ Viol da Gamba
8’ Vox Coelestis (tc)
4’ Octave
4’ Rohr Flute
4’ Salicet
2½’ Quint Flute
2’ Gemshorn
II Sesquialtera
III–IV Mixture
16’ Fagott
8’ Trumpet
8’ Oboe

*Some bass pipes transmitted from other stops

- PEDAL**
16’ Open Diapason (Great)
16’ Sub Bass
10½’ Quint Bass
8’ Principal
8’ Spire Flute (Great)
4’ Fifteenth
16’ Trombone
8’ Trumpet (Great)

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music, committee chair; Thomas Smith, musician at Redeemer, Bethesda [now musician at Christ Church, Georgetown, Washington], and assistant chapel musician at VTS; and Heather Zdanczewicz, vice president for administration and finance. This committee worked diligently, considering several builders and visiting many instruments. We were pleased to have been chosen to build the organ for this important and influential Episcopal seminary. The connections seem to fit together. We are a Virginia organbuilder who could take on this important commission. There was also an historic connection between Staunton, Virginia, and the seminary. After the fall of Alexandria at the beginning of the Civil War, the seminary moved for a time to Trinity Episcopal Church in Staunton, Virginia, home church of George Taylor and John Boody.

Over the years, Taylor and Boody have worked together with many architects and acousticians to design and build worship spaces and concert halls. This is one of the things that we do best, but our experience at the Virginia Theological Seminary was unique. We were teamed with Robert A. M. Stern Architects (RAMSA) of New York, New York, a 300-person giant of a firm with hundreds of projects to their credit, including: 15 Central Park West, New York City; Tour Carpe Diem, Paris, France; the George W. Bush Presidential Library; the Comcast Center, Philadelphia, Pennsylvania; and the Disney Beach Club Resort, Orlando, Florida. They had, however, relatively little experience in liturgical buildings. Fortunately, the chapel building committee at VTS, led by the Very Reverend Dean Ian S. Markham and the Reverend J. Barney Hawkins IV, assisted by a well-informed committee from the seminary faculty and staff, had a very clear idea of what they wanted. The creative power of the RAMSA team led by Robert A. M. Stern and Grant Marani was harnessed to bring those concepts to life in a refined building plan. There were times when the organbuilders and musicians had to state their requirements clearly, but the end result is a unique and wonderful space that is emblematic of the seminary's purpose, emphasizing the importance of worship, music, and liturgy in the education of Episcopal priests.

The Immanuel Chapel is a beautifully crafted building. The red brick exterior is not a copy of any building on the VTS campus, but a new creation that harmonizes with the existing historic campus architecture. The RAMSA architects and the builders, Whiting-Turner Contracting of Greenbelt, Maryland, have already won awards for craftsmanship in the chapel's construction. The building gives the impression of refinement, solidity, and grace that will be enduring. The worship space is in the form of an equal-armed Greek cross with the center defined by a large, circular, black aluminum chandelier. All the furnishings are uniquely designed by the architects and are moveable should the seminary ever want to modify the arrangement. The ceiling is divided into coffers for good sound dispersion. The floor is slate and the walls are hard plaster on concrete block. The acoustic is brilliant in the empty space, toning down to a comfortable and discernible reverberation with full congregation. The air handling is remarkably silent. Mark Holden of Jaffe-Holden was the acoustician, with a peer review done by Bob Mahoney.

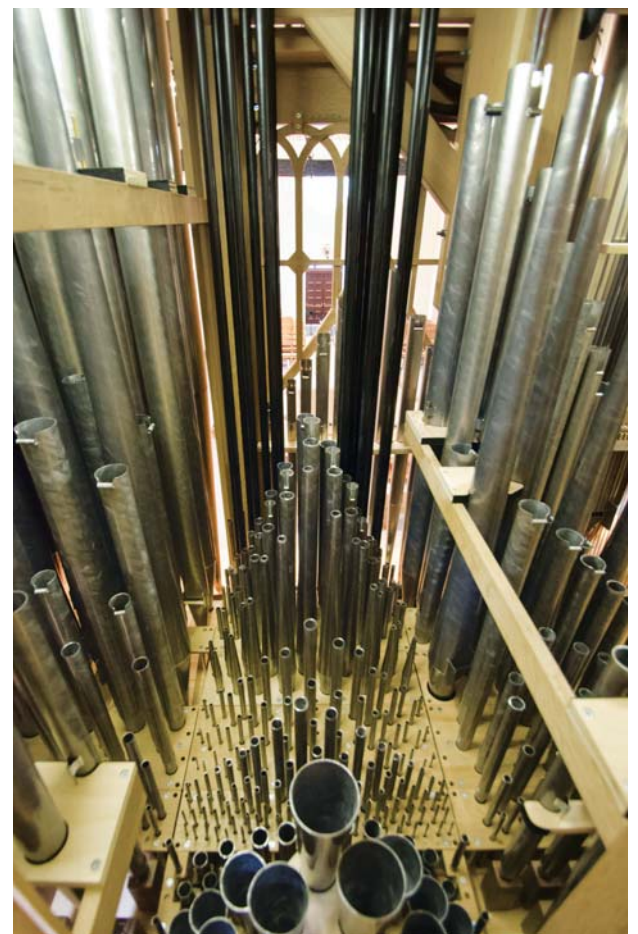
The new Opus 70 organ stands 8.3 meters (27 feet) tall at the end of one of



Façade (Double Open Diapason 16')



Trackers and mechanism



Interior of Great

the arms of the cross. The case is solid quarter-sawn white oak finished with a clear matte-finish water-based lacquer. The 80% burnished tin Open Diapason 16' from low F is *en façade*. The shape of the case is classical but restrained in complexity of moldings and decoration, allowing the organ to be at home in this clean, contemporary space. The effect is powerful and compelling, letting the worshiper know that music is important to the seminary.

The Great organ is at the impost level. The Swell box, made of heavy wood, is in the center, above the Great. The Swell pipes are in major thirds, with the treble pipes in the front. The Swell reeds are placed at both ends of the channels so that tuning can be done from both sides of the box. The Swell shutters are mechanically operated and are on three sides of the box. This makes for a dramatic crescendo and refined control of the Swell sound. The Pedal is on two



Keys and thumb pistons

chests at floor level behind the organ. It speaks directly through tracery grilles on both sides of the lower case and also into the ambulatory that is connected to the chapel acoustic.

The key action is mechanical tracker with the tracker runs done in rectangular carbon fiber 4mm x .6mm. Of all the modern materials that have been used for trackers, carbon fiber is, by far, the

best. The carbon fibers are extruded through a die and embedded in epoxy. It comes on a roll a mile long. When the material is taken off the roll, it is perfectly straight and extremely rigid. This reduces the number of guides and hence friction. It is nearly impossible to break and impervious to moisture. The roller boards are made of 3/8-inch square solid aluminum rollers with black walnut bearings. The key levers are thermally treated poplar, which has great stability. All these things together make for a key action that is crisp, precise, and responsive. We do like some mass in the key action, so we make the pallet valves out of white oak. The key coverings are polished cow bone and the sharps are Gabon ebony. The stop action control is by electric solenoids with a combination action by Solid State Organ Systems using Harris drawstops with engraved knobs.

The slider windchests are all solid wood with yellow poplar grids, quarter-sawn yellow poplar sliders, Western red cedar tables 6 mm thick, Eastern white pine toeboards, and quartered white oak pipe racks. The pipe racking was done in a traditional manner with red-hot burning irons fitting the pipes to the racks. This leaves a ring of inert charcoal in contact with the lead-tin alloy pipes. All the pipes were made in the Taylor and Boody workshop of lead-tin alloys. All pipes were hammered with our 50-lb. pneumatic foundry hammer with the exception of the front pipes, which were hand scraped and polished.

The chance to use the 20 white oak trees downed in the derecho and acquiring the logs from the three large oak trees that were removed from the site of the chapel construction was one we could not pass up. We have always been interested in whole-tree utilization. Other Taylor and Boody instruments such as Opus 27 for St. Thomas Fifth Avenue, New York City, have been built from a group of trees harvested in one location. In commercial timbering, the very best logs go for veneer and we never see them. The middle grade are used for saw logs, but usually only for flat-cut boards cut around the outside of the logs. The top logs are used for industrial lumber building timbers and railroad ties. In historic European organs, because the labor-intensive cutting, transportation, and preparation of timber made the wood so valuable, the whole tree was used. There was a hierarchy of use so the best wood went into the pipes, keys, and windchests. Lesser quality was used for the case and carvings, and the lowest for the timbers and supports.

We took these logs, some up to 30 inches in diameter, and split them down the center with a 60-inch chainsaw. The half logs were then placed on our band sawmill at 45 degrees and most of the cutting was done in a radial fashion to produce the maximum amount of lumber with the year rings oriented in vertical or quarter-sawn direction. This lumber is the most stable, dries without defect, and in oak produces the beautiful flake grain pattern that we so cherish. We air-dried the wood on our yard for about a year and then finished off the drying in our dehumidification dry kiln. The results were well worth the effort. This also provides environmental economy and a connection to the saints of VTS who walked beneath those ancient trees.

What kind of organ is appropriate for a seminary? In many of our projects Taylor and Boody has used historic models in the North European style for our projects. Our Opus 65 project at Grace



Immanuel Chapel, Virginia Theological Seminary



Pedal division pipework

Church, New York City, was a departure from this Schnitger model. Particularly in the construction of the swell boxes and the voicing of the enclosed divisions, the Grace Church organ taught us how effective these divisions can be for choral accompaniment. In the development of the VTS organ we knew that this type of organ would serve the Episcopal seminary well. Coupled with this wide range of expression in the Swell organ, we wanted the Great and Pedal to retain the power and vocal qualities essential to good hymn singing. In the words of Aaron Reichert, who along with Christopher Bono voiced the organ:

Should not the organ sing with as good a vowel as one asks of their choir? The balance of the organ is based on, and in direct relationship with, the fervor with which the VTS community sings. Each division can accompany the other, a soloist, a choir, an orchestra, a congregation, or all combined; coincidentally, being so versatile in accompaniment makes the organ quite a good soloist as well.

The two-manual specification of 34 stops allows for a balanced chorus on each division. There are two mixtures and five manual reeds, giving the organ sufficient power to accompany the robust singing of the seminary congregation. There is also a good complement of string stops: a Salicional on the Great,

and Gamba, Celeste, and 4' Salicet in the Swell, makings for a string chorus. It is useful that both the Great and Swell have Trumpets and solo reeds, the Oboe in English style, and a sweet Clarinet on the Great. The Pedal Open Diapason 16', which is transmitted from the Great, is quite round and full, having full-length wooden basses. A large-scaled 10 1/2' Quint Bass gives a synthetic 32' for a convincing pedal point for English choral music.

This instrument has already proven to be a stimulant to the musicians at VTS. There is often a student or visiting organist learning, discussing, and enjoying the organ. As Bill Roberts said in the mission statement for the organ search: "Procuring a fine organ will enrich the worship life of the community for years to come. It will contribute to the formation of young women and men who are being trained to lead the Church, modeling the power of music to transform lives and bring worshippers into the presence of God." We also as organ builders believe this and we are honored to have been able to contribute to this landmark project. *Soli Deo Gloria.*

—George K. Taylor and John H. Boody

Opus 70—The Builders

George Taylor, John Boody, Larry Damico, Emerson Willard, Christopher



Processional cross

Bono, Kelley Blanton, Robbie Lawson, Thomas Karaffa, Robert Harris, Erik Boody, Aaron Reichert, Bobbi J. Regi, Katina Lawson, Alessio Giacobone, Christopher Witmer, Jenna Dennison, Chris Peterson, Steven Jett.

Chapel design by Robert A. M. Stern Architects New York, New York.

Design Partner: Grant F. Marani. Senior Associates: Rosa Maria Colina, Charles Toothill. Associates: Esther Park, David Pearson, Leticia Wouk-Almino. Team: James Brackenhoff, Kevin Kelly, Marc Leverant, Marissa Looby, Katie Casanta Rasmussen, Frank Stevens, Mark Talbot, Jessie Turnbull, Chriska Wong.

Landscape Architect: Michael Vergason Landscape Architects. Liturgical Consultant: Terry Byrd Eason Design.

Inaugural Year Events

November 6, 2015, 7:30 p.m., Scott Dettra, dedicatory organ concert
January 10, 2016, 4 p.m., Janet Yieh
March 18, 2016, 7:30 p.m., Marilyn Keiser
April 22, 2016, 7:30 p.m., Dorothy Papadakis accompanies the silent movie, "Hunchback of Notre Dame"

Photo credit: Robbie Lawson

Calendar

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

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

UNITED STATES East of the Mississippi

15 OCTOBER

Choir of St. Luke in the Fields, works of Victoria; St. Luke in the Fields, New York, NY 8 pm

16 OCTOBER

•**William Ness**; First Unitarian, Worcester, MA 7 pm

Colin MacKnight; St. Malachy's Church, New York, NY 10:30 pm

Stephen Tharp; Christ United Methodist, Greensboro, NC 7:30 pm

Stephen Hamilton; Lutheran Seminary, Columbia, SC 7:30 pm

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

Gail Archer; Cathedral of the Assumption, Louisville, KY 7:30 pm

17 OCTOBER

Stephen Hamilton, church music repertoire class; Lutheran Seminary, Columbia, SC 10 am

Peter Richard Conte; St. Norbert Abbey, De Pere, WI 2 pm

18 OCTOBER

Mendelssohn, *Elijah*; Zeiterion Performing Arts Center, New Bedford, MA 3 pm

Marilyn Keiser; Dennis Union Church (Congregational), Dennis, MA 3 pm

Thomas Murray; Woolsey Hall, Yale University, New Haven, CT 7:30 pm

Craig Cramer; Performing Arts Center, Hosmer Hall, SUNY, Potsdam, NY 3 pm

Andrew Henderson, with instrumentalists; Madison Avenue Presbyterian, New York, NY 3 pm

Carole Terry; Grace Episcopal, Brooklyn Heights, NY 3 pm

Christopher Houlihan; First Presbyterian, Iliion, NY 3 pm

Tom Trenney, choral festival; First Presbyterian, Northport, NY 4 pm

Daryl Robinson; St. Paul Catholic Church, Princeton, NJ 2:30 pm

Marcelo Giannini; Cathedral Basilica of the Sacred Heart, Newark, NJ 4 pm

Alan Morrison; Bomberger Hall, Ursinus College, Collegeville, PA 4 pm

Choral Evensong; Emmanuel Church, Chestertown, MD 4 pm

Isabelle Demers; Christ Episcopal, Pensacola, FL 4 pm

Todd Wilson; Most Blessed Sacrament Catholic Church, Toledo, OH 4 pm

Rachel Lammi; St. Mary's Catholic Church, Dayton, OH 4:30 pm

Blake Callahan; St. Peter in Chains Cathedral, Cincinnati, OH 3 pm

Aaron Tan; Cathedral Church of St. Paul, Detroit, MI 5:30 pm

Olivier Latry; All Saints Chapel, Sewanee, TN 3 pm

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

Andrea Handley; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

Jonathan Rudy; Westminster Presbyterian, Rockford, IL 3 pm

Anthony & Beard; Auburn United Methodist, Auburn, AL 3 pm

David Jonies; Holy Name Cathedral, Chicago, IL 7 pm

Bach, *Cantata 120*; Grace Lutheran, River Forest, IL 3:45 pm

Jonathan Rudy; Westminster Presbyterian, Rockford, IL 3 pm

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Jeannine Jordan, with media artist; Wooster United Methodist, Wooster, OH 7 pm

Marcelo Giannini, masterclass; Campbellsville University, Campbellsville, KY 4 pm

22 OCTOBER

Roberto Antonello; Fountain Court, Memorial Art Gallery, Rochester, NY 7:30 pm

Michael Britt; Christ Episcopal, Easton, MD 4 pm

Elizabeth & Raymond Chenault; Young Harris College, Young Harris, GA 7 pm

Marcelo Giannini; Gethsemani Abbey, Trappist, KY 6:30 pm

23 OCTOBER

Christopher Houlihan; Methuen Memorial Music Hall, Methuen, MA 8 pm

Dexter Kennedy; Old West Church, Boston, MA 8 pm

David Ball; St. Malachy's Church, New York, NY 10:30 pm

Armando Carideo, Frescobaldi masterclass; Fountain Court, Memorial Art Gallery, Rochester, NY 9 am

Edoardo Bellotti; Fountain Court, Memorial Art Gallery, Rochester, NY 7:30 pm

Scott Dettra; Calvary Episcopal, Pittsburgh, PA 8 pm

David Cherwien, hymn festival; Zion Lutheran, Wooster, OH 7 pm

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Calendar

Stephen Tharp; First Presbyterian, Philadelphia, PA 7 pm
TENEBRAE; St. Peter in Chains Cathedral, Cincinnati, OH 7:30 pm
John Seboldt; Cathedral of St. John, Milwaukee, WI 12:15 pm

Tom Trenney, with orchestra; Trinity Episcopal Cathedral, Cleveland, OH 7:30 pm
Jonathan Rudy; First Presbyterian, Lexington, KY 7:30 pm
Nathan Laube, with chorus; Trinity United Methodist, Huntsville, AL 7:30 pm

30 OCTOBER

Tom Trenney, silent film accompaniment; Merrill Auditorium, Portland, ME 7:30 pm
Brian Preston Harlow; St. Malachy's Church, New York, NY 10:30 pm
Organ Spooktacular; St. Paul's Episcopal, Greenville, NC 6:30 pm
David Jonies; St. Augustine Cathedral, Kalamazoo, MI 7 pm
Nathan Laube; Benson Great Hall, Bethel University, St. Paul, MN 7:30 pm

7 NOVEMBER

Thomas Murray, masterclass; St. Paul Episcopal, Rochester, NY 10 am
Quire Cleveland; Cathedral of St. John the Evangelist, Cleveland, OH 7:30 pm
Christopher Young, masterclass; DeBartolo Center for Performing Arts, Notre Dame University, South Bend, IN 10 am

31 OCTOBER

Mark Steinbach; Sayles Hall, Brown University, Providence, RI 11:59 pm
University of Cincinnati CCM Chamber Choir, iBaroque choral works; Christ Church Cathedral, Cincinnati, OH 7:30 pm

8 NOVEMBER

Jay Zoller; St. Andrew's Episcopal, Newcastle, ME 3 pm
Matthew Dion; First Baptist, Fall River, MA 3 pm

1 NOVEMBER

Matthew Dion; St. Thomas Episcopal, Taunton, MA 3:30 pm, Evensong, 4 pm
F. Anthony Thurman; First Presbyterian, Haddonfield, NJ 4 pm
Daniel Umholtz; First United Methodist, Hershey, PA 3 pm
F. Allen Artz, III; Jerusalem Lutheran, Schuylkill Haven, PA 3 pm
Durufle, *Requiem*; Shadyside Presbyterian, Pittsburgh, PA 3 pm
Choral Evensong; St. John's Episcopal, Hagerstown, MD 5 pm
Leon Couch, III; Peachtree United Methodist, Atlanta, GA 4:30 pm, 5 pm Evensong
Christopher Houlihan; Venice Presbyterian, Venice, FL 3 pm
Jonathan Rudy; Concordia Theological Seminary, Fort Wayne, IN 4:30 pm
Marilyn Keiser, hymn festival; St. John Episcopal, Lafayette, IN 5 pm
Karen Beaumont; St. John Cantius Catholic Church, Chicago, IL 2 pm
Anita Werling; First Presbyterian, Macomb, IL 5 pm
Evensong; Church of the Nativity, Huntsville, AL 5 pm
Simon Johnson; First Presbyterian, Jackson, MS 4 pm

Stephen Hamilton; St. James Episcopal, New London, CT 3 pm recital, 7 pm church music repertoire class

Vincent Dubois; Congregational Church (UCC), Salisbury, CT 3 pm

Gail Archer; Christ Episcopal, Poughkeepsie, NY 7 pm

Sylvia Marcinko Chai; St. Patrick's Cathedral, New York, NY 3:15 pm

Bill Wharton; St. Mark's United Methodist, Easton, MD 3 pm

Andrew Peters, silent film accompaniment; Grace Lutheran, Clarksville, TN 4 pm

Quire Cleveland; Painesville United Methodist, Painesville, OH 4 pm

Christopher Young; DeBartolo Center for Performing Arts, Notre Dame University, South Bend, IN, 2:30 and 5 pm

Nathan Laube, with Huntsville Community Chorus; First Baptist, Huntsville, AL 3 pm

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

Simon Johnson; Independent Presbyterian, Birmingham, AL 4 pm

Ricardo Ramirez; Holy Name Cathedral, Chicago, IL 7 pm

9 NOVEMBER

Stephen Tharp; Morrison United Methodist, Leesburg, FL 7:30 pm

10 NOVEMBER

Seraphic Fire, Handel, *Coronation Anthems*; St. Paul Episcopal, Washington, DC 7:30 pm

Simon Johnson; National City Presbyterian, Washington, DC 7:30 pm

Doug O'Neill; Ransdell Chapel, Campbellsville University, Campbellsville, KY 12:20 pm

11 NOVEMBER

Seraphic Fire, Handel, *Coronation Anthems*; Trinity Wall Street, New York, NY 7:30 pm

Michel Bouvard, masterclass; Princeton University Chapel, Princeton, NJ 1 pm

Vincent Dubois, masterclass; Hill Auditorium, University of Michigan, Ann Arbor, MI 3:40 pm

Jared Stellmacher; Cathedral of St. John, Milwaukee, WI 12:15 pm

12 NOVEMBER

Seraphic Fire, Handel, *Coronation Anthems*; St. Clement Episcopal, Philadelphia, PA 7:30 pm

13 NOVEMBER

Isabelle Demers; Trinity College, Hartford, CT 7:30 pm

Michel Bouvard; Christ Episcopal Church, New Brunswick, NJ 7:30 pm

The Chenaults; St. Paul Episcopal, Wilmington, NC 7:30 pm

Simon Johnson; Calvary Episcopal, Memphis, TN 7:30 pm

Simone Gheller; St. Jerome Catholic Church, Oconomowoc, WI 7 pm

14 NOVEMBER

Isabelle Demers, masterclass; Trinity College, Hartford, CT 10:30 am

Manhattan School of Music Chamber Choir; Metropolitan Museum of Art, New York, NY 2 pm and 7:30 pm

Peter Krasinski, silent film; St. Malachy's Church, New York, NY 7:30 pm

Daryl Robinson, masterclass; Haddonfield United Methodist, Haddonfield, NJ 10 am

Crescent Choral Society; Crescent Avenue Presbyterian, Plainfield, NJ 7 pm

Calendar

Ken Cowan, masterclass; Christ Episcopal, Pensacola, FL 10 am

Bálint Karosi, masterclass; St. Thomas Aquinas Chapel, University of St. Thomas, St. Paul, MN 10 am

15 NOVEMBER

Craig Cramer; Chapel of the Holy Spirit, Assumption College, Worcester, MA 2 pm

F. Anthony Thurman; Briarcliff Congregational, Briarcliff Manor, NY 3 pm

Stephen Hamilton; St. Ignatius Loyola, New York, NY 3 pm

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

Gail Archer; Vassar College, Poughkeepsie, NY 3 pm

Nathan Laube; Hitchcock Presbyterian, Scarsdale, NY 4 pm

Daryl Robinson; Haddonfield United Methodist, Haddonfield, NJ 7 pm

Peter Richard Conte; St. John United Church of Christ, Nazareth, PA 4 pm

Carole Terry; Second Presbyterian, Roanoke, VA 3 pm

Bernstein, *Chichester Psalms*; Westminster Presbyterian, Dayton, OH 4 pm

Atlanta Singers; Peachtree Road United Methodist, Atlanta, GA 3:30 pm

Marilyn Keiser; Wertheim Performing Arts Center, Miami, FL 3 pm

Ken Cowan; Christ Episcopal, Pensacola, FL 4 pm

Vincent Dubois; Cathedral Basilica of St. Augustine, St. Augustine, FL 7:30 pm

David Baskeyfield; St. Mark's Episcopal, Grand Rapids, MI 5 pm

Barry Wenger; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

Simon Johnson; Christ Church Cathedral, Nashville, TN 4 pm

Bálint Karosi; Chapel, University of St. Thomas, St. Paul, MN 2 pm

16 NOVEMBER

David Baskeyfield, masterclass; St. Mark Episcopal, Grand Rapids, MI 8 pm

17 NOVEMBER

Carol Williams; Merrill Auditorium, Portland, ME 7:30 pm

Gail Archer; First Presbyterian, Marietta, GA 8 pm

18 NOVEMBER

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

Vincent Dubois; Cathedral of St. John the Evangelist, Cleveland, OH 7:30 pm

20 NOVEMBER

Margaret Harper; Elm Street Congregational, Bucksport, ME 7 pm

Aaron David Miller, silent film accompaniment; St. Martin's Lutheran, Archbold, OH 7 pm

Nicole Keller; Cathedral Church of St. Paul, Detroit, MI 7 pm

21 NOVEMBER

CONCORA; St. Thomas the Apostle, West Hartford, CT 7:30 pm

Peter Richard Conte; Longwood Gardens, Kennett Square, PA 8 pm

22 NOVEMBER

Michel Bouvard; Woolsey Hall, Yale University, New Haven, CT 8 pm

Gesa Graumann; Irvington Presbyterian, Irvington-on-Hudson, NY 4 pm

Maryland State Boy Choir; Christ Episcopal, Easton, MD 4 pm

Faythe Freese; Bryn Mawr Presbyterian, Bryn Mawr, PA 2 pm

Jonathan Rudy; Shadyside Presbyterian, Pittsburgh, PA 4 pm

Douglas Cleveland; Stambaugh Auditorium, Youngstown, OH 4 pm

Marijim Thoene; Our Lady, Queen of the Most Holy Rosary Cathedral, Toledo, OH 3 pm

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

Handel, *Alexander's Feast*; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

North Shore Choral Society; Glenview Community Church, Glenview, IL 3 pm

Bach, *Cantata 61*; Grace Lutheran, River Forest, IL 3:45 pm

Scott Dettra; Independent Presbyterian, Birmingham, AL 4 pm

23 NOVEMBER

Kalle Toivio, with soprano, works of Sibelius; Cathedral of St. John the Divine, New York, NY 7:30 pm

Nykkö-Michaël Grégoire; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

25 NOVEMBER

Thanksgiving Evensong; Emmanuel Church, Chestertown, MD 6 pm

Marco LoMuscio; Cathedral of St. John, Milwaukee, WI 12:15 pm

29 NOVEMBER

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

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

UNITED STATES

West of the Mississippi

16 OCTOBER

Christopher Houlihan; First United Methodist, Lincoln, NE 7:30 pm

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Calendar

Joseph Painter, with harp; Belin Chapel, Houston Baptist University, Houston, TX 12 noon

Olivier Latry; Edythe Bates Old Recital Hall, Rice University, Houston, TX 7:30 pm

18 OCTOBER

Chelsea Chen; Highland Park Presbyterian, Dallas, TX 7 pm

John Cannon; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

Timothy Allen, with soprano; Resurrection Parish, Santa Rosa, CA 3:30 pm

23 OCTOBER

Jonathan Ryan; St. Paul Reformation Lutheran, St. Paul, MN 7:30 pm

Olivier Latry; Bales Recital Hall, University of Kansas, Lawrence, KS 7:30 pm

25 OCTOBER

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

30 OCTOBER

Simon Johnson; St. Martin's Episcopal, Houston, TX 7 pm

31 OCTOBER

Joel Bacon, with students; Organ Recital Hall, Colorado State University, Fort Collins, CO 11 pm

Bradley Hunter Welch; Dallas Symphony, Dallas, TX 11 am

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

1 NOVEMBER

Gail Archer; First United Methodist, Bella Vista, AR 3 pm

Fauré, *Requiem*; St. Paul's United Methodist, Houston, TX 4 pm

2 NOVEMBER

Jonathan Ryan, Duruflé, *Requiem*; St. Thomas Aquinas Catholic Church, Dallas, TX 7 pm

6 NOVEMBER

Simon Johnson; Park Cities Presbyterian, Dallas, TX 7:30 pm

8 NOVEMBER

Aaron David Miller, with brass quintet; Union Presbyterian, St. Peter, MN 3 pm

Christopher Houlihan; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

Joseph Adam; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm

Interfaith choral concert; St. Mary's Cathedral, San Francisco, CA 5 pm

Christian Lane; St. Mark Episcopal, Berkeley, CA 6 pm

9 NOVEMBER

Bradley Hunter Welch; First United Methodist, Kilgore, TX 10 am

Todd Wilson; First Presbyterian, Kilgore, TX 8 pm

10 NOVEMBER

David Baskeyfield; St. Mark Episcopal Cathedral, Shreveport, LA 10 am

Scott Dettra; St. Mark Episcopal Cathedral, Shreveport, LA 5 pm

12 NOVEMBER

Ken Cowan; First Presbyterian, Kilgore, TX 7:30 pm

13 NOVEMBER

Christopher Houlihan; Trinity Episcopal Cathedral, Portland, OR 7 pm

14 NOVEMBER

Bradley Hunter Welch; First United Methodist, Waxahachie, TX 7 pm

15 NOVEMBER

Jeremy Filsell; First Presbyterian, Rochester, MN 4 pm

Anthony & Beard; Chapelwood United Methodist, Houston, TX 6 pm

Nicholas Welch, organ and piano; St. Mark's Episcopal, Palo Alto CA 3 pm

21 NOVEMBER

Ken Cowan, masterclass; All Saints Episcopal, Sacramento, CA 10 am

22 NOVEMBER

Raúl Prieto Ramírez; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

Ken Cowan; Fremont Presbyterian, Sacramento, CA 4 pm

24 NOVEMBER

Bruce Neswick; Trinity Episcopal, Tulsa, OK 7:30 pm

INTERNATIONAL

15 OCTOBER

Margaret Phillips, Bach; St. George's Church, Hanover Square, London, UK 6 pm

Loïc Mallié; Notre Dame de France, London, UK 7:30 pm

Stephanie Burgoyne and William Vandertuin; St. Peter's Anglican Church, Mississauga, ON, Canada 12:15 pm

16 OCTOBER

Margaret Phillips, Bach; St. George's Church, Hanover Square, London, UK 6 pm

17 OCTOBER

Christophe Mantoux; Notre Dame Cathedral, Moulins, France 8 pm

Margaret Phillips, Bach; St. George's Church, Hanover Square, London, UK 6 pm

18 OCTOBER

Peter King; St. Paul's Cathedral, London, UK 4:45 pm

Robert Brodacki; Westminster Cathedral, London, UK 4:45 pm

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

Philip Crozier; Grand Séminaire de Montréal, Montréal, QC, Canada 3 pm

20 OCTOBER

Olivier Latry; Christ Church Cathedral, Victoria, BC 7:30 pm

21 OCTOBER

Hans Gebhard; Kreuzkirche, Dresden, Germany 8 pm

Gordon Stewart; Westminster Cathedral, London, UK 7:30 pm

22 OCTOBER

Margaret Phillips, Bach; St. George's Church, Hanover Square, London, UK 6 pm

23 OCTOBER

Margaret Phillips, Bach; St. George's Church, Hanover Square, London, UK 6 pm

24 OCTOBER

Margaret Phillips, Bach; St. George's Church, Hanover Square, London, UK 6 pm

25 OCTOBER

Nikolai Garsak; St. Paul's Cathedral, London, UK 4:45 pm

Simon Leach; Westminster Cathedral, London, UK 4:45 pm

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

Geoffrey Morgan; Holy Trinity Sloane Square, London, UK 7 pm

Stephanie Burgoyne & friends; St. Paul's United Church, Paris, ON, Canada 3 pm

26 OCTOBER

Gloucester Cathedral Choir; St. Mark's Church, Port Hope, ON, Canada 1 pm

28 OCTOBER

Samuel Kummer; Frauenkirche, Dresden, Germany 8 pm

29 OCTOBER

Margaret Phillips, Bach; St. George's Church, Hanover Square, London, UK 6 pm

30 OCTOBER

Samuel Kummer & Holger Gehring; Kreuzkirche, Frauenkirche, & Kathedrale, Dresden, Germany 8 pm

Margaret Phillips, Bach; St. George's Church, Hanover Square, London, UK 6 pm

31 OCTOBER

Margaret Phillips, Bach; St. George's Church, Hanover Square, London, UK 6 pm

1 NOVEMBER

David Humphries; St. Paul's Cathedral, London, UK 4:45 pm

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

Benjamin Sheen; Westminster United Church, Winnipeg, MB, Canada 2:30 pm

2 NOVEMBER

Thierry Escaich; Royal Festival Hall, London, UK 7:30 pm

4 NOVEMBER

Holger Gehring; Kathedrale, Dresden, Germany 8 pm

Rosemary Evans; Reading Town Hall, Reading, UK 1 pm

6 NOVEMBER

Stefan Engels; Metropolitan United Church, Toronto, ON, Canada 7:30 pm

7 NOVEMBER

Stefan Engels, masterclass; Metropolitan United Church, Toronto, ON, Canada 10 am

8 NOVEMBER

Richard Hills; St. Paul's Cathedral, London, UK 4:45 pm

James O'Donnell; Westminster Abbey, London, UK 5:45 pm

Philip Crozier; Co-cathédrale Saint-Antoine-de-Padoue, Longueuil, QC, Canada 2 pm

15 NOVEMBER

Peter Stevens; Westminster Abbey, London, UK 5:45 pm

Simon Lindley; Holy Trinity, Sloane Square, London, UK 7 pm

18 NOVEMBER

Olivier Eisenmann; Frauenkirche, Dresden, Germany 8 pm

21 NOVEMBER

James O'Donnell; St. John's Hyde Park, London, UK 7:30 pm

22 NOVEMBER

Rachel Mahon; St. Paul's Cathedral, London, UK 4:45 pm

Robert Mingay-Smith; Westminster Abbey, London, UK 5:45 pm

25 NOVEMBER

Elke Eckerstorfer; Kathedrale, Dresden, Germany 8 pm

Martin Baker; Westminster Cathedral, London, UK 7:30 pm

29 NOVEMBER

Daniel Cook; Westminster Abbey, London, UK 5:45 pm

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DAVID CARRIER, Old West Church, Boston, MA, July 14: *Dialogue*, Marchand; *Pastorale*, Franck; *Toccata in b*, Gigout; *Cat Suite*, Bedard; *Noël en recit*, Daquin; *Pièce Héroïque*, Cooman.

PETER RICHARD CONTE, Woolsey Hall, Yale University, New Haven, CT, June 28: Wotan's Farewell and Magic Fire Music (*Die Walküre*), Wagner, transcr. Lemare; *Symphonie-Passion*, op. 23, Dupré; *Cockaigne Overture 'In London Town'*, op. 40, Elgar, transcr. Conte.

GREGORY CROWELL, First Congregational Church, Trinitarian, Montague, MA, June 30: *Air*, Battishill; *Voluntary in G*, op. 1, no. 2, Heron; *Fuga a 3 voce*, Zeuner; *Prelude and Fugue in C*, BWV 870, Bach; *Adagio*, Richter; *Maestoso*, anon. German.

KENNETH DANCHIK, St. Paul Catholic Cathedral, Pittsburgh, PA, May 3: *Cathedral Suite*, Farrell; *Trois Danses*, Alain; *Nocturne*, Donnelly; *Finale*, Franck.

STEPHEN HAMILTON, Trinity Episcopal Church, Tulsa, OK, March 22: *Le Chemin de la Croix*, op. 29, Dupré.

AHREUM HAN, Trinity Episcopal Church on the Green, New Haven, CT, June 29: *Fantasia and Toccata in d*, op. 57, Stanford; *Rondo alla campanella*, op. 15, *Symphonic choral on Ach Bleib mit deiner Gnade*, op. 87, no. 1, Karg-Elert; *Organ, Timbrel, and Dance: Three jazz organ preludes*, Michel; *Naiades, Claire de Lune (Pièces de Fantaisie)*, Final (*Symphonie VI*, op. 59), Vierne.

TIMOTHY HARRELL, Trinity Episcopal Church, Solebury, PA, May 3: *Suite on the Second Tone, Clérambault; Ein feste Burg ist unser Gott*, BuxWV 184, Buxtehude; *Prelude and Fugue in e*, BWV 548, Bach; *Pastorale*, Franck; *Scherzo*, Duruflé; *Introduction and Passacaglia*, Reger.

CHRISTOPHER HOULIHAN, First United Methodist Church, San Diego, CA, June 30: *Prelude and Fugue in a*, WoO 9, O Welt, ich muss dich lassen, op. 122, no. 11, Brahms; *Prelude and Fugue in B-flat*, Martin; *Prelude and Fugue in e*, BWV 548, Bach; *Symphonie IV in g*, op. 32, Vierne.

COLIN MACKNIGHT, Christ Episcopal Church, New Haven, CT, June 29: *Fantasia and Fugue in G*, op. 188, Parry; *Chaconne (Partita No. 2 in d, BWV 1004)*, Bach; *Sicilienne (Suite, op. 5)*, Duruflé; *Phantasie über den Choral 'Hallelujah, Gott zu loben bleibe meine Seelenfreud'*, Reger.

THOMAS MELLAN and SUSANNA VALLEAU, Village Church, Rancho Santa Fe, CA, June 30: *Das musikalische Opfer*, BWV 1079, Bach, adapted Guillou; *Adagio, Allegro (Sonata sopr'il Soggetto Reale a Traversa, Violino e Continuo)*, Bach; *Toccata*, op. 9, Guillou; *Symphonische Phantasie und Fugue in d*, op. 57, Reger; *Fantasia and Toccata in d*, Stanford; Argon, Neon, Xenon (*Four Noble Gases*), Gawthrop; *Agitato (Sonata XI in d*, op. 148), Rheinberger.

MITCHELL MILLER, St. Mary Catholic Church, Menasha, WI, July 1: *Sonata III in A* (op. 65, no. 3), Mendelssohn; *Adagio con Affetto (Sonata VIII in A*, op. 91), Guilman; *Allegro deciso (Evocation pour Orgue*, op. 37), Dupré.

GRANT MOSS, Annunciation Catholic Chapel, Florence, MA, July 2: *Prelude and Fughetta, Intermezzo, Scherzo, Finale Jubilante (Five Pieces)*, Willan; *Prélude, Improvisation*, Boulanger; *Larghetto*, op. 38, Jongen; *Deux Strophes pour l'Hymne Iste Confessor*, Guilman; *Fughetta on Iste Confessor*, Willan.

LOUISE MUNDINGER, Old West Church, Boston, MA, June 28: *Embertides*, Tann; *In the Bleak Midwinter, Angels We Have Heard on High, Lo How a Rose (The Young Shepherds' Tale)*, Mundinger; *Aspects of Glory*, Larsen; *March to Glory*, Barnett.

MICHAEL PLAGERMAN, Congregational Church, South Deerfield, MA, June 30: *Vater unser*, Bach; *Vater unser*, Böhm; *Vater unser*, Pachelbel; *Voluntary in B-flat*, Greene; *Cantabile*, Franck; *Allegro vivace (Trio Sonata VI in G, BWV 530)*, Bach.

ROBERT PLIMPTON, Spreckels Organ Pavilion, Balboa Park, San Diego, CA, June 28: *Trumpet Minuet*, Hollins; *Overture to Carmen*, Bizet, transcr. Koch; *To Spring*, Grieg, transcr. Lemare; *Grand March from Aida*, Verdi, transcr. Lemare; *Spanish Mili-*

tary March, Stewart; *Welcome to All Is San Diego's Call*, Kennedy; *Fantasy on Nursery Tunes*, Elmore; *The Japanese Garden at Mid-day (Balboa Sketch)*, Jones; *Star Trek for Organ*, Jones; *Final (Symphonie VI)*, Widor.

CHRISTA RAKICH, Church of the Transfiguration, New York, NY, June 20: *Ricercar à 3 (Musical Offering, BWV 1079)*, Bach; *Sonata in F*, Anna Amalia, Princess of Prussia; Two settings of *O Traurigkeit, O Herzeleid*, Brahms, Smyth; *Hommage à Pachelbel: 11 Variations on St. Anne*, Rakich; *Prélude, Choral varié et Fugue sur Veni Redemptor Gentium*, de Jong.

CAROLINE ROBINSON, St. Mary Catholic Church, Westfield, MA, June 29: *Prelude and Fugue in g*, WoO 10, Brahms; *Adagio (Symphonie VI*, op. 42, no. 2), Widor; *Nicht zu schnell (Sechs Studien in kanonischer Form*, op. 56, no. 5), Schumann; *Fantasia et Fugue*, op. 18, no. 6, Boëly.

NAOMI ROWLEY, St. Joseph Catholic Church, Appleton, WI, June 17: *Prelude and Fugue in B-flat*, Simon; *Allegro Moderato (Concerto IV in E-flat)*, Tartini, transcr. Frischmuth; *Andante for Two Manuals and Pedal*, op. 13, no. 2, Diénel; *Suite Médiévale*, Langlais.

LARRY SCHIPULL, Holy Name of Jesus Polish National Catholic Church, South Deerfield, MA, June 30: *Three Tone Pieces*, op. 22, Gade; *Fugue in a*, Chopin; *Wie schön leuchtet der Morgenstern*, Oley; *Andante with Variations in D*, Mendelssohn; *Finale in D*, Noble.

NICHOLAS SCHMELTER, Redpath Memorial Presbyterian Church, Cross Village, MI, June 9: *Toccata*, Sowerby; *A Spring Song*, Holst; *Chant du Soir*, Bossi; *Fuga in c*, Krebs; *Erbarm dich mein, o Herre Gott*, BWV 721, Liebster Jesu, wir sind hier, BWV 731, Bach; *Capriccio in D*, Böhm; *Nimrod (Enigma Variations)*, Elgar; *Melody in Mauve*, Purvis; *Carillon Sortie*, Mulet.

STEPHEN SCHNURR, First English Lutheran Church, Appleton, WI, June 10: *Praeludium in G*, Bruhns; *Mein Junges Leben hat ein End*, Sweetlinck; *Ein feste Burg ist unser Gott*, BuxWV 184, Buxtehude; *Ein feste Burg ist unser Gott*, Pachelbel; *Prelude and Fugue in a*, BWV 543, Bach.

ANDREW SHERANIAN, Old West Church, Boston, MA, July 21: *Praeludium in F*, BuxWV 145, Buxtehude; *Allein Gott in der Höh' sei Ehr'*, BWV 662, BWV 663, *Sei gegrüßet, Jesu gütig*, BWV 768, Bach.

WYATT SMITH, First United Methodist Church, Casper, WY, June 15: *Festive Voluntary*, Peeters; *Trio Sonata in c*, BWV 526, Bach; *Archangel Suite*, Phillips.

PATRICIA SNYDER, First Congregational Church, Westfield, MA, June 29: *Veni creator*, de Grigny; *Schmücke dich, o liebe Seele*, BWV 654, *Pièce d'Orgue*, BWV 572, Bach.

BRUCE STEVENS, First Congregational Church, Great Barrington, MA, June 29: *Prelude and Fugue in G*, BWV 541, Bach; *Scherzo*, op. 65, no. 10, *Introduction and Passacaglia in d*, Reger; *Partita on Christus, der ist mein Leben*, Pachelbel; *Improvisation (Miscellaneous, Zwölf Orgelvorträge*, op. 174), Rheinberger; *In Festo Corporis Christi*, Heiller; *Chaconne (Partita in d, BWV 1004)*, Bach, transcr. Middelschulte.

CAROLE TERRY, St. Brigid Catholic Church, San Diego, CA, June 29: *Praeambulum in e*, LubWV 7, Lübeck; *Nun komm der Heiden Heiland*, BWV 659, *Prelude and Fugue in a*, BWV 543, Bach; *Schmücke dich, o liebe Seele*, Herzlich tut mich erfreuen, Es ist ein Ros' entsprungen (*Eleven Chorale Preludes*, op. 122), Brahms; *Sonata IV in B-flat*, op. 65, no. 4, Mendelssohn; *Introduction and Passacaglia in d*, Reger.

DAVID TROIANO, Presbyterian Homes, Evanston, IL, June 22: *Voluntary*, Selby; *How Great Thou Art*, Diemer; *Fuga à 3 Voce*, Zeuner; *Variations on 'Old 100th'*, Paine; *All Things Bright and Beautiful*, Travis; *Toccata on 'Amazing Grace'*, Pardini.

JAMES WELCH, Mozarteum, Salzburg, Austria, June 16: *Praeludium und Fuge in e*, Lübeck; *Noël en Grand Choeur: Votre bonté, grand Dieu*, Charpentier; *Nun freut euch, lieben Christen g'mein*, BWV 734, Bach; *Trio in c*, Krebs; *Trio*, Hurford; *Toccatina*, Noble; *Wonderful Words of Life*, Wood; *The Liberty Bell*, Sousa.

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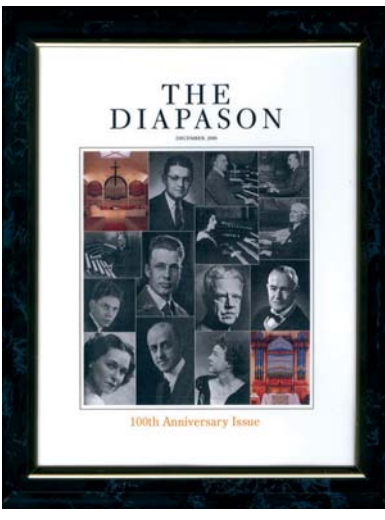
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POSITIONS AVAILABLE

Organist position (part-time, 10–12 hrs/week), Highlands United Methodist Church. Highlands is a beautiful mountain resort town in western North Carolina approximately 85 miles west of Asheville: www.highlandsmethodist.org. The church has a 3-manual, 6-rank Rodgers 357 Trillium digital/pipe organ and a Steinway L grand piano. Responsibilities include Sunday morning worship services, seasonal services, adult/children's choir rehearsals, ad hoc ensembles, and funerals (weddings extra fee). Proficiency in traditional sacred organ repertoire and strong accompanying skills required. Salary commensurate with education and experience. E-mail letter of interest, résumé, and supporting materials to Patti Moschouris (828/421-7316) at pmam49@gmail.com.

Organist part time position available at Trinity UMC, Huntsville, AL. Moller organ, 56 ranks, four manuals, opus 11831. Contact Camilla Pruitt, Director of Worship, Camilla.pruitt@trinityhsv.org to send résumé or inquiries. Target start date January 2016. Position open until filled.

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

PUBLICATIONS / RECORDINGS

Christmas is just around the corner! Spiff up your services and concerts with fresh music. Sixteen Christmas titles to choose from. www.guinaldopublications.com.

Harpichord Technique: A Guide to Expressivity, 2nd Edition, with recordings by Nancy Metzger, is the practical, hands on guide to historical keyboard performance. \$35 at www.rcip.com/musicadulce.

World Library Publications: *From the Piano Bench to the Organ Bench*, by Alan J. Hommerding. This complete method book offers a variety of exercises to increase pedal technique and manual/pedal dexterity. Explore topics such as service playing/accompanying—when to lead, when to follow; playing pianistic accompaniments on the organ; introduction to improvisation on the organ; basics of choral conducting from the console; and much more. 003057, \$19.95, 800/566-6150, Wlpmusic.com.

I'm adding more organ duets to my catalogue at michaelsmusicsservice.com, some by request and some just because I like them. You can see my duet restorations at wp.me/P1y2gn-2bj. 704/567-1066.

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

PUBLICATIONS / RECORDINGS

THE DIAPASON 2016 Resource Directory is the most complete listing of products and services for the organ and church music fields. Make sure your ad is included. Contact Jerome Butera, jbutera@sgcmail.com or 608/634-6253.

OHS Convention CDs: Historic Organs of Baltimore, Historic Organs of Boston, Historic Organs of Buffalo, Historic Organs of Chicago, Historic Organs of Colorado, Historic Organs of Connecticut, Historic Organs of Indiana, Historic Organs of Louisville, Historic Organs of Maine, Historic Organs of Montreal, Historic Organs of New Orleans, Historic Organs of Pennsylvania, Historic Organs of Portland, Historic Organs of Seattle, Historic Organs of SE Massachusetts. Visit the OHS online catalog for over 5,000 organ-related books, recordings, and sheet music: www.ohscatalog.org.

Raven, America's leading label for organ recordings since 1978, offers one hundred CDs and videos at RavenCD.com. Titles include the 4-disc DVD/CD set about César Franck, 5-disc DVD/CD set about Cavallé-Coll, the acclaimed Bach/Art of Fugue/DVD/CD set with George Ritchie, Ritchie's 11-CD set of the complete organ works of Bach, and recent CDs recorded by Jeremy Filsell (Epiphany Church, Washington, DC; National Cathedral, National Shrine), Todd Wilson (Gerre Hancock Organ Works at St. Thomas, NYC), Jon Gillock (Messiaen on the new Quoirin organ, Ascension, NYC), Anthony Hammond (Coventry Cathedral, UK), Mark Brombaugh (David Dahl organ works on the Christ Church, Tacoma, John Brombaugh organ) Jack Mitchener, Stephen Williams, J. Thomas Mitts, Adam Brakel (Beckerath, Pittsburgh Cathedral), Peter Sykes (Bach, clavi-chord), Maxine Thévenot, Damin Spritzer, Faythe Freese (Magdeburg Cathedral), Rachel Laurin, Colin Lynch, Ken Cowan, Daniel Sullivan, John Brock, many more. www.RavenCD.com.

PUBLICATIONS / RECORDINGS

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

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

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1988 2M/11R Electric Action Pipe Organ includes two blowers. Chicago church closing; inquires contact Levsenorgan.com or 1-800-397-1242 for details. Stoplist and photo on request.

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



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Werner Bosch tracker organ, 1969. Two manuals and pedal, 9 stops. Case of African mahogany, 12' wide, 8' high, 4' deep. Self-contained 110-volt blower. \$30,000. The Organ Clearing House, 617/688-9290, john@organclearinghouse.com.

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

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1938 Kimball studio/practice organ, 4 ranks, 21 stops, excellent condition, 91" H, 85" W, 56" D (+pedalboard). Organ Clearing House, 617/688-9290, john@organclearinghouse.com.

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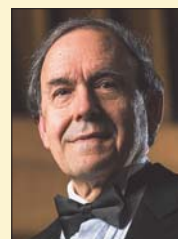
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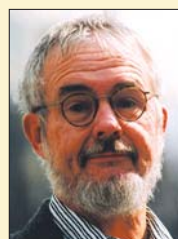
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