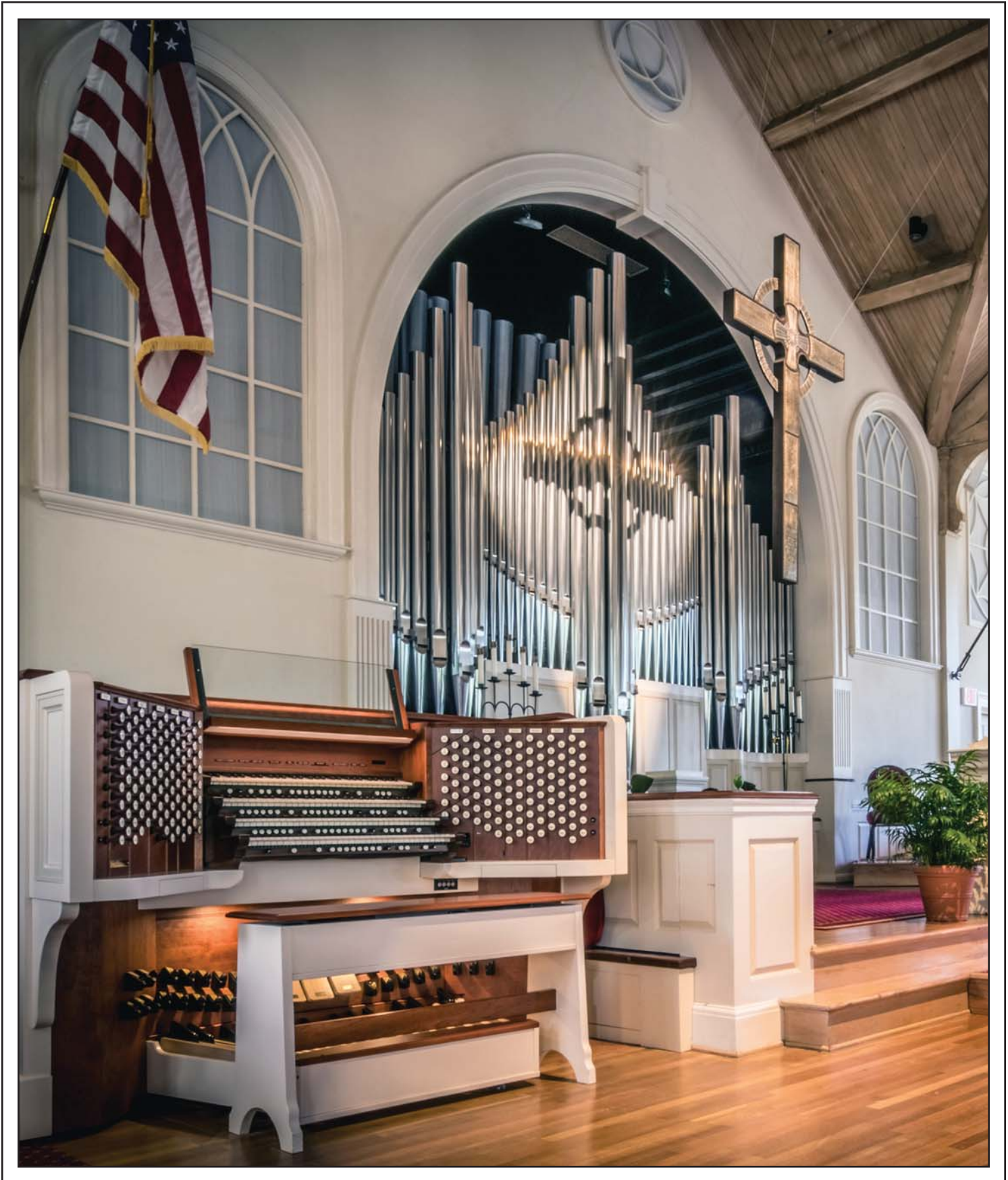


# THE DIAPASON

OCTOBER 2016



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Palm Beach, Florida  
Cover feature on pages 26–28

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# THE DIAPASON

Scranton Gillette Communications

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the Harpsichord, Carillon, and Church Music

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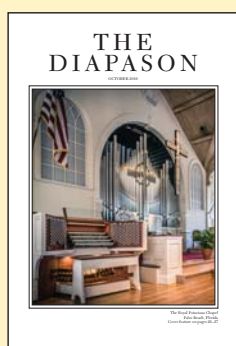
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**John Collins**  
**Jay Zoller**  
**Leon Nelson**

## Editor's Notebook

### In this issue

This month we present Cicely Winter's report on the biennial organ and early music festival held in February in Oaxaca, Mexico. This lavishly illustrated feature provides details about the restoration of organs in the Oaxaca area and the marvelous concerts that now take place using them. Michael McNeil's article on pipe organ scaling explains the factors that make certain scalings successful in particular acoustical environments.

Gavin Black's column this month discusses the relationship between melodic shape and articulation, and the performance of skips and steps. John Bishop comments on the state and management of church buildings that house pipe organs and also on church bullies (many of us have encountered at least one in our careers). Larry Palmer acquaints us with the harpsichord music of Lou Harrison. This month's cover feature is Austin Organs' 104-rank Opus 2685-R at the Royal Poinciana Chapel in Palm Beach, Florida.

## Letters to the Editor

### In the wind . . . : "When I was a kid"

I read with great interest John Bishop's reminiscences of WCRB. But I have a few corrections. The organ concerto of Handel, op. 7, no. 6 was a recording on Vox LP by Walter Kraft, not by Pierre Cochereau. This I know because I got that information from Richard L. Kaye at a 'meet and greet' in Boston in the late 50s and it was used as the theme for *Afternoon Symphony*. I had been listening to WCRB-AM 1330 since it first came on the air when it broadcast from dawn to dusk on my father's Emerson AM table radio. The station changed after

the death of Ted Jones who detested elevator music classical stations. WCRB bought WFCC and turned both into very mediocre radio stations until they sold WFCC (on Cape Cod) and eventually joined forces with WGBH and moved from Bear Hill in Waltham to the Massachusetts border. It is a sad state of classical music in Boston, which had several classical stations (WERS, WBUR, WBZ, WGBH, and WCRB). I can only get WCRB now on computer. They even dropped the AGO broadcasts.

I remember with fondness Biggsy at Hahvahd in his broadcasts. A group of us would pile into the late Thomas N.

Bunting's Dodge to go down and help Ted Marier's beginnings of what was to become the Choir School. Tom would turn on his car radio for Biggs (who wrote his letter of recommendation for Saint Mary's); what delight! By the way, I listened to that recording this afternoon and still find it more impressive than most others. Walter Kraft also played what was considered in the day the Complete Bach Organ Music and Complete Buxtehude for Vox, which I consider very worthwhile. Thank you, John Bishop, for your article; I enjoyed memory lane.

Jay M. Mullin  
Harwich, Massachusetts

## Here & There

### Events

**Christ Church**, Easton, Maryland, announces its 2016-17 concert series: October 2, Frederick Chorale and Shore Shakespeare Theatre; 10/30, Michael Britt accompanies the silent film *Phantom of the Opera*; November 20, Beau Soir Ensemble; December 16, American Boychoir; January 29, 2017, Gordon Turk; February 19, Eya Ensemble; March 19, Gail Archer; April 9, Christ Church Choir; May 21, Shrykov-Tanaka Duo, clarinet and piano. For information: [www.christchurcheaston.org](http://www.christchurcheaston.org).

**First Baptist Church**, Ann Arbor, Michigan, continues its 6th Coffee Break Concert Series, at 12:15 p.m. except as noted: October 2 at 4 p.m., Scott Dettra; November 3, So-Yi Ahn; March 8, Rita Wang, violin; May 25, Shin-Ae Chun and Martha Folts, harpsichords. For more information: [www.fbca2.org](http://www.fbca2.org).

**First Presbyterian Church**, Arlington Heights, Illinois, announces its 2016-17 series: October 5, Kristen Walter, soprano, Steve Walter, guitar; 10/16, Bruce Blanck Jazz Ensemble; November 2, Marianne Kim, organ and piano; 11/13, Christopher Urban and Chuck Beech, organ and piano duets; December 7, Christopher Urban; 12/11, The Glory of Christmas, with orchestra; February 1, 2017, Megan Hendrickson and Sarah Jenks, sopranos; 2/12, 32nd annual Organ Fest with Michael Gagne, Marianne Kim,

Jeffrey Neufeld, Kirstin Synnestvedt, and Christopher Urban; March 1, Kris Ward, handbells; 3/5, New Chicago Brass; April 5, Christopher Urban; 4/30, Chancel Choir, Chamber Singers, and orchestra. For information: [www.fpcch.org](http://www.fpcch.org).



Kimball organ, War Memorial Auditorium

The 1933 W. W. Kimball Co. organ of the **War Memorial Auditorium**, Worcester, Massachusetts, will be heard for the first time in several decades during programs this month, sponsored by the Worcester Chapter of the American Guild of Organists. The four-manual, 122-rank organ (KPO 7119) will be featured October 9 in recital by William Ness (4 p.m.) and in accompaniment to the silent film, *Wings Over Worcester*, by Peter Krasinski (7 p.m.). On October 14, Peter Richard Conte will present a

concert at 7 p.m. For more information: [www.worcago.org](http://www.worcago.org).



St. Paul's United Methodist Church, Houston

**St. Paul's United Methodist Church**, Houston, Texas, presents choral Evensong, at 4 p.m.: October 9, November 6, January 22, February 26, March 26, and June 4. Other events include: Advent Lessons & Carols, December 4 at 6 p.m.; choral scholars' concert, May 21 at 4 p.m. For information: [www.stpaulshouston.org](http://www.stpaulshouston.org).

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## Competitions

**Macalester Plymouth United Church** in St. Paul, Minnesota, announces the twenty-first annual international contest for English-language hymn writers, which carries a prize of \$500 for the winning entry. The 2016 contest will be a search for hymns that welcome individuals of all ages to share and connect as people of God at the communion table.

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, 2016. The judges will announce their decision by March 15, 2017. For information: [www.macalester-plymouth.org](http://www.macalester-plymouth.org).

**The 15th International César Franck Competition** will take place May 16–20, 2017, in the Cathedral-Basilica of St. Bavo, Haarlem, the Netherlands. The competition will feature the works of César Franck and Camille Saint-Saëns. The jury consists of Michel Bouvard (France), Olivier Penn (France), and Hayo Boerema (the Netherlands). First prize is €2,000; second prize, €1,500; third prize, €1,000; audience prize, €500. For further information: [www.cesarfranckconcours.nl](http://www.cesarfranckconcours.nl).

## ► page 3

**The Houston Chamber Choir, Ars Lyrica Houston, Da Camera, Mercury, and River Oaks Chamber Orchestra** have collaborated on a five-concert subscription series, “Circle of Fifths,” designed to attract young professionals. It includes special events invitations, backstage tours, a “bring a friend” pass, complimentary drinks, and opportunities to meet other concert attendees. The series includes: October 15, Ars Lyrica Houston, Handel, *Jeptha*; November 12, Houston Chamber Choir, Russian choral works; January 27, River Oaks Chamber Orchestra brass quintet; March 3, Da Camera, Brentano String Quartet; April 6, Mercury, works for string orchestra. For information: [www.houstonmusicpass.com](http://www.houstonmusicpass.com).

**Madison Avenue Presbyterian Church**, New York City, presents concerts, all at 3 p.m.: October 16, French piano and chamber works; 10/30, Andrew Henderson and Mary Huff; December 4, Vaughan Williams, *Hodie* and *Magnificat*; 12/18, New York City Children's Chorus, Handel and Britten; April 9, Bach, *Jesu, meine Freude*, and Schütz, *Die Sieben Worte*; 4/30, concert celebrating John Weaver's 80th birthday; May 7, New York

City Children's Chorus; 5/21, Handel, *Israel in Egypt*. For information: [www.mapc.com/music/sams](http://www.mapc.com/music/sams).

**The Indianapolis Symphonic Choir's** 80th anniversary season, 2016–17, begins with its October 16 appearance at Carnegie Hall, New York City. Indianapolis-area performances (at the Palladium, Center for the Performing Arts, except as noted) include the annual Festival of Carols: December 4 (at Scottish Rite Cathedral) and 12/16–18; 12/22, Handel, *Messiah*; March 17, Mendelssohn, *Elijah*; April 21–22, Brahms, *Requiem* (Hilbert Circle Theatre); June 9–11, Orff, *Carmina Burana*, Bernstein, *Chichester Psalms* (June 9–10, Hilbert Circle Theatre, 6/11, Palladium). For further information: [www.indychoir.org](http://www.indychoir.org).

**The Cathedral of St. John**, Albuquerque, New Mexico, announces a special free concert, sponsored by the Friends of Cathedral Music, October 23 at 3 p.m. Celebrating ten years of cathedral commissions, the concert features the cathedral choirs, with Maxine Thevenot, director of cathedral music and organist, conductor; and Edmund Connolly, assistant organist-choir director. For information: [www.fcmbq.org](http://www.fcmbq.org).

**St. Agnes Cathedral**, Rockville Centre, New York, announces concerts, at 7:30 p.m. except as noted: October 28, Christopher Houlihan; November 11, Veteran's Concert, with Rutter, *Requiem*; November 18, St. Agnes Girls Choirs; December 4, 3:30 p.m., Advent Lessons & Carols; 12/15, 7 p.m., Adult Diocesan Choir, Christmas concert at St. Patrick's Cathedral, New York City; June 4, Beethoven, *Symphony No. 9*; May 5, Cathedral Choirs Concert at St. Francis Xavier Parish, New York City. For information: [www.stagnescathedral.org](http://www.stagnescathedral.org).

**The Church of St. Luke-in-the Fields**, New York, New York, announces concert offerings for 2016–17: November 3, Vivaldi in Venice; December 1, A Boy is Born; January 26, 2017, The Splendor of the North German Baroque; March 16, Music from the 17th Century Salzburg Court; April 27, Music from the Sistine Chapel. For more information: [www.stlukeinthefields.org](http://www.stlukeinthefields.org).

**CONCORA** (Connecticut Choral Artists) announces its 2016–17 season, Chris Shepard, artistic director: November 12, Extraordinary Shakespeare, with area high school choirs, St. Thomas the Apostle Church, West Hartford; December 10, Christmas with CONCORA, First Lutheran Church, New Britain; February 12, Art and Music at the Wadsworth Atheneum Museum of Art, Hartford; March 19, Making the Old New, Trinity College Chapel, Hartford; April 30, Bach Cantatas 29, 190, and 191, Immanuel Congregational Church, Hartford. For more information: [www.concora.org](http://www.concora.org).

**The AGO National Convention**, July 2–6, 2018, is accepting proposals for workshops and academic papers. The workshop committee is seeking a variety of topics of interesting research and pragmatic workshops. Academic papers will have a 25-minute session and full-session classes will be 50 minutes. Because 2018 marks the centennial of the end of World War I, topics related to this context will be given special consideration. Applications must be submitted as a single-page, 250-word abstract summarizing the topic and the particular contribution the presenter plans to offer. All proposals should make clear which session length is desired and indicate audio-visual and/or musical equipment needs. Proposals must be sent in PDF format, by e-mail only to Kenneth Walker, Chair of the Workshop Committee: [k.walker.ago.2018@gmail.com](mailto:k.walker.ago.2018@gmail.com) by December 30, 2016, for consideration.

## People



Adam Chlebek

In July and August, **Adam Chlebek**, a fifteen-year-old organ student of Richard Hoskins at St. Chrysostom's Episcopal Church, Chicago, Illinois, played four

recitals in Poland. He performed an hour-long program on the Späth organ of the Church of St. John Paul II in Nowy Targ to an audience of about 350 people. Another recital was presented in the Church of the Most Holy Trinity in Czarny Dunajec, his father's hometown. The two most significant programs were presented on the 1979 Beckerath organ of the Church of Our Lady, Queen of Poland (commonly known as Arka Pana) in Kraków, while Pope Francis was visiting the city for the 2016 World Youth Day. In addition to his recitals, Chlebek was able to play Rieger's Opus 2300 in the Shrine of the Most Holy Family in Zakopane, the Truszczyński organ of the Basilica of St. Margaret in Nowy Sącz, and the 52-rank Zych organ of the Shrine of St. John Paul II in the Łagiewniki area of Kraków.



Benjamin Henderson

**Benjamin Henderson** played a recital June 5 at the First Church of Christ in Wethersfield, Connecticut. Henderson graduated from Middletown High School on June 8. He has studied with David Spicer for four years, and for three of these, he served as organ scholar at the First Church of Christ, where he assisted in many ways—playing, singing, and ringing handbells.

His memorized program consisted of: *Fugue in E Minor*, BWV 548, J. S. Bach; III. Elevation, from *Suite Médievale*, Langlais; III. Andante Cantabile, from *Organ Symphony No. 4 in F Minor*, Widor; *Come, Sweetest Death, Come Blessed Rest*, BWV 478, Bach, arranged by Virgil Fox; and *Sonata in C Minor on the Ninety-Fourth Psalm*, Reubke. After a standing ovation from the enthusiastic crowd, he played an encore—*Fête* by Jean Langlais.

Henderson began studies this fall at the Eastman School of Music in Rochester, New York. He will study with Nathan J. Laube and major in organ performance.

**Arthur LaMirande**, 80, resigned from his position as organist of St. John's Episcopal Church, Elizabeth, New Jersey, on April 10, due to ill health. He had held the position since 2006. During his tenure at St. John's, he concertized widely, from New York, San Francisco, and Los Angeles to Hong Kong and Singapore. LaMirande's last recital occurred on October 3, 2015, at Notre Dame Cathedral in Paris, France.

LaMirande was one of the first to introduce the organ music of Franz Schmidt (1874–1939) to North America in the 1970s. More recently, he has promoted the music of Bernard Piché (1908–89), organist and composer of Québec. His recital at Notre Dame was devoted largely to music of Piché—the first time this music had ever been performed there.

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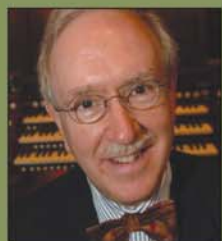
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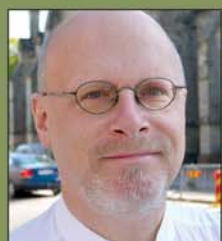
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Arthur E. Schlueter, Jr., and NEC award

**Arthur E. Schlueter, Jr.**, of the A. E. Schlueter Pipe Organ Company, Lithonia, Georgia, was honored in June for 25 years of service to the National Fire Protection Association's National Electrical Code Panel. Schlueter's work with the organization enabled the pipe organ industry to come to consensus and update policies throughout the profession, endorsed by the American Institute of Organbuilders, the Associated Pipe Organ Builders of America, and the NEC Panel.



Eric Nathan, Mark Steinbach, and Wang Lu (photo credit: Anthony Cheung)

**Mark Steinbach** performed the world premiere of two new works for organ at Notre Dame Cathedral, Paris, France, in July. Steinbach, university organist, instrument curator, and newly promoted senior lecturer at Brown University, Providence, Rhode Island,

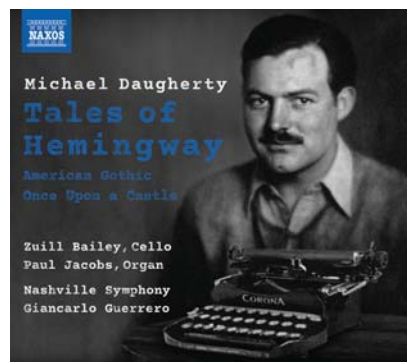
commissioned the works from Brown's newly appointed composition faculty, Eric Nathan and Wang Lu, both former Guggenheim fellowship winners. Nathan's *Immeasurable* and Lu's *Missing Absence* are both dedicated to the people of Paris. Steinbach went on to perform the German premiere of the compositions at the Nikolaikirche in Berlin. The United States premiere took place October 1 at Brown University. For information, contact mark\_steinbach@brown.edu.



Carol Williams at the Spreckels Organ

**Carol Williams** has left her position as civic organist to the city of San Diego, California, where she has performed at the Spreckels Organ Pavilion in Balboa Park since 2001. She has moved to the East Coast with her husband, Kerry Bell, who has accepted a new position in Virginia. Her last concert as civic organist occurred September 25, though she is scheduled to return to play again in 2017. She plans to concentrate on composing, performing, and presenting masterclasses. For the near future, Williams will continue as the Spreckels Organ Society's artistic director, assisting the organization in finding her replacement and assuring that the series of Sunday outdoor organ concerts continue.

### Recordings



Michael Daugherty CD, with Paul Jacobs, organ

### Appointments

**Douglas Reed** has been appointed visiting professor of music (organ) at the University of Notre Dame for the 2016 fall semester while Craig Cramer is on sabbatical. Reed will continue at Notre Dame as an adjunct professor of music during the 2017 spring semester. He has also been appointed interim principal organist of the Church of the Ascension, an Anglo-Catholic parish in Chicago, Illinois. Reed retired from the University of Evansville in 2010 as a professor emeritus of music. He continued as university organist for several years while assisting with liturgical and interfaith initiatives in the University's Neu Chapel. He continues his association with Evansville as university organist emeritus.



Douglas Reed

**Naxos** announces the release of a new recording of works by Michael Daugherty (Naxos 8.559798), performed by the Nashville Symphony, Giancarlo Guerrero, conductor: *Tales of Hemingway*, featuring Zuill Bailey, cello; *American Gothic*; and *Once Upon a Castle*, featuring Paul Jacobs, organ. The latter work is a virtuosic *sinfonia concertante* for organ and orchestra inspired by the history of the Hearst Castle in California. For information: [www.naxos.com](http://www.naxos.com).

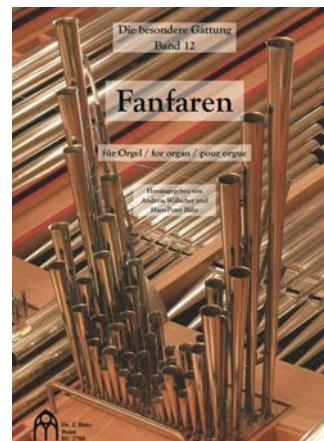


Nordic Journey, Volume 6

**Pro Organo** announces a new recording, *Nordic Journey*, Volume 6 in the series, features James D. Hicks playing the 1980, 4-manual Virtanen organ in Turku Cathedral, and the 3-manual 2002 Grönlunds organ of St. Michael's Church, Turku, Finland. The two-CD program includes works by Mauri Viitala, Armas Maasalo, Fredrik Isacson, Pauli Riihivaara, John Sundberg, Marko Hakanpää, Harri Viitanen, Jean Sibelius, Kaj-Erik Gustafson, Jack Mattsson, and a world premiere of a new work commissioned by Hicks from Santeri Siimes. Previous volumes in the *Nordic Journey* series feature organs in the Swedish cities of Linköping, Malmö, Skåra, Västerås, and Kalmar. Future releases are planned

for locations in Norway and Iceland. For information: [ProOrgano.com](http://ProOrgano.com).

### Publishers



Fanfaren

**Dr. J. Butz-Musikverlag** announces the release of *Fanfaren* (*Fanfares*), its newest publication in the publishing house's category, "The Special Genre." The genre of fanfares often makes use of high-pressure reeds, particularly suitable for festive services and in concerts. This new volume provides sonorous music for both occasions: short pieces for liturgical and longer for concert use. *Fanfaren* contains selections from collected works, as well as pieces especially composed for this publication. The new comprehensive 80-page book is available through Dr. J. Butz-Musikverlag direct or the OHS (order no. BU 2780): [butz-verlag.de/engl/index.htm](http://butz-verlag.de/engl/index.htm) or [www.ohscatalog.org](http://www.ohscatalog.org).

**Encore Publications** announces new choral releases: Jonathan Bielby, *May Choirs of Angels Receive Him*, for SS soli, SATB and organ, words from

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## Nunc Dimittis

**James F. Hyde, Jr.**, of Ripon, Wisconsin, died August 1 at the age of 83. Born June 6, 1933, in Corning, New York, he earned a bachelor's degree in German from Princeton University, Princeton, New Jersey, in 1955, and master's and doctoral degrees in German from Indiana University, Bloomington, in 1957 and 1960, respectively. He taught at the University of California, Davis, and was appointed assistant professor of German at Stanford University in 1961. From 1964 until his retirement in 1999, Hyde taught at Ripon College in Wisconsin. In 1968, he founded an international study center in Germany, initially in Hamburg but later moved to Bonn. Hyde was proficient on violin, piano, and organ and was concertmaster for the Ripon College Orchestra. His expertise in architectural acoustics and organ building led to several consulting jobs for organ installations in churches; he served on the editorial board of the *Acoustical Society of America*.

James F. Hyde, Jr., is survived by his sister and brother-in-law, Sylvia and George Schuster, of Ridgefield, Connecticut, a niece, Katherine Schuster of Gainesville, Florida, a nephew, Thomas Schuster of Tigard, Oregon, as well as extended family members.

**Temple Painter**, organist and harpsichordist, died August 6. He was 83. Born June 14, 1933, in Pulaski, Virginia, Painter was a graduate of the Curtis Institute of Music. He performed as solo organist with members of the New York Philharmonic at Lincoln Center under Hermann Scherchen, as harpsichord soloist with the Philadelphia Orchestra under Eugene Ormandy, and as solo harpsichordist for the St. Paul Chamber Orchestra. He performed as solo pianist, harpsichordist, and organist with the Chamber Orchestra of Philadelphia, and concertized extensively in the United States, Europe, and Israel.

Painter was for 40 years the harpsichordist for the Chamber Orchestra of Philadelphia, and for 45 years the organist at Congregation Adath Jeshurun, Elkins Park, Pennsylvania. Painter was also served as associate professor of music at Haverford College from 1969 to 1982, and lecturer in music at both Immaculata University and Temple University. Among his several recordings, "Temple Painter-Harpsichord Recital" (Artia-Parliament label, 1962) was cited

by the *New York Times* in 1964 as "the most satisfying" of five harpsichord recordings reviewed that year. Painter also championed the music of American composer Harold Boatrte, recording his harpsichord music and commissioning his *Harpsichord Concerto*.

Temple Painter is survived by friends and extended family.



**Robert J. Shepfer**

Van Dusen. He met and studied with Marcel Dupré during the latter's visits to Detroit, Michigan, in 1957 and 1961, and studied again with him in Paris in 1962 and 1964. As a recitalist, he performed throughout the Midwest and the East Coast. He was organist-choirmaster for Forest Park United Methodist Church of Fort Wayne, Indiana, and the First Presbyterian Church of Royal Oak, Michigan. From 1966 until 1996, he served as organist-choirmaster for Second Presbyterian Church, Indianapolis. At Second Church, he developed an extensive choir school program, with many ensembles having a waiting list to participate. The choirs frequently traveled the Midwest to present workshops and clinics. Early in his tenure, the Aeolian-Skinner Organ Co. installed its Opus 1490, a four-manual instrument in the church, finished in 1968. In 1974, Casavant Frères, Limitée, installed its Opus 3239, a two-manual organ in the chapel.

Robert Shepfer is survived by his wife of 66 years, Rosa Dene Shepfer, his daughter Susan David, son Graham Shepfer, and granddaughter Rosa Dene David. A memorial service was held August 6 at Second Presbyterian Church, Indianapolis. ■

**Robert J. Shepfer**, 96, of Indianapolis, Indiana, passed away May 26. He was born July 25, 1919, in Defiance, Ohio. He attended Wittenberg College, now University, Springfield, Ohio, and the American Conservatory of Music, Chicago, Illinois. At Wittenberg, he studied with E. Arne Hovdesven, and at American with Frank

recently, Father Trummer presented a concert, as well. The parish is part of the Diocese of St. Joseph at Irkutsk, the largest Catholic diocese in the world geographically, covering an area of more than six million square miles in Siberia and the Russian Far East.

**Johannes Klais Orgelbau** of Bonn, Germany, has finished a new pipe organ for the Friedenskirche at Königsmünster Abbey, Meschede, Germany. The contract for the three-manual, 58-stop, electric-action instrument was signed in mid-2013. The new console of checker tree and walnut is placed in the choir stalls below the organ chamber. The console has both a modern capture combination action system as well as a free combination system of traditional European design. The organ was inaugurated on September 1. For more information, visit [www.orgelbau-klais.com](http://www.orgelbau-klais.com).



**Organ at Séminaire St-Joseph, Trois-Rivières, Québec, Canada**

**Orgues Létourneau** announced the signature of a contract to complete the restoration of the 1960 Casavant Frères pipe organ (Opus 2583) at le Séminaire St-Joseph of Trois-Rivières, Québec. Having restored the wind system in 2014, Létourneau began a comprehensive restoration of the organ's electropneumatic windchests and three-manual console in July, as well as a restoration of the organ's reed stops. Completion of this 32-stop instrument's refurbishment is expected for the beginning of classes in the fall of 2016. For information: [www.letourneauorgans.com](http://www.letourneauorgans.com).



**J. G. Pfeffer organ, St. Thomas**

**Quimby Pipe Organs, Inc.**, of Warrensville, Missouri, has restored the 1897 one-manual, nine-rank, mechanical-action pipe organ, built by J. G. Pfeffer Company of St. Louis for St. Thomas the Apostle Catholic Church of St. Thomas, Missouri. The original hand-pumping mechanism, disconnected and stored long ago, has been restored, as well. The organ was used for the first time for weekend Masses, July 23-24. Kevin Vaughn will play a dedication recital on October 2. For information: [www.quimbypipeorgans.com](http://www.quimbypipeorgans.com).

## ► page 6

the *Requiem Mass*, composed in memory of John Scott, £2.50; Harry Bramma, *The Souls of the Righteous*, for SATB and organ, words from The Wisdom of Solomon 3.1-4 & 7, £2.50; Philip Moore, *Requiem*, for S solo, SATB with divisi and organ, words from the *Missa pro Defunctis*, about 42 minutes, to be published in November, vocal score, £12.95. For information: [www.encorepublications.com](http://www.encorepublications.com).

**Oxford University Press** announces new Christmas SATB choral music: Malcolm Archer, *A sound of singing fills the air*; David Bednall, *BC:AD—This was the moment*, and *Noe, noe*; Barbara Bell, arr. John Rutter, *La Berceuse (French Lullaby)*; Alan Bullard, *Shepherds, guarding your flocks*; Richard Causton, *The Flight*; Brian Chapple, *What child is this?*; Cecilia McDowall,

*Christ is the morning star*, and *Gaude et laetare*; Matthew Owens, *Lullay, my liking*; John Rutter, *Rejoice and sing!*; Alan Smith, *As Joseph was a-walking*; Z. Randall Stroope, *This endris night*; Mack Wilberg, *Deck the hall*; Jonathan Willcocks, *Nowell, nowell!*. For information: [www.oup.com/sheetmusic](http://www.oup.com/sheetmusic).

## Organ Builders

The first pipe organ in the Russian Far East was installed in **Most Holy Mother of God Catholic Church**, Vladivostok. The parish was once a Catholic cathedral, later converted to a state archive building. The church was reopened in 1992. In 1996 and again in 2003, Catholic parishes in the United States donated Rodgers electronic organs to the church. Reverend Johann Trummer of Graz, Austria, spearheaded

fundraising for the present pipe organ. Trummer recommended **Diego Cera Organ Builders, Inc.**, of Las Piñas, the Philippines, for the work. Trummer was instrumental in sending Cealwyn Tagle, a founder of the firm, to Europe two decades earlier to learn organbuilding. Diego Cera Opus 25 was installed between May and July 2015, with voicing accomplished by Pflueger Organ Builders of Austria. The two-manual instrument has mechanical key and stop action. Bishop Kirill Klimovich travelled 2,500 miles to bless the new organ on November 15, 2015. Four inaugural concerts were held within the next week to sold-out audiences, including a performance by Jennifer Pascual, organist of St. Patrick's Cathedral of New York City, and Marina Omelchenko, organist of the Catholic Cathedral of Moscow. More

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## Well-Tempered: Lou Harrison and the harpsichord

Long before others had expressed interest in the use of varied historic temperaments for harpsichord tuning, the American composer Lou Harrison advocated using just, meantone, and other exotic ones as the preferred aural components for the realization of his early keyboard compositions. Among the earlier 20th-century works for plucked keyboards, Harrison's *Six Cembalo Sonatas* (composed between 1934 and 1943) hold a special place because of his spare, mostly two-part idiom, perfectly suited for effective performance at the harpsichord, and his understanding that non-equal tuning adds a further dimension to the expressivity of music, an important advancement among composers of the early keyboard revival. Originally published as a facsimile of his holograph manuscript as part of the *New Music Edition* series produced by Harrison's mentor and friend, Henry Cowell, *Six Sonatas* joined a small group of well-crafted American works for revival instruments, appearing midway between Theodore Ward Chanler's *Prelude and Fugue for Clavichord* (1934, the unpublished manuscript is held by the Library of Congress) and Walter Piston's *Sonatina for Violin and Harpsichord* (1945, published by Boosey and Hawkes). Harrison's six short pieces have continued to garner kudos from a small but savvy group of players who program revival repertory.

While gathering material for my 1989 book *Harpsichord in America*, I wrote to the American iconoclast with some questions about the genesis of these early works. His answers came in an extensive two-page typewritten, single-spaced letter, dated September 11, 1979, from which I quote the following passages:

It is entirely possible that [a dating problem] derives from the fact that I wrote [the sonatas] individually or in groups of two at several times, thus the first one actually dates from the mid-30's but the whole set was not completed until the early '40's. I am sorry that I cannot get you any closer dates than that. The original impulse came from two sources as the *Sonatas* themselves have probably already made clear to you. The first of these was my intense admiration for Manuel de Falla and especially for his use of the harpsichord in several instances including the famous *Concerto*. This was, in my own feelings, perhaps erroneously embedded in a matrix of feeling which concerned California. The 'Mission Period' style of life, artifacts, and feelings intrigued me very much. You will, of course, remember that this was the WPA period and that the dominant impulse was 'Regionalism.' Thus, the *Cembalo Sonatas* reflect 'Nights in the Gardens of Spain,' 'Flamenco,' as well as 'Indian Dances' and 'Provincial Baroque' in the West. As to the question for whom they were composed, the answer is—everybody who is interested. Of several, I played the premiere on a tiny Wittmayer [spinnet] that Eileen Washington had brought from Munich to San Francisco in the late '30's and which was used at San Francisco State College (University now). Later, Henry Cowell published them in the *New Music Edition* and they were circulated by the State Department to various embassies as part of our cultural campaign. Alas for those days!!!

Later they were played, I think, in part by Sylvia Marlowe in Times Hall [New York City] and then still later (this was the 50's I believe) Ralph Kirkpatrick took them on tour nationally, along with Henry Cowell's 'set'. [Set of Four, composed for Kirkpatrick, published by Associated Music Publishers]. He also played all six *Sonatas* as a 'Suite' which I had had vaguely in mind when I arranged them in the printed order. . . . I am very happy that you play a Dowd instrument. My own is a simple Zuckermann Flemish model, but I do enjoy it. Last night I re-tuned it in the Kimberger Well Temperament, one of six tunings that I am going to be writing about for the Canadian magazine, *Continuo* . . .

P. S. I now remembered that Margaret Fabrizio [harpsichord teacher at Stanford University] made a tape with me of the *Sonatas* on a tiny Wittmayer which she had in her home down in Big Sur during the late '50's. We individually tuned each *Sonata* in just intonation and the result was fun.

What a personable and interesting letter to receive from a composer! But then this "gentle person" was so much more than merely a reliable source for new music! In *The New Grove Dictionary of American Music* (published in 1986) the extensive entry for Lou Harrison was written by his only slightly younger colleague Ned Rorem (born 1923), who provided this utterly fascinating introductory paragraph:

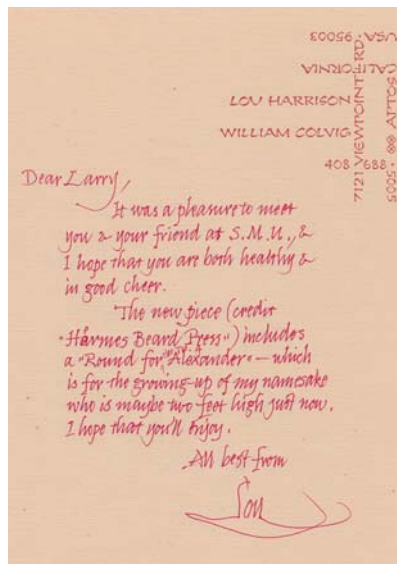
Born in Portland, Oregon, on May 14, 1917, Harrison studied with Cowell in San Francisco, and with Schoenberg in Los Angeles [!]. During World War Two he organized recitals of percussion music with John Cage and by himself, while working as a florist, record clerk, poet, dancer, and dance critic, music copyist (his handwriting is known for its beauty), and playwright. . . . In 1943 he moved to New York City, where he was intellectually (though not musically) influenced by Virgil Thomson. . . . He wrote for [various musical publications] including *The New York Herald Tribune* . . . and conducted the first complete performance of a symphony by Charles Ives (the Third) in 1947.

Slightly more than four decades after that Ives symphony premiere, I had my one face-to-face meeting with Lou Harrison on Monday, April 25, 1988. I had the opportunity to speak with Lou when he and his life partner William Colvig (also born in Oregon in 1917) were in Dallas to attend a concert presented by the contemporary music ensemble Voices of Change. The program featured music by Toru Takemitsu and Harrison. During our brief conversation I asked Lou if he had composed any additional music for harpsichord, to which he responded that he had, indeed, just completed his new work, *A Summerfield Set*, and that he would be happy to send me a copy. The eagerly awaited package, mailed on May 5 from the Harrison-Colvig home at 7121 Viewpoint Road in Aptos, California, arrived on May 9. Inside were the Xeroxed pages of a three-movement piece comprising a *Sonata—Air—Sonata da Capo, Ground*, and *Round for the Triumph of Alexander* (the young son of organist-harpsichordist Susan and her husband Harry Summerfield). Suffice it to say that the first readings revealed a most attractive work, one that I have enjoyed playing on several occasions, including the first movement's London premiere in recital at the Handel House.

The handwritten letter (seen in the accompanying illustration) corroborates Rorem's comment about Harrison's exceptional calligraphy, and it remains a highly prized treasure amidst my collection of composer/performer autographs.

In the years that came after Harrison's wildly varied early career, the lauded composer/conductor became more and more fascinated with the ethnic music of America's natives as well as the exotic scales and instruments to be found in Asia (which he visited for the first time in 1961). With Colvig, whom he met in San Francisco in 1967, Harrison travelled extensively, and the two men shared an interest in collecting and building unusual percussion instruments, including several Javanese gamelans for which ensembles Lou composed highly individual scores.

Among a very extensive list of compositions, two short operas are of particular interest: the first, *Rapunzel*, garnered two prizes for Lou. In 1954 he was awarded a 20th-Century Masterpiece Citation for



Lou's second letter to Larry

the best composition utilizing voice and chamber orchestra at the Rome meeting of the International Conference of Contemporary Music. A second "prize" must surely have been that this winning selection, "Air," was sung by none other than the young soprano Leontyne Price! Both composition and performance received ecstatic press notices.

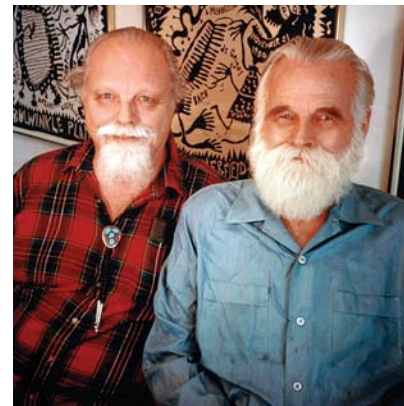
A second opera, originally for puppets and esoteric instruments, is based on an episode from the life of Julius Caesar. *Young Caesar* was subsequently revised for traditional western instruments and human performers to enable performances by the Portland Gay Men's Chorus. I hope that some enterprising opera company might schedule this work (which may be seen on YouTube) during the forthcoming Harrison centennial year.

Although saddened by the death of Colvig in 2000, Lou remained musically productive until the final hours of his very productive life. Harrison was on his way to a celebratory festival devoted to his music organized by the Ohio State University in Columbus. Two graduate music students had been dispatched to drive Lou from Chicago to the campus. It was during a stop in Lafayette, Indiana, that the composer was felled by a fatal heart attack on February 2, 2003. The four concerts of Harrison's music thus served as a memorial tribute, but it was far from a somber occasion. In a perceptive *Wall Street Journal* piece "Lou Harrison's Music Is as Joyful as He Was" (February 18, 2003), author Brett Campbell concluded an extensive review of the wide-ranging Ohio State concerts with these exultant words:

Characteristically, the composer had just finished revising the symphony [his third] after tinkering with it since its 1982 premiere, and he looked forward to hearing it performed. Looking forward while looking back, ever striving to create music of lasting beauty—that was the irrepressible, irreplaceable Lou Harrison.

## Celebrating the music of Lou Harrison: Scores and CDs

For my own centennial tribute to Lou and his music I plan to perform a selection, or perhaps even all of the *Six Sonatas* as well as my favorite movement (the *Sonata*) from *A Summerfield Set* during our final house concert of this current season (April 26, 2017). It was difficult to decide whether or not to publish this essay now or in May, but I have opted to do it well before the anniversary arrives in the hope that some of our readers will want to seek out the scores, learn the music, and perform Harrison's music as a tribute to this important and truly unique American composer.



Lou Harrison and partner Bill Colvig in 1988, at home in Aptos, California with artwork by Mark Bulwinkle (photo credit: © 1988 Charles Amirkhanian)

The score of *Six Cembalo Sonatas* is available in Susan Summerfield's revised, annotated score, published by Peer International Corporation, New York (1990; edition number 02-037365-535). The musical notation seems quite small (at least to my aging eyes), but Ms. Summerfield's suggested ornamentation (printed in red) for the repetitions of both A and B sections in these pieces may be helpful to some players.

*A Summerfield Set* is listed in various editions. (I possess only the Xerox facsimile of the holograph.) Lou had indicated that Hermes Beard Press was the publisher; in a computer search for that organization I was directed to WorldCat and found there the publisher listed as FrogPeakMusic, Lebanon, New Hampshire (2009).

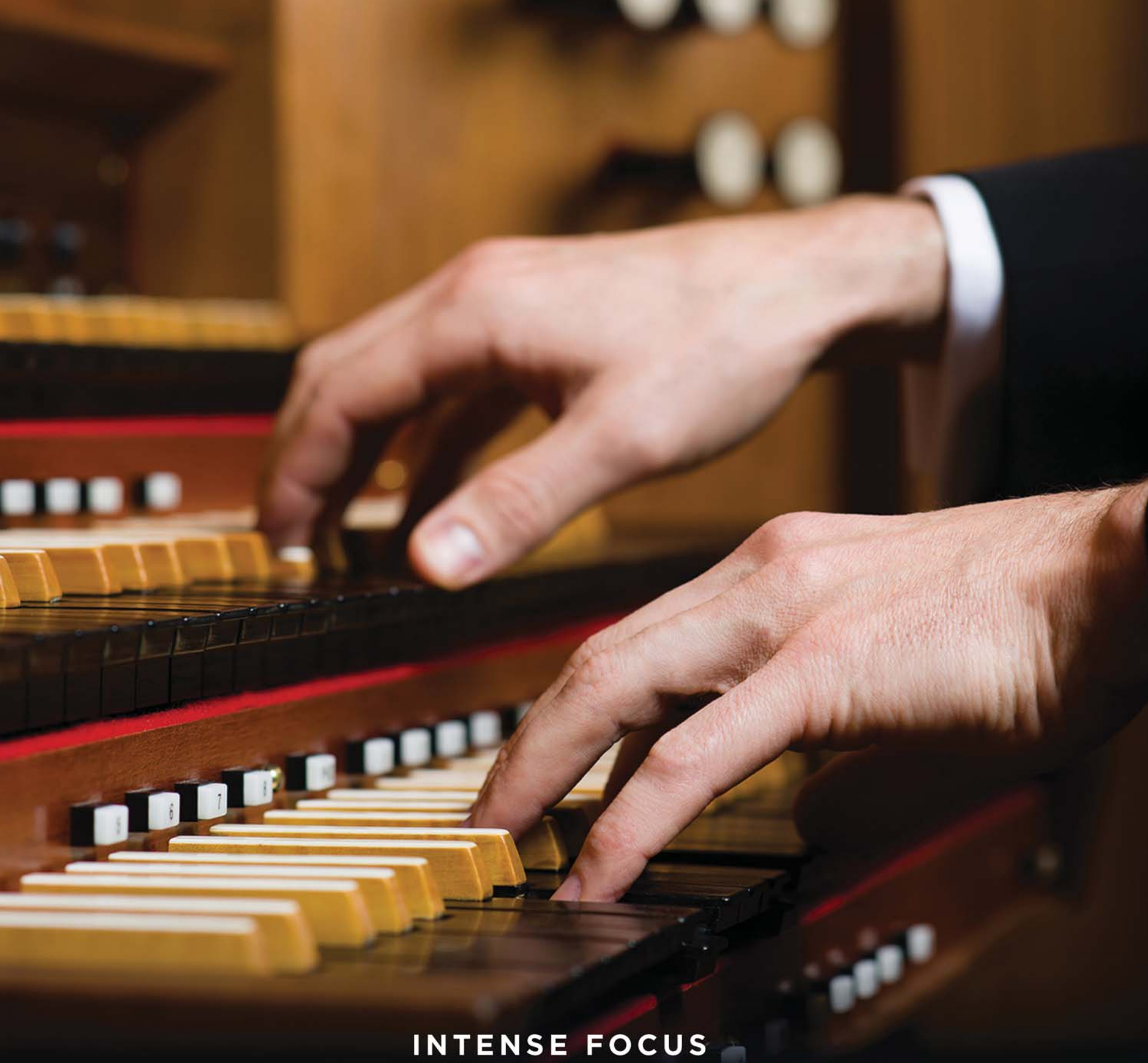
A very fine traversal of Lou Harrison's keyboard music that includes works for harpsichord, tack piano, and fortepiano, and utilizes his suggested historic and experimental tunings, is to be heard on a compact disc recorded by Linda Burman-Hall (New Albion Records, San Francisco, 2002), playing on instruments by Robert Greenberg, Joop Klinkhamer, and Thomas and Barbara Wolf. Excellent informative notes include diagrams charting the various non-equal tunings employed. Ms. Burman-Hall includes an additional 1999 *Sonata for Harpsichord* (8 minutes in length) and a collection of accessible shorter keyboard pieces that she has formed into a very beguiling suite (*Village Music*).

For a performance of *A Summerfield Set* on modern piano, I recommend the disc *Lou Harrison* (MMD60241X Music Masters, Amrico and Musical Heritage Society, 1990), which includes orchestral works (*Solstice* and *Canticle*) conducted by Denis Russell Davies. The elegant pianist Nohema Fernandez, at the time a faculty member at U CAL Santa Cruz, is currently Dean of the School of Music at U CAL Irvine. Her slightly more relaxed tempo of the *Summerfield Sonata* movement is closer to my preference, but that is a matter of personal taste. The Santa Cruz school's website also makes available a complete listing of Lou Harrison's extensive oeuvre.

Another satisfying recording of *Six Cembalo Sonatas* may be found on Elaine Funaro's 2001 Centaur CD *Overture to Orpheus*. Her instrument and its tuning are by the master harpsichord builder Richard Kingston.

I wish for us all both excitement and enjoyment as we explore the riches to be found in Lou Harrison's beautiful and idiomatic music. Do be sure to share it with others, wherever you can. ■

Comments are welcome. Please address them to [lpalmer@smu.edu](mailto:lpalmer@smu.edu) or 10125 Cromwell Drive, Dallas, TX 75229.



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# Reviews

## Music for Voices and Organ

by James McCray

### Gloria settings and other works useful for December

Music and religion are as intimately related as poetry and love; the deepest emotions require for their civilized expression the most emotional of the arts.

—Will Durant  
*The Age of Faith*

It is surprising to many Americans when they discover that it was not until 1894 when, thanks to Grover Cleveland, civil servants were first given Christmas Day off from work. Consider that even the birth of Christ was not celebrated in the early church until after almost 200 years. The emphasis was clearly on Easter and the Resurrection; that is still true in today's churches. Over the years, Christmas has become an equally important event in the lives of congregation members. Note the increase in the number of Christmas Eve services in churches throughout America.

Choral publishers know that Christmas music is the most popular genre sold each year. As a choral reviewer I am also very aware of that fact. My mailbox is flooded with new releases, which begin to arrive in mid-summer.

In these days of controversy between church and state, Christmas settings have to be chosen carefully. The secular side of the holiday is significantly emphasized in public school concerts; saying "Merry Christmas" is avoided in many businesses across America.

This column is the first of two devoted to Christmas music. Last month's reviews were all settings for the four weeks of Advent. This month the music is also for December, but is not specifically for that designated church season of Advent. Often, church choirs perform an extended Christmas work during December services. These settings use texts where the manger story and birth have already taken place. Some strongly disagree with this concept before Christmas Eve, so, in an effort to reduce this conflict for choir directors, this month's column is focused on works that avoid those texts. Except for the Gawthrop *Gloria*, which encompasses the complete Mass movement, the other *Gloria* settings generally include only the first sentence or word of the Latin text, which is "Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis" (Glory to God in the highest, and on earth peace to all of good will).

Also included are diverse works with texts that might be used in December services, and most involve organ accompaniment. Chilcott's *Magnificat* might be especially appropriate for most choirs. The Malcolm Archer anthem uses the *Gloria* text as a closing to each verse, but the work does have text that blends both Christmas and Easter.

Note: next month's column will focus on Christmas settings that will be perfect for Christmas Eve services! Thus, in the spirit of Christmas, may I be the first to wish you a Merry Christmas.

### Gloria settings

**Gloria, Simon Johnson. SATB and organ or brass, timpani, and organ, Oxford University Press, 978-0-19-340725-1, \$4.60 (D).**

Simon Johnson is organist and assistant director of music at St. Paul's Cathedral in London, so naturally this work has an extensive and challenging organ part. Using three staves in a fast 7/4 meter, the solo opening is a mixture of flowing lines and dissonant chords that build to the loud entrance for the choir. The choral music is difficult, but not as taxing as that for the organ. Only a Latin text is used with the choir; the full *Gloria* text is used. The choir is usually singing in four-part block chords, but the last half of the work changes to more contrapuntal lines. This will require an outstanding and committed organist who will need to be solidly prepared before rehearsals with the choir begin.

**Gloria, Daniel E. Gawthrop. SATB, organ, brass quintet, timpani, and percussion, Dunstan House Publishers, DH 1413, \$8.95 (M).**

This 40-page Latin setting is divided into five movements with the choir typically having syllabic statements that tend to avoid linear contrapuntal lines. There are some unaccompanied sections, though usually the organ part is supportive of the voices. The brass is used more to punctuate the dynamics and occasionally double the choral parts. This 14-minute setting is attractive and will be greatly enjoyed by the choir (and congregation) and will fit into a service during the Advent or Christmas season.

**Gloria, Susan Borwick. SATB with divisi, handbells, and organ with optional children's choir, Morning-Star Music Publishers, MSM-50-1428, \$2.25 (M-).**

In this meditative setting, only one word, "Gloria," is set throughout the entire piece. Using calm 9/4 and 12/4 meters for sustained chords, much of the moving parts are in the organ music. The handbells usually play in right-hand octaves with a two-note repeated motive in the bass clef, which was first used in the opening organ phrases. The children sing in unison short statements of "Gloria." An unusual setting for large choirs that can perform divisi chords throughout.

**Gloria in Excelsis, Dan R. Edwards. Unison/two-part with piano and optional claves, maracas, and bongos. Choristers Guild, CGA1365, \$1.95 (M-).**

A reproducible percussion part is available as code CGRP32. The 7/4 percussion music is only four measures in length, but it is played six times in this joyful piece. The traditional Latin text also is repeated with a descant for the third time. Fun, fast, and exciting music for a solid children's choir with members who can play the percussion effectively.

### Other December settings

**Alma Redemptoris Mater, Carson Cooman. SATB unaccompanied, Paraclete Press, PPM 01604, \$1.70 (M).**

This unaccompanied Latin motet is a sensitive work with only a short section of contrapuntal writing; most music is syllabic with the same rhythms. The final section begins much louder and slower, then returns to the opening tempo and ends very softly. A mildly dissonant harmony is used to tell of Gabriel's visit to Mary.

**A Sound of Singing Fills the Air, Malcom Archer. SATB and organ, Oxford University Press, 978-0-19-341388-7, \$3.10 (M).**

This sweet carol has four verses, with the first for sopranos only and the second adding a neutral "ah" chorus singing unaccompanied below them. The ending of each verse uses a statement, "Gloria." The third verse is for tenors and basses with organ accompaniment, and the fourth is primarily in unison with a loud, divisi "Gloria" closing. The organ part, on two staves, is usually flowing, but not difficult.

**Let Us Light a Candle, Richard Shephard. SATB and organ, GIA Publications, G-7415, \$2.35 (M).**

From the Royal School of Church Music (RSCM) for which GIA is the exclusive American publisher, this three-verse setting has a strong message. The music is not difficult for either the singers or the organist. The organ accompaniment, on two staves, is very supportive for the choir; there are individual passages for the sopranos and later all male voices. Highly recommended.

**The King Shall Come When Morning Dawns, Denis Allaire. SATB and organ, GIA Publications, G-8535, \$2.00 (M-).**

The five verses all feature the main melody in some way, starting with a choral unison passage. On two staves, the organ clearly is used as an accompaniment. There is a brief unaccompanied passage that may be quietly doubled by the organ. Easy music for choir.

**Three Choirs Service (Magnificat and Nunc Dimittis), Bob Chilcott. SATB and organ, BC 193, \$3.95. Oxford University Press (M+).**

In many churches, the Magnificat is often sung during Advent. Here it is set in a fast tempo with an interesting organ part on two staves. The rhythmic music that opens the piece later returns for the Gloria Patri in true Anglican style. There are some choral divisi passages at the end of the Gloria, building to a loud, celebrative conclusion. Very attractive nine pages of music that will be strongly welcomed by the choir, the organist, and the congregation.

**Christmas Is Coming, Joel Raney. SATB, piano with optional rhythm and handbells, Hope Publishing Co., C 52503, \$2.25 (M).**

This pop-style setting would be of special interest to those churches with a contemporary service. Although a portion of the text speaks of Christmas and/or Epiphany, this would be useful for an instrumental Christian pop group. Much of the choral music is in unison. The middle of the piece breaks into *Veni Emmanuel* without changing the fast tempo that began the selection. There are 14 handbells used, and a separate part for them is on the back cover. Especially good for youth groups.

### Book Reviews

**Composers' Intentions? Lost Traditions of Musical Performances, by Andrew Parrott. The Boydell Press, 2015, \$34.95, www.boydellandbrewer.com.**

Andrew Parrott, founder and director of the Taverner Consort, Choir and Players, and noted early music scholar, begins this volume of essays with a question: "To what extent can the performance intentions of long-dead composers be reliably known, and how integral to their compositions might such intentions have been?"

In each of eighteen essays, he wrestles with possible answers to this query in choral music by Monteverdi, Bach, Purcell, and Machaut. In some cases, he refutes arguments that he believes are mistaken. These writings span the years 1977 to 2013; most have been previously published. New information from recent research appears as codas in the older essays.

"Composers' intentions" is only part of the equation. The other is "performers' responsibilities." Parrott is clear about the importance of studying archival materials and scores to try to determine composers' intentions with regard to the number and type of singers and instrumentalists required in order to present informed performances. Not everyone has the means or expertise to conduct this kind of research, so this volume will be valuable for conductors and performers who wish to keep as close to original scoring and practices as possible. Each essay has copious footnotes and references to previous scholarly work as well as historical facts from original sources. Examples of music illustrate the points Parrott makes in the text.

These essays are arranged in six thematic groups: Vocal Scoring, Monteverdi, Purcell, J. S. Bach, Missing Music, and Miscellaneous. I sampled essays in the composers' sections, which form the heart of the collection. In Chapter 8, Parrott examines the transpositions (down a fourth or fifth) of high-clef (p. 147) movements in Monteverdi's *Vespers*. Although no one knows why Monteverdi used different clefs with a higher tessitura in certain movements (Parrott speculates that there was a theoretical foundation), it seems clear, given the instruments used in the late Renaissance, that they would have transposed the music down to a playable key and range. From the standpoint of harpsichordists and organists, this was critical, since the parts as written were in unplayable keys, requiring notes like D-flat. Organists in the seventeenth century, according to the Venetian composer and theorist Gioseffo Zarlino, were accustomed to making these transpositions.

Chapter 9, "Performing Purcell," contains sections on keyboards, temperaments, continuo practices, orchestra and string players, vibrato, wind instruments, pitch standards, voice types, and vocal practices. These deal with a variety of performance practices. Some interesting questions in the keyboard sections include whether the harpsichord was really always intended for vocal accompaniments—the theorbo and bass viol were equally popular—and how keyboard players dealt with "bad" notes like G-sharp when playing in a meantone temperament. (If possible, they avoided it; otherwise, a short trill on a higher note—in this case, A-natural—mitigated the out-of-tuneness by suggesting a tone closer to A-flat.) In the voice-types section, we learn that "solos for soprano rarely rise higher than their choral counterparts . . . [but] Bass solos . . . tend to have much wider ranges and



often require an agility not always associated with basses" (p. 273).

Chapter 10, "How Many Singers," is the most general, but possibly the most useful, summary of Baroque choral practice. Parrott points out that "a century before Bach, composers such as Praetorius and Schütz knew two quite distinct types of vocal choir." The *cappella*, like a chamber choir, sang mostly chorales and motets and had generally several voices per part. The *Favoritchor*, a select group of solo voices, sang the much more difficult solo parts. The Italian instrumental principle of *ripieno* and *concertato* was thus transferred to choral music. Parrott argues that the complexity of much of Bach's music, both arias and choruses, presumes skilled soloists singing one on a part. He writes, "Thus, the medium Bach habitually worked with at Leipzig comprised four select singers (concertists), sometimes joined by another four (as ripienists), and 20 or more instrumentalists. An ensemble of this sort, as abundant documentary sources and pictures show, was wholly typical of its time" (p. 288). The acerbic, exasperated tone Parrott uses to make his case in this essay is born of a long-standing disagreement with German editors at the Bach Archiv. He laments the grafting of a "Handelian oratorio choir" on many contemporary Bach performances.

Parrott has devoted much time and many years to finding answers for the question he poses at the beginning, and recordings by the Taverner Consort and Players bear witness to his convictions. (See their 1985 recording of the Bach *Mass in B Minor*.) His scholarship sets high standards for researchers and performers alike. In practice, however, not many choir directors will have the kinds of singers at their disposal who can perform Bach's choral works the way his choirs did.

This volume is really aimed at university and professional choirs, graduate programs in conducting, and churches with large music establishments. There is much valuable information here, some of it surprising because it runs counter to received ideas of how Baroque choral music was meant to be performed by the men who wrote it. The composers in question really left few directions, and we are constantly reminded that acquiring knowledge of "performance intentions by long-dead composers" is a painstaking task, accomplished by piecing together information from diaries, letters, contemporary descriptions of performances, instructions in musical scores, and intelligent deductions from contemporary theory treatises and instructional method books.

—Sarah Mahler Kraaz  
Ripon College

### New Recordings

***Parthenia Nova*. Simon Thomas Jacobs, organist. Richards, Fowkes & Co. Opus 18, St. George's Hanover Square, London. Fugue State Records FSRCD009; [www.fuguestatefilms.co.uk](http://www.fuguestatefilms.co.uk).**

This compact disc recording is the debut album of British organist Simon Thomas Jacobs, who won first and audience prizes in the St. Albans International Organ Competition in July 2013. Jacobs held a position as organ scholar at Clare College, University of Cambridge, before moving to the United States, where he has worked as associate director of music at Christ Church, Greenwich, Connecticut, and associate organist and choirmaster at Christ Church Cathedral, Indianapolis, Indiana. He has studied organ with David Sanger, Jacques van Oortmerssen, and James David Christie.

The recording takes its title, *Parthenia Nova*, from the first printed collection of keyboard music in England that appeared in 1612–13, featuring works of William Byrd, John Bull, and Orlando Gibbons. The reference to the Greek word *parthenos*, meaning "maiden" or "virgin," indicated the novelty of this collection, and was likely intended as a pun, since this music was written for performance on the virginal. Jacobs's recording presents significant Renaissance and Baroque organ works by Peter Philips, Sweelinck, Gibbons, Weckmann, and Böhm alongside three new compositions from our own time, by Joel Martinson, David Sanger, and Philip Moore. Jacobs's exceptionally detailed program notes explain that this recording also represents other firsts, including:

- The inaugural recording of the first American-built pipe organ in London
- The first instrument by Richards, Fowkes & Co. to include two expressive divisions, resulting in an instrument that can accompany a wide range of Anglican choral music effectively, while retaining strong ties to the seventeenth-century Northern European organ tradition.

Jacobs's playing is masterful throughout, and demonstrates a strong understanding of historically informed performance practice in his interpretations of the early pieces, many of which represent the most sophisticated compositional techniques of their time and reached new levels of keyboard virtuosity. The program notes make interesting connections between the various sixteenth- and seventeenth-century composers, and also list the registrations for these works. Each of the three contemporary pieces is a noteworthy addition to the organ repertoire.

The recording opens with a setting by Peter Philips (1560–1628) of the plainchant sequence for Pentecost, *Veni Sancte Spiritus*. The cantus firmus is kept in the bass throughout. Philips groups the verses of the plainchant in pairs, with a dance-like, chordal setting being followed by a polyphonic setting with virtuosic keyboard figuration. Jacobs showcases pairs of similar registrations, such as 8' and 4' flutes on two different manuals.

Next on the program is Sweelinck's monumental *Ricercar del nono tono*, which explores the contrapuntal possibilities of its four-measure theme in a large-scale work that lasts eleven minutes. In the liner notes, Jacobs quotes from John Butt's description of the musical form of Sweelinck's fantasias: the opening section is the most formal section of the piece, in which the theme is laid out and developed in a strict manner. In the subsequent sections, "the performing aspects of the piece take over," showing the improviser's "experimentation with figures of diminution and the display of his dexterity." Jacobs's registration choices reflect this description, with the opening 74 measures being played on the 8' Octave (Principal) on the Great. This stop has a warm, vocal quality that Jacobs brings out with his "singing" style of playing. In the remaining 225 measures, Jacobs employs frequent changes in registration, and yet I was struck by how well each of the registrations matched the changing musical figuration. At times, however, I wished for a more varied and lively manner of playing that would have brought out the diversity of musical figures more effectively and created greater contrast with the serious character of the opening section.

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The three contemporary pieces on the recording are all worth mentioning. First off is *Out of the Depths—Three Essays on a Chorale*, by Joel Martinson, who is director of music at Church of the Transfiguration in Dallas, Texas. Martinson describes this piece as “a programmatic work based on the psalm and Luther’s paraphrase of the text, rather than a set of variations on the chorale melody.” The first movement begins on an ominous note, with an unrelenting ostinato of repeated notes in the pedal, reminiscent of Herbert Howells’s third psalm prelude from the first set (based on Psalm 23, verse 4), but the harmonic language is closer to the modal style of twentieth-century French composers. The middle movement is a charming scherzo with a calmer middle section, depicting two images from the third stanza of Luther’s chorale: first Hope, then Rest. The final movement is a fugue building to a complete statement of the harmonized chorale.

Next follows David Sanger’s *Nocturne*, composed in 1995 and premiered at the Croydon Festival in London, England. This is a warm and sensuous piece that shows the influence of Louis Vierne, but makes greater use of jazz harmonies.

The recording concludes with Philip Moore’s four-movement *Sinfonietta* (2001) commissioned by concert organist Stephen Tharp. This work is serial throughout, making use of a twelve-tone row in each of the four movements. Yet from the opening notes of the first movement, Moore makes prominent use of quartal harmonies alternating with major triads, resulting in music that is very accessible to any audience. The brief second movement is a trio with considerable rhythmic interest and dialogue among the three voices. This leads into a lyrical adagio movement, followed by a finale in rondo form. Jacobs’s performance of this piece is confident and assured throughout, with sensitive expressivity in the adagio movement.

Overall, this is an excellent recording that presents an interesting range of ancient and modern music on an exquisite new instrument.

—Kola Owolabi  
University of Michigan

## New Organ Music

**Francisco Correa de Arauxo: *Libro de tientos y discursos de música práctica, y teórica de órgano, intitulado Facultad orgánica*, edited by Miguel Bernal Ripoll. Sociedad Española de Musicología, 3 volumes, €27 each, [www.sedem.es](http://www.sedem.es).**

Francisco Correa de Arauxo, born ca. 1584 in Seville, became organist at San Salvador in 1599, moving to Jaén Cathedral in 1636 and Segovia Cathedral in 1640, where he died in 1654. His monumental publication in Alcalá de Henares of the 1626 *Facultad Orgánica* carries on the tradition of *Cifra* or number notation used in Venegas de Henestrosa’s and Hernando de Cabezón’s publications of 1557 and 1578 respectively, each voice having its own single line on the staff. It is not only the sole publication of keyboard music in Spain during the seventeenth century (post-dating Manuel Rodrigues Coelho’s *Flores de Musica* published in Lisbon in 1620), but is also an invaluable source of information on both theoretical matters and practical ones such as fingering, ornamentation, and rhythmic inequality. (As was frequently the case in such treatises, the explanations do not always simplify the prolixity of the prose description, particularly in the case of the complex proportional notations used and the ornaments.) For the first time in a Spanish print there are also comments on registration scattered throughout the volume.

Originally published in a modern edition in two volumes by Santiago Kastner, there have been two further modern editions this decade—an edition in three volumes by Miguel Bernal Ripoll (2004), and one by Guy Bovet for Ut Orpheus, Bologna (2008), in either one volume of some 650 pages, or in no fewer than 11 volumes, of which the first contains the introduction. Neither editor has included the pieces taken from the handwritten appendix from the copy of the original in the Biblioteca de Ajuda that were included in Kastner’s volume II. The edition by Bernal Ripoll originally printed in 2005 has now been reprinted and includes a translation of Correa’s lengthy and most important introduction into English, an indispensable guide to those who cannot read seventeenth-century Spanish. Correa himself graded his pieces in five levels (which surprisingly has been omitted in both the Spanish text and the English translation), but the print does not proceed in order of difficulty, commencing with a *discurso* of the fourth grade. Bernal Ripoll points out that the Minkoff facsimile was made from an unclear copy with many characters not being reproduced, leading to several incorrect assumptions by editors and players.

Volume I contains the introduction, opening with a lengthy prologue in praise of *cifra* after which Correa divides his comments into 17 headings, covering the harmonic language used including dissonances (the pieces are divided into four genera, each genus having its own key signature) and the rhythms and proportions, each of which is then treated at

greater length. Correa writes in point 14 that *medio registro* pieces for two solo voices should always be in five voices, not the four used up to then. Of great interest and value is point 11, which discusses how to play groupings of three, six, nine, etc., notes when a 3 is placed over the groups—firstly, evenly (the easier way), secondly, irregularly (the more difficult but most commonly applied way, i.e., holding the first and hurrying the second and third, which occurs, a 2 over the notes implying they are to be played equally). A series of chapters on the art of notating music in *cifra* includes a lengthy discussion of fingering and of ornaments, the explanations of which do not offer clues as to whether they start on or before the beat; frequently they are indicated by the letters Q for *quiebro* and R for *redoble*, which appear throughout the print, and are here reproduced accurately, but also there are many examples of fully written-out ornaments incorporated into the melodic lines. Correa also tells us when each should be used, and *not* be used. There is also the frequent occurrence of a small drawing of a hand, which seems to have been intended mainly to draw the player’s attention to a specific harmony or other facet of the individual piece.

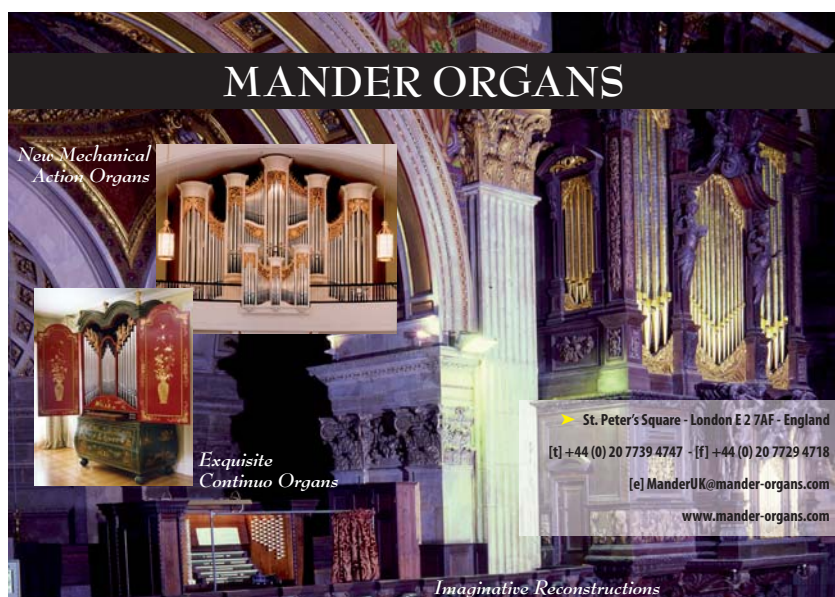
The musical part in the first volume contains 20 *tientos* and *discursos* for undivided registers, of which the first twelve ascend by tone or mode from the first to the twelfth. Of particular interest is the hauntingly beautiful no. 9 with a key signature of three sharps, which opens as if in A, but concludes with an open chord of F#. *Tientos* no. 13 and 14 are in the first tone, nos. 15–19 are in the fourth tone and no. 20 is in the fifth tone, these pieces being described (along with nos. 21–24 published in Volume II) as being easier than the preceding *Tientos*, which do indeed pose considerable technical challenges to the player with virtuosic passagework and complex rhythmic subdivisions.

The second volume contains *tientos* 21–49, of which nos. 21–24 conclude the compositions on the eight common tones for undivided registers and that are “easier than the preceding ones,” at least according to the composer’s own classification! No. 21 is mainly in eighth-note movement with a passage in 3/1; no. 22 contains sixteenth-note figuration and a very brief passage in seven eighth notes to the bar; no. 23 is based on the *Batalla de Morales*—the precursor of many such pieces in the next 200 years, its final section in 3/2 includes seven *versos*, and a concluding comment indicating that the theme can be played between the *versos* to lengthen the piece somewhat. No. 24 is a “short and easy” piece, with eighth-note passages in each hand and a short section

in triplet quarter notes against whole notes—indeed a good piece with which to start learning the master’s style. These are followed by nos. 25–49, *tientos de medio registro*, which the composer claims to be a celebrated invention very well known in Castile although not in other parts (of Spain, rather than Europe in general). These 25 four-voice pieces introduce the core of Correa’s art and contribution to the Spanish repertoire; in fifteen of them the solo voice appears in the treble, in the other ten it is in the bass. The length varies considerably, from 99 bars in no. 35 to 201 bars in no. 30; all contain writing in predominantly eighth and sixteenth notes against longer note values, and an interplay of rhythmic variety between duple and triple time. In no. 31 Correa points out the sounding of a C# in the tenor with a C-natural in the treble as an example of his *Punto intonso contra remiso*, or simultaneous false relation. No. 34 contains a 20-measure section in 7/2, specifically described as being in equal eighth notes. In no. 35 there is the very rare appearance of the 3+3+2 rhythm so popular with the Aragonese composers, and a comment about registration.

The third and final volume includes nos. 50–69, of which nos. 50–51 conclude the *medio registro* pieces for four voices. These two have the solo voice in the bass, which moves mainly in eighth notes as the shortest note value with a few sixteenth-note ornamental figures. No. 51 also includes a short section in triplets, followed by 52–55, which are in five voices. No. 52 is for undivided registers, with passages including sixteenth-note figuration as well as passages in half notes. Nos. 53 and 54 are for two trebles, no. 55 for two basses, all of which contain a great variety of rhythmic patterns. Nos. 56 and 57 are also for two basses but are in only four voices. Nos. 58–61 are “de a treinta y dos numeros al compas,” i.e., containing thirty-second notes. The first two are *medio registro* with the solo voice in the treble. Both contain triplets; the second one, longer and more complex in all aspects, also contains sextuplets marked with a 2 as well as groups of nine sixteenth notes to be played within the half note. The third piece is a *medio registro de baxon* with passages of eighth-note triplets in each hand.

No. 61 is a setting of *Susana* by Lasus, with thirty-second note passages in both hands against held chords, concluding with quarter-note triplets. Nos. 62–65 are written in triple times, no. 62 is a *tiento* in 3/1 for undivided registers with both duple and triple half-note subdivisions, as is no. 63, a *medio registro de tiple*. No. 64 is a setting of the *Canción Daxaldos mi madre* and no. 65 presents 16 *Diferencias de Vacas*, both of which



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are lengthy, elaborate, and complex settings. No. 66 is a setting of the *Canción Gaybergier* by Crecquillon, again with plenty of rhythmic fluctuation between duple and triple rhythms. The final three pieces, each in triple time, are no. 67 the *Prosa del santísimo Sacramento* (for Corpus Christi), for which ten verses are set, nos. 68 and 69 are settings of the *Canto Llano de la Immaculada Concepción de nuestra Señora* (known as *Todo el mundo en general*) with one and three *Coplas* or variations, respectively.

Each volume is very clearly printed on sturdy paper. All of Correa's signs, such as a hand, and the letters r and q, are carefully positioned as in the original—unlike Kastner's edition, there is no possible solution printed above or below the stave to aid the player. One big difference to the Kastner edition is the retention of the original note values in the triple-time sections—whereas Kastner reduced the values to what may be expected today, i.e., in bar five of the very first tiento, Kastner's sixteenth-note sextuplets are replaced by a group of six quarter notes. This will take some getting used to for those of us brought up on Kastner, but it does offer a much closer glimpse of the composer's intentions.

There are full critical commentaries to each piece in the respective volumes; the editor has carefully collated the 13 extant copies. This edition is of exceptional merit in including a generally accurate English translation (although with a few curious renditions) of the preface, which should be required reading before tackling the pieces. There is also a translation of the comments added by the composer at the head of each piece describing salient points; these comments are gathered together at the start of each volume of the new edition. Perhaps it would have been more useful to include them with the respective piece. The editor's criteria are fully explained, and the very full treatment of Correa's tempi, time signatures, and proportions (an at times extremely difficult area in which modern scholars do not all agree) will be of immense value for the player to make his or her own decisions.

It is a great pity that the majority of the pieces for divided registers cannot be played on an instrument without these, due to the way in which one hand frequently has to play notes belonging to both the accompaniment and a solo voice, so the first volume will be of the greatest use to the majority of players, who should not, however, be deterred from at least examining the other volumes to understand Correa's formidable influence on composers such as Bruna and Cabanilles, who may well have been brought up on this print. Lacking are the *falsas* and the monothematic tiento that progresses through rhythmic variation. The quality of the music is of the highest standard, unpredictable in its development with long, sinuous melodic lines, sometimes not dissimilar to Moorish melodic lines, and with many augmented chords and false relations, it surprises even today. It deserves to be heard far more frequently than it is, and the study involved in attempting to unravel the at times seemingly intractable problems will bear much fruit.

—John Collins  
Sussex, England

**Celebrations for Piano and Organ, Joe Utterback. Jazzmuze, Inc.: two copies, \$33; [www.jazzmuze.com](http://www.jazzmuze.com), [www.ohscatalog.org](http://www.ohscatalog.org).**

This work for piano and organ consists of three movements: *Jubilation*, *Remembrance*, and *Hallelujah*. Each of the movements is inscribed "for Marnie Giesbrecht & Joachim Segger." Marnie

Giesbrecht and Joachim Segger comprise the Duo Majoya, a uniquely versatile and innovative keyboard team who have concertized all over the world. This is a work of some length and complexity in Utterback's well-known style.

*Jubilation* opens with a lyrical melody that is tossed back and forth between organ and piano. By the bottom of the second page the piano sets up a rhythmic triplet (quarter note—eighth) forcefully in the left hand, which keeps the motion going for most of the remainder of the first movement. The organ has the melody in large chords with a walking bass in the pedal. Utterback calls for four "blues choruses": the first warm with foundations, the remainder with additions in the registration in each one, becoming brighter and, finally, a "full, brassy" blues sound to end the movement.

*Remembrance* is soft and gentle. Mystical strings in the organ begin the movement with a haunting melody coming in the piano. This melody appears in both instruments, often "stretched" and with several key changes. It rises to a nice crescendo before subsiding to the soft strings that began the movement.

*Hallelujah*, calling for strong solo Trumpet and full to mixtures on the second manual, begins with a strong piano bass line, which repeats for several pages. The Trumpet stop has the melody with large chords in the left hand and pedal. This continues in a jubilant fashion to the end of the piece. One strange marking in both the organ and piano parts instructs "All at once, less." There is no further note on how that should be accomplished in the organ—perhaps getting the crescendo pedal off quickly or a piston pushed even though both hands and feet are busy.

This will be quite an exciting piece once it is put together. It is certainly of concert quality. In my church, with the organ in the rear balcony and the piano at the front of the church about 50 yards away, it was impossible to stay together; neither instrumentalist was able to hear the other. If the piano sits close to the organ console and the performers can hear each other, this work will be very successful, and I recommend it.

—Jay Zoller  
Newcastle, Maine

### New Handbell Music

**Bell Tree Christmas, for bell tree with piano accompaniment, arranged by Linda R. Lamb. Agape (a division of Hope Publishing Company), Code No. 2774, \$17.95.**

This collection includes bell tree solos (9 bells, D5–E6), for the entire Christmas season from Advent through Epiphany. Options are given for each selection to be played in its entirety, or abbreviated with instructions written in the score. Each arrangement begins with the familiar melody, followed by a variation. Titles include *God Rest Ye, Merry Gentlemen*; *On Christmas Night All Christians Sing*; *O Come, O Come, Emmanuel*; *We Three Kings*; and *Sing We Now of Christmas*.

**Still, Still, Still, transcribed and edited by Eric F. Timerding for 2, 3, 4, or 5 octaves of handbells or handchimes. GIA Publications, G-8949, \$4.95, Level 2 (E+).**

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The arranger has preserved the simplicity and beauty of this lovely piece, originally written for choral forces over 50 years ago. This beautiful Austrian carol should be a favorite of audiences and ringers alike. Especially suited for Christmas Eve.

**Personent Hodie, arranged for 2, 3, 4, or 5 octaves of handbells, with optional 2 octaves of handchimes, by John Atteberry. GIA Publications, G-9110, \$4.75, Level 2 (M-).**

This traditional Finnish carol, also known as *On This Day Earth Shall Ring*, is given a modal treatment reflecting the medieval qualities of the origin of the tune, along with some clever percussive effects, which enhance this piece.

**We Three Kings, arranged for 3, 4, or 5 octaves of handbells by Sondra K. Tucker. Choristers Guild, CGB852, \$4.50, Level 3 (M+).**

A playful, percussive passage introduces this familiar carol, *KINGS OF ORIENT*, and then brings in the tune *GREENSLEEVES (What Child is This?)*, with a return to the original. The piece ends the way it began, closing with a final *pianissimo* chord.

**Come and Adore, reproducible Advent and Christmas arrangements for handbells or handchimes arranged by Bill Ingram, Linda R. Lamb, Cathy Moklebus, and Sharon Elery Rogers. Compatible editions for 2–3 octaves, Choristers Guild, CGB975, and 3–5 octaves, CGB976, \$39.95, Levels 1 and 1+ (E–E+).**

This reproducible collection features accessible arrangements for the Advent/Christmas season. Here is a great source for developing choirs, as well as for more experienced groups needing music they can learn quickly. Titles include *Ave Maria*; *Gentle Mary Laid Her Child*; *Go, Tell It on the Mountain*; *God Rest You Merry, Gentlemen*; and *Once in Royal David's City*.

**Go Tell It on the Mountain, arranged for 3–5 octaves of handbells or handchimes by John A. Behnke. Concordia Publishing House, #97-7720, \$4.50, Level 3 (M).**

Beginning with a frolicking introduction, the African-American spiritual moves into a lively first stanza, then resolves into a more somber middle movement with a slower pace in A-minor mode. The piece finishes in the major key, employing several effective techniques, bringing this popular Christmas spiritual to a rousing finish.

**O Come, Little Children, arranged for 3, 4, or 5 octaves of handbells by Carol Lynn Mizell. Choristers Guild, CGB957, \$3.95, Level 1 (E).**

Consisting mostly of quarter-, half-, and whole-note chords, this piece is easy to learn, yet it brings a unique, full sound right to the end. Short enough to be an effective introit or processional.

**Breath of Heaven, arranged for 3–7 octaves of handbells with optional 3–7 octaves of handchimes by Sandra Eithun. Agape (a division of Hope Publishing Company), Code No. 2764, \$5.50, Level 3 (D).**

This contemporary Christmas classic by Amy Grant and Chris Eaton begins with suspended mallets creating an ethereal effect making way for the well-known text we know, which shares the inner voice of Mary (*MARY'S SONG*). A very effective seasonal piece for any bell choir. It isn't easy, but it is worth learning.

**Silent Night, arranged for 3–6 octaves of handbells and 3 octaves of optional handchimes by Sondra K. Tucker. Agape (a division of Hope Publishing Company), Code No. 2771, \$4.95, Level 4- (D).**

The publisher mentions that this arrangement has a very intentional "Homage to Brubeck," with the arranger capturing the smooth jazz flavor so characteristic of Brubeck's sound. This piece, on the difficult side, would make a great addition for the Christmas season.

**Glory to the Newborn King, reproducible Advent and Christmas music for 12 bells (F5 to C7), with or without keyboard by Anna Laura Page. Choristers Guild, CGB961, \$44.95, Levels 2, 2+ (M-).**

Here is a collection of six reproducible beloved Christmas carols arranged for 12 bells (3–6 players), with piano accompaniments, which are optional. These settings are perfect for smaller groups to play in various locations during the Christmas season since they are playable with or without the keyboard accompaniments. Titles include *Away in a Manger*; *Ding Dong! Merrily on High*; *Hark! The Herald Angels Sing*; *Joy to the World*; *O Come, O Come, Emmanuel*; and *Once in Royal David's City*.

**Joyful Angels Song, arranged for 3, 4, or 5 octaves of handbells by Brian Childers. GIA Publications, G-7929, \$4.95, Level 3 (M+).**

This is a festive setting of the French carol *GLORIA (Angels We Have Heard on High)*. The arranger has given this familiar carol an upbeat and jazzy treatment that's bound to exhilarate both the ringers and the listeners.

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## How to run a railroad

Recently I had a conversation with the rector of an Episcopal church who had been at that parish for seven years. He told me that in his first weeks on the job, he spent a late evening in the building by himself, wandering the halls, looking into closets and corners, and was startled by the messes he found. Closets were crammed into uselessness, and entire classrooms were so full of junk that you could hardly turn around inside. He told me how he vowed to himself that in two years, every inch of the building would be contributing to ministry. Seven years later, there are a half-dozen twelve-step programs meeting there, an active program of feeding the hungry, and countless other examples of meaningful use of the building, besides the usual activities of the parish. It's a modest place, but today, the hallways, classrooms, offices, closets, kitchen, and restrooms are all clean and inviting.

I know I've shared this wedding story before. I received a panicked call from an organist, "The wedding starts in thirty minutes and the organ won't play." I raced to the church, arriving at ten past. There was a row of limos out front, and bagpipes playing in the yard. Running up the stairs to the organ loft, I could tell that the blower was running, so I went to the basement where I found a card table sucked up against the blower's air intake. That'll do it.

I've also shared the hay bale story before, the one where the Christmas decorations were stored in the attic near the door to the organ chamber. The hay bale from last Christmas's manger was there with smoke rising from it as the hay decomposed. I wrestled the thing down the ladder and went to the office to ask if the custodian could dispose of it. When I got back from lunch, the hay bale was back in the loft.

I served a church in suburban Boston as organist and music director for almost twenty years. It was a large building, the quintessential white frame building with a steeple on the town square, but it was more than meets the eye. A new commuter highway was built in the area in the 1950s, and the parish expanded dramatically. The intimate nineteenth-century sanctuary became the chapel when the much grander new church was built. The people who had been leaders of the parish during that ambitious building program were still around, and there was a lot of pride in the place. The sure sign that it was a new and well-planned building was that there were electrical outlets under every window for the Christmas lights.

But the day I auditioned for the position, I noticed that the stalls in the men's room were rickety, coming loose from their moorings, and the doors wouldn't

latch. I mentioned it often during my tenure, but they were never repaired. Everything else in the place was in crackerjack condition. There was some kind of block about that men's room, a strange way to welcome visitors.

My usual routine of consulting, tuning, repairing, installing, and dismantling organs takes me in and out of hundreds of church buildings. Perhaps fifty of them are regular clients, where I visit a few times each year, some of those for more than thirty years. I know the buildings well, usually better than the custodian. And I'm always visiting buildings that I've never seen. I can tell a lot about the state of a parish by the state of its buildings.

## Real estate rich

Our church buildings are our treasures. I know that some are rough around the edges, and some have outdated and unsafe mechanical systems. Some parishes have small buildings that are inadequate and less beautiful, while others are ironically burdened with huge buildings that were built in an earlier age and are now unsustainable. It can cost a million dollars to repair a leaky stained-glass window. But I marvel at how many parishes, both large and small, operate bustling buildings that provide space for dozens of community activities that would otherwise struggle to find affordable space. Alcoholics Anonymous and the Boy Scouts of America would be different organizations if they hadn't had access to affordable space in church buildings.

I was struck by the comments of the space-conscious rector who saw the messes in the building as wasted resources. His comments reminded me of the value of the real estate that we might take for granted. As a teenager, I certainly took it for granted that I could have unfettered access to church buildings so I could practice the organ. The cash value of such a resource never occurred to me.

There are hundreds of magnificent church buildings in New York. Some are free-standing, iconic places along the big avenues, but by far the majority of New York's churches are nestled on the narrow numbered cross streets. A church's grand façade has townhouses pressed up against each side, and you can't get more than 50 or 60 feet away, the width of the street and two sidewalks. Many of those buildings are more than 150 feet long inside, and the illusion of the interior space is heightened because you haven't seen the length of the building from the outside. It's a great sensation to walk through a doorway on a narrow street into a cavernous room, in a city where space is so valuable that many people live in apartments smaller than 500 square feet. A 150 by 80



Neighborhood church, New York City

foot room, 60 feet high could be developed to 720,000 square feet.

In New England and small towns across the country, church buildings dominate "downtown." Countless little burgs through New Hampshire and Vermont have three white churches with steeples surrounding the town green: Congregational, Baptist, and Unitarian. The Episcopal church is a stone building with a red door, half a block up, and the Catholic church is a little further out because the Protestants got there first. There weren't many Roman Catholics among the early colonists.

I've lived most of my life in northern cities, where the boundaries are determined by geography. Both Boston and New York are surrounded by water, so there's no room for expansion. When I'm traveling, I marvel at the sweeping new campuses built by congregations in areas like Dallas, Houston, Atlanta, or Phoenix, places where future streets are laid out, ready for growth and expansion, unheard of where I live. If a church in New York City had a 500-space parking lot, no member would ever have to fill out another pledge card. A parking garage in mid-town Manhattan gets \$30 an hour—a white-striped gold mine.

## For the sake of the little ones

Many of the buildings in which I work house daycare centers or nursery schools. In some, classrooms are used for daycare during the week and Christian education on the weekends. In others, a parish simply doesn't need a dozen rooms dedicated to Sunday School. Some parishes operate daycares themselves, others rent the space to companies from the outside. In either case, a daycare center changes the dynamic of a building. Most, if not all states and towns require certification of facilities that offer daycare. Buildings are inspected, locks are changed, security protocols are established. No daycare employee is pleased to see a troupe of organbuilders walking in unannounced.

The parish where I grew up, where my father was rector, has a grand gothic-inspired brick sanctuary, a two-story "gothicky" brick parish house attached, and a newer parish hall with a lofty A-frame ceiling. The parish hall is a lovely space, large and airy. There are

French doors along one wall that open into a cloister garden, the new parish hall added to the rest to complete that enclosure. There's a fountain, a statue of St. Francis, and gardens that my father tended personally during his tenure—he was a prolific, joyful gardener. He instituted the Cloister Garden Concert Series for summer evenings. The whole thing is very elegant.

But the planning of the new parish hall included classrooms in the windowless basement. When I was appointed at the position with the big new building, I took Dad to see the place. He marveled at the lovely, breezy, well-lit classrooms on the second floor of the new parish house, beautiful environments for the children of the parish. It was a lesson for me about priorities of planning a new building.

## Turf wars

Space is at a premium in most church buildings. I'm not thinking of the campus that has a hundred-seat amphitheater for a choir room. I'm thinking of the place where Sunday School classes are separated by vinyl accordion doors that don't quite work, and where the custodian keeps his tools and supplies in the organ blower room. In one building I know, the sacristy has an outside door, and the custodian keeps a snowblower there in the winter. I know a lot of altar guild members who wouldn't stand for that. (My mother-in-law served on altar guilds most of her life. When she claimed that adding gin to the water made cut flowers last longer, I suggested that was an excuse to have the gin bottle out on Saturday morning.)

Altar guilds and music departments often wind up at odds. The sacristy is usually adjacent to the chancel, a perfect place to store music stands. And what's it like when the organist has to practice on Saturday morning? Does he have a fit because the altar guild is chattering, or does he find another time to practice? We're all here to worship. Work it out, people.

The sacristy really gets threatened when we start to plan a new organ project. Remember, it's adjacent to the chancel. If we add the sacristy to the organ chamber above, we'll have space for 16-footers. Oh no, you don't.

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### Row with the oars you have

Through forty years of working with parishes, installing and caring for their pipe organs, I've seen significant changes in how they manage themselves as businesses. Churches that used to have a secretary in the office 9–5, five days a week, now have an answering machine. We have office equipment in our homes more sophisticated than the church office of a generation ago. It's easy enough to run off bulletins yourself if you have to. At least the names of composers would be spelled correctly.

Alongside the functions of faith and worship, a church is a corporation. In some denominations, the priest, rector, or minister serves legally as a CEO. In others, the leadership and management is run by an elected board, sort of like an old-fashioned town meeting. Some of those CEO pastors are savvy businessmen and women and are able to oversee and delegate the management of functions of the business besides worship. But others fail terribly, knowing nothing about the mechanics or structure of a building, and nothing about managing employees and their tasks. How many seminaries offer courses in building management?

Instead of a full-time custodian, some churches hire cleaning companies who send a team for half a day a week. Not bad, as they can really get the place clean in a hurry. But who is looking after the mechanical systems? Any church building of any size has equipment far more complex than we have at home. Three-phase electricity, industrial HVAC equipment, elevators, tower bells, commercial kitchen appliances, and, oh yes, pipe organs require professional attention. In the old days, the custodian would have had a sense of that, and a schedule for regular maintenance. Today, those important functions are often the responsibility of a volunteer property committee.

There have been many churches where I thought it would be better to assemble volunteers from the parish to do the cleaning and hire a mechanical contractor to manage the physical maintenance of the place. Property management firms have specialists who can assess all the equipment in a building and develop a regular maintenance plan. It's certainly less expensive to have professionally managed maintenance than to be rebuilding complex air-handling equipment because no one oiled the bearings.

### Church bullies

If you've never worked in a parish that has a bully, you might dismiss the idea. But if you have, you know how destructive it can be. I've worked for quite a few churches with resident bullies, but one stands out in particular. He was a powerful professional who retired from business and moved to the town where he had always vacationed. Since he had attended services during summer vacations, people in the parish knew him and were excited at first that he would be around all year. He was appointed to committees, joined the choir, and roared enthusiastically into the life of the parish. A building project was in planning stages, and he volunteered to participate, logically getting appointed to, and then becoming chairman of the building committee. By then, it was too late.

I've been maintaining that church's organ since it was installed in the 1980s, coming twice a year to tune, but because the organ had to be removed to storage during the building program, I was in the building more than usual. There would be some modification to the organ's location to make maintenance access easier,

so I attended a couple meetings of the building committee, and, of course, worked there for weeks dismantling and then re-installing the organ.

I saw this guy reorganizing the parish bulletin board in the hallway outside the office. I saw him haranguing the parish administrator, calling out mistakes in the bulletin, and criticizing her methods of running the office. The long-time organist was in tears every week because this guy was so domineering during choir rehearsals. The rector became meek and withdrawn. We had words when he challenged my approach to the care of the organ.

The rhythm of the place changed. While there used to be a pleasant stream of parishioners coming and going during a weekday, chatting in the office, dropping something off in the sacristy, or preparing the kitchen for a parish supper, now the halls were empty—except for the bully. It took less than a year for one person to change the life of a parish.

Caring for the organ all those years, I built up a nice friendship with the organist. She had built the choir program enough that they had a tour one

summer, singing in English cathedrals. It was painful to share her distress as her twenty-plus year tenure seemed to be going up in smoke.

If you're unfamiliar with this syndrome, and especially if you think it's going on where you work, give "church bully" a quick google. You'll learn right away that it's a "true thing," that it's very common, and that there are methods and programs designed to steer bullies away.

### The whole package

In every church where I've worked, the pipe organ has been my mission. It's not my job to meddle in how things are being run, in the condition of other equipment, or getting rid of a bully. But I care about the church, about its rites and traditions, and its importance to the social lives of its people. It has been part of life since my parents brought me home from the hospital to the rectory. I can't help mentioning the hay bale, because protecting the organ from damage is my direct responsibility. I can't help mentioning the dry bearings on the furnace fans, because a failed furnace spoils the tuning. And I can't help mentioning the bully, because



the thriving music program of that small local parish, built so happily by the dedicated organist and her friends in parish, was falling to pieces.

Everything in your church building was purchased with donated money. The parishioners contributed to the building fund, and that money paid for every light switch, every toilet, every folding chair, and that pipe organ that is so central to your work, to your career, to your art. Here's a scary one. Is the organist at your church ever a bully?

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## Disjunct Motion I

Allow me to begin with a word about terminology. I have long used the expression “disjunct motion” to refer to the relationship between one musical event and the next in the act of playing; this includes, but is not limited to, “non-legato.” The details of what I mean by disjunct motion are the main focus of this column; I will return to them at some length below. To avoid confusion and because it suggests an interesting thing to talk about, I want to acknowledge that the term “disjunct motion” is also sometimes used to mean something different—what I would call “motion by skip” (as opposed to “by step”), that is, melodic intervals that are larger than any kind of “step,” intervals where the two notes have other notes “in between.”

## Skips and steps

Observe two Bach pedal lines, the first (Example 1) from the Prelude section of BWV 533, the second (Example 2) from the Fantasia section of BWV 542. In Example 1, the notes alternate skip and step, whereas the next group of sixteenth notes is all in motion by skip. However, as a musical/esthetic/artistic reality, they are the same melody, rewritten to create a difference in sonority, or perhaps in acoustics or registration, in effect, or something analogous to greater stereo separation.

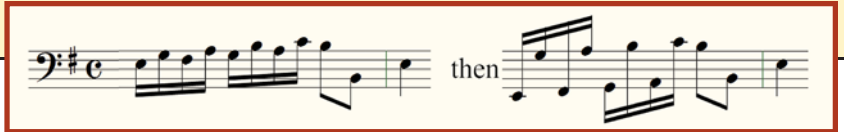
Example 2 shows a pattern of eight notes descending by step, followed by a big upward skip. This happens three times in a row. What Bach was almost certainly getting at was the effect of a long descending scale with each of the upward leaps being somewhat concealed by acoustics, registration, and performance, so as to trick the listener into hearing an impossibly long descending scale, descending impossibly low. (This effect seems to have something in common with the phenomenon of breaks in mixtures, and also perhaps to be helped out by the breaks in the mixtures with which it is played.)

Sometimes the skip/step divide is taken to imply something about performance or execution, usually that stepwise motion should normally be played legato, and motion by skip should normally be detached. I doubt that anyone applies this slavishly or automatically,

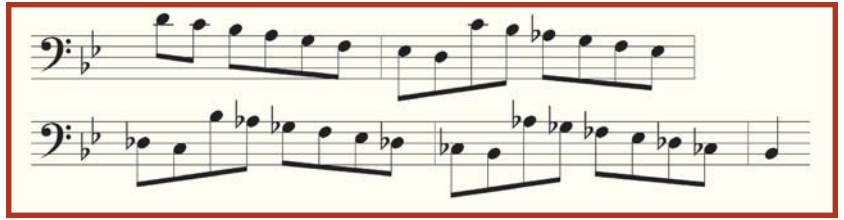
or would maintain that it should be an absolute rule rather than a guideline. I have always been skeptical of it even as a guideline. Articulation choices seem to be more about rhythm and harmonic direction than about melodic shape. Since non-stepwise intervals are more likely than stepwise intervals to form part of the same harmony, you could make the case that, all else being equal, they are more likely to work legato or even with noticeable overlap. (This also depends on registration and acoustics.) The point is that the relationship between melodic shape and articulation is fluid and changeable, very susceptible to being handled differently, with great success, by different players.

Of course on organ (manuals in particular) and harpsichord, some intervals are wide enough that their performance must be non-legato. This is, as far as any inherent link between “skip” and “non-legato” is concerned, a particular case that doesn’t imply anything about musical necessity in other cases. Interestingly, it will prove directly useful as part of the work on issues discussed below.

(Here’s another tangent. I did a bit of Internet searching to remind myself of what people were saying about certain aspects of melodic intervals. And I reminded myself that it is extremely easy to find someone saying in an overly simplified manner that such-and-such always should be done in a certain way—for example, that skips always ought to be detached. It is important to be aware that any student at any time may have unknowingly absorbed a too simple, too categorical, insufficiently nuanced way of looking at any aspect of what we do. This kind of thing has always happened, but it used to take a personal encounter with someone who seemed to be an “authority” combined with some inadequate communication. Often the “authority” didn’t want what he or she said to be taken too categorically, but the opportunity to explore nuance wasn’t there. It is just plain easier now for information to seem more solid than it is, or even to seem right when it is wrong. I write this as someone who is by no means anti-computer or anti-internet. I am continually astonished at the good that these technologies can do, and I use them all the time. But there are also pitfalls.)



Example 1: Bach, *Prelude and Fugue in E Minor*, BWV 533



Example 2: *Prelude and Fugue in G Minor*, BWV 542

## Defining disjunct motion

For the purpose of this discussion, by disjunct motion I mean any playing situation in which a note is released not directly to another note, but to silence or space. This can be about articulation; any sort of detached playing is an example of disjunct motion, whether it is specified by the composer, a choice by the player, or physical necessity (very wide intervals or something to do with many notes in one hand). Disjunct motion is also found where there are notes followed by rests and at the ends of pieces, sections, or movements. Repeated notes, on organ and harpsichord but not on piano or necessarily on other instruments, also fall into this category, all but the last note of any string of repeated notes. There is disjunct motion that covers all of the prevailing sound, when there is only one note being played and it is released into silence, or when there are multiple notes being played and they are all released into silence, whether they are conceived of as a chord or as notes in different voices. There is also disjunct motion that occurs in one voice or one part of a texture, where the release into silence is conceptual, a release into the absence of a next note in that voice or that part of the texture, while sound continues elsewhere. Any release into silence is really a release into background sound, including the ambient sounds that we don’t think of as being relevant to our music, but most importantly including the sounds or reverberation created by acoustics.

Another way of looking at it is this: that disjunct motion occurs when notes are released to the feeling of not playing a next note, rather than to the feeling of playing a next note. That is, the feeling as distinct from the sound. This maps one-to-one onto the above way of describing it, I believe. But it gets at something important to the player. Every note that we ever play is going to be released, eventually, even the notes of this performance: <http://www.aslsp.org/de/home.html>. And the nature of the release of every note is important. That has to do with the placement in time of the conceptual moment of release, and also, in many cases, the timing of the release itself: how slowly or quickly the player carries out the act of releasing the note(s). But when the note is being released into silence, the stakes are different: maybe higher, since the actual release of a note that is being followed by another note is partially covered up.



Example 3: Note feel in releasing notes to move to another note, vs. to a rest

Or maybe not higher but just different: the release of one note and the initiation of the next note are part of a transaction, and the way that transaction is carried out is important (and can vary meaningfully). In any case, the experience to the player of releasing a note to “not playing” is quite different from the experience of releasing a note to “playing.” This difference is both physical and psychological. It doesn’t have to be physical. There is nothing about the absence of a next note that really, physically, dictates anything about the nature of a release. But it can feel and be different physically because of ways in which it is different psychologically. This difference is present regardless of whether the release is a result of an articulation decision or comes about because of the presence of rests or because a piece is over. It is the fact that releasing a note into silence feels different from moving into a next note that unites all of these situations.

## Tension in releasing notes

When disjunct motion is a problem or an issue for a player—including when that player is our student—it is usually because that player has developed an unconscious tendency to approach the release of a note into silence with extra tension. This tension can occur right at the moment of release, or it can begin to build in anticipation. This tension can accumulate whenever it begins. When the disjunct motion arises from an articulation choice by the student (or given to the student by the teacher), tension will probably manifest itself in the release’s being both a bit early and a bit too quick. This is because of a sort of urgent desire to make sure that the articulation really happens. It can feel like “this is something I have to do, whereas up till now I have just been playing the notes as they’re written.”

When a note is released into the silence of rests that are part of a composition, the effect of this tension may well be the opposite, to make extra sure to hold notes long enough, “as written,” and thus to release some of the notes late. It can also lead to all such releases being too much the same, since they are all being measured and compared to a “correct” ideal. When the notes that we are talking about are released into the end of a piece, movement, or section, the result of this tension is (surprisingly often) to make the



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student manifestly quit listening or paying attention before releasing the note or chord, as if the impending end means that the prevailing sound doesn't matter.

#### Problems in releasing notes

Not everyone experiences these issues, nor experiences them in the same way. As with other technical or mental performance issues, this only needs to be addressed as a problem when it is a problem. But I see many students who do one or more of the following: play a passage beautifully and with enviable relaxation, but then come to an articulation and make the release of that note with a nearly-whole-body gesture that breaks the rhythm and sounds awkward; hold a note or chord before a rest a bit too long into the time allotted to the rest and then release it by pushing down at the

keys and rebounding off of them; look at me or even talk about how a piece or passage went before releasing the final note or chord. I don't think that more experienced players are immune to this either: I myself am not, although an awareness of it has certainly led me to work on it and to avoid it most of the time. (I will confess that I am sometimes complicit in a student's quitting mentally on the last note of a piece. I will nod, smile, point at something in the music, perhaps even talk, before the final note or chord has been released and the sound has died away. This is a significant mistake and sends the message to the student that everything that needs to be done is over and that the impending release doesn't matter or is trivial to execute. I try not to do this, but do not always succeed. Writing a column about it should help!)

Next month I shall give several exercises and practice strategies for addressing these issues. I close here with one simple exercise, shown in Example 3, for noticing the difference in feel between releasing notes when the hand is moving on to another note and doing so when the hand is going into rest. Execute both of the following and notice how they feel.

This should be done lightly and not too fast, the first line basically legato, but without worrying too much about the exact articulation or other aspects of the musical shape. For some of us the feeling of the releases will be quite different, for others less so. This is a diagnostic tool or a way of beginning to engage with this issue. It can also be used when it seems to be a problem that needs to be worked on. I will take it from here next month. ■



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](mailto:gavinblack@mail.com).

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February 18–24, 2016

By Cicely Winter

Each festival of the Instituto de Órganos Históricos de Oaxaca (IOHIO) builds on the success of its predecessors, making this one of the best ever! Nearly 100 people from seven countries and six Mexican states participated in all or part of the scheduled activities. Twenty-eight had participated in at least one previous festival and apparently couldn't resist returning. Twenty Oaxacan, Mexican, and foreign musicians collaborated in eight concerts on seven restored organs over the course of five days. Six Mexican organ students were offered scholarships to come to the festival, and our own nine local organists and students, three of whom played in collective concerts, were delighted to be their guides. Hundreds of people went to the concerts and heard the Oaxacan organs in all their glory.

In just a few days, we fulfilled all our stated goals:

- **Promotion of the restored organs** through the festival concerts;
- **Conservation of the unrestored organs** through visits to organs in the regions of the Zapotec Central Valleys and the Mixteca Alta;
- **Musical and technical training** through the participation of local organists in festival concerts and of an Oaxacan in the Jalatlaco restoration project;
- **Archival research** through the exhibit of documents;
- **Organ restoration** through the work in process in San Matías Jalatlaco.

High spirits and a sense of camaraderie prevailed, new friendships, professional collaborations, and even a romance (!) were forged, and this time the festival group began to feel more than ever like a family.

## Thursday, February 18

The festival began with the inauguration in the **Oaxaca Philatelic Museum** (MUFI). **Cicely Winter**, director of IOHIO, spoke about the activities and goals of the festival. **María Isabel Grañen Porrúa**, president of the Fundación Alfredo Harp Helú Oaxaca (FAHHO), and **Padre Salvador Cruz Sánchez** from Santa María Tlacolula, offered congratulations from their respective institutions. Winter expressed special appreciation to **Alfredo Harp Helú** for his indispensable support of seven organ restoration projects in Oaxaca over the past twenty years, as well as the restoration of the two monumental organs in the Mexico City Cathedral. There is no parallel anywhere in the world of a philanthropist who has demonstrated such a particular interest in the historic organs, and none of the IOHIO activities since 2000, including the inauguration of this festival, would have been possible without Don Alfredo's support.

After a welcoming reception, everyone proceeded to the **Oaxaca Cathedral** for the first concert of the festival, offered by **Liuwe Tamminga** (Netherlands), organ, and **Bruce Dickey** (USA), cornetto (<http://iohio.org.mx/eng/cathedralconcertXIfest.htm>). Both are residents in Bologna and had been encouraged to participate in the festival by our mutual friend Luigi Ferdinando Tagliavini. A long line wound out into the atrium to purchase tickets (this was the only concert with an admission fee), and attendance surpassed 350 people. It was thrilling to hear the cornetto, an instrument popular in the Renaissance that had fallen into disuse until its revival in recent decades, largely due to Bruce Dickey's promotion and teaching. Its haunting resonance intertwined with the organ to sound like one instrument, and Liuwe Tamminga's solos were brilliant.

This and all succeeding concerts were projected onto a screen in the church so that the audience could have a better view of the artists and understand the relation of pulling the stops and the changing in the organ's sound. This monumental 8' instrument was built in 1712 and retains its opulently carved and gilded upper case, although its lower case has been rebuilt several times. Unfortunately no evidence remains of its original appearance. However, we know from the contract for its construction that it was once one of the most lavishly decorated organs in Oaxaca.

## Friday, February 19

The day started with a bilingual presentation by **Cicely Winter** in the **Francisco de Burgoa Library** within the Santo Domingo Cultural Center on "The Historic Organs of Oaxaca and the Work of the IOHIO." Although the title of the talk has not changed over the years, the content always does, and the images of the organs and the various IOHIO projects—protection, conservation, restoration, concerts, archive discoveries, recordings, and publications—spoke for themselves.

Our festivals are enriched by an exhibit of documents from local archives. This year the theme was "Pedro Nibra and Oaxacan Organbuilding in the Nineteenth Century" to highlight the restoration in process of the organ in San Matías Jalatlaco. **María Isabel Grañen Porrúa**, director of the Burgoa Library, is passionately interested in the preservation of historic documents and created the project ADABI ("Apoyo al Desarrollo de Archivos y Bibliotecas de México") to refurbish archives and catalog documents. After she inaugurated the event, curator **Ricardo Rodys** described the



Cicely Winter speaks in the Francisco de Burgoa Library



A welcoming drink of tejate in San Andrés Huayapam

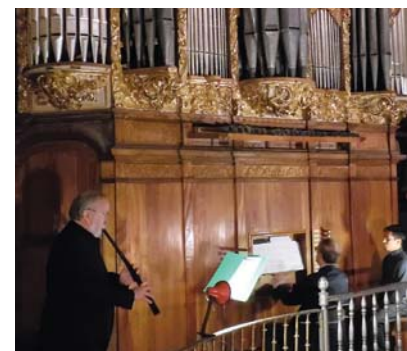
material, including payments to Nibra and records of later interventions in the Jalatlaco organ, as well as construction contracts for other Oaxacan organs (which are like gold for us).

We proceeded to **San Matías Jalatlaco**, located on the edge of the historic center of Oaxaca City. We have always scheduled a visit to this organ during our festivals and discussed our hopes for its restoration, but this time it was actually happening! This elegantly proportioned 8' organ was built in 1866 by the Oaxacan organbuilder Pedro Nibra, then modified and painted its distinguishing blue color around 1880. First we all assembled in the parish conference room for a presentation by restorers **Eric González** and **Alberto Compiani** about the recently finished restoration of the organ case, phase I of the project. We then divided the group in half, which alternated between the choir loft to view the case up close and a temporary shop space to observe the windchest, keyboard, and pipes (see <http://iohio.org.mx/eng/restjalatlaco.htm>).

We proceeded to **San Andrés Huayapam** located on the outskirts of Oaxaca City, where we were received with a



Restored organ in San Matías Jalatlaco



Bruce Dickey, cornetto, and Liuwe Tamminga in the Oaxaca Cathedral

drink of *tejate*, traditionally served in colorful painted half gourds. A local specialty of prehispanic origin, this delicious foamy drink is made with ground cacao, corn meal, the seed of the mamey fruit, and the flower of a tree (*rosita de cacao*) that grows only in and near Huayapam.

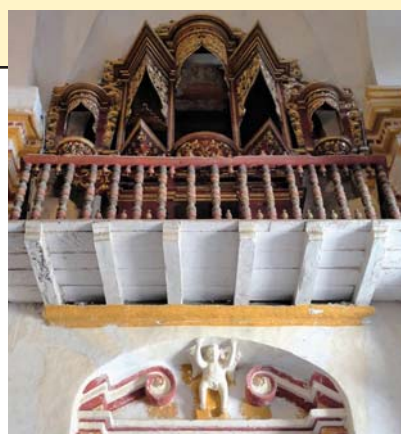
This charming church has one of the most beautiful altarpieces in Oaxaca, whose intricately carved columns are referred to as "gilded lace." Also famous is the collection of antique *exvotos*, petitions usually to the Virgin Mary that are painted on small tin plaques. This



Table organ, San Andrés Huayapam



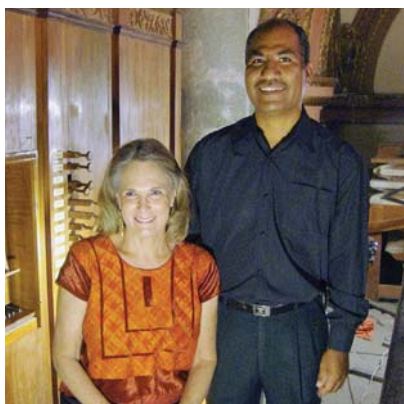
Jesús González in Tamazulapan



Unrestored organ case in Santiago Teotongo



Victor Contreras and Juan Luis González in Yanhuatlán



Cicely Winter and Valentín Hernández



Unrestored organ in Santa María de la Natividad, Tamazulapan



The organ in Santo Domingo Yanhuatlán



Robert Bates in San Andrés Zautla



The organ in the Oaxaca Cathedral

and succeeding visits were enhanced by commentaries about the church art by restorer **Alberto Compiani**.

The 4' organ (1772), large for a table organ, is nearly intact with its original keyboard and pipes. It is simply carved, a style we refer to as a "country organ," and was once painted bright red, but over-painted a more sober maroon color in the 20th century. In Huayapam we savored the first of many local meals, this time *mole amarillo*, in the atrium of the church.

During the free time between the Huayapam *comida* and the evening concert, visiting organists had a chance to play in the **Oaxaca Cathedral**. This and succeeding opportunities to play the organs were organized by **Joel Vasquez**, our coordinator of musical activities and liaison with the churches.

Soon afterward, organist **Cicely Winter** and percussionist **Valentín Hernández** presented the second concert of the festival, featuring well-known regional folk songs and dances (see <http://iohio.org.mx/eng/soledadconcertXIfest.htm>). Originally programmed in the Basílica de la Soledad, which would have added an eighth organ to the roster, the concert was cancelled just days before the festival, creating a moment of panic, but fortunately it was rescheduled in the cathedral. Such are the inevitable curveballs we face every year, and no matter how much we try to anticipate every eventuality in our planning, there are always surprises. The church was once again packed, people sang along lustily, and we consider this program a success only if the audience is screaming at the end!

### Saturday, February 20

Our excursion to the Mixteca Alta began with the third concert of the festival in **Santa María de la Natividad Tamazulapan** and featured Oaxacan organists **Tonatiuh González** and **Jesús González** and three doctoral level organ students of Robert Bates (University of Houston, Texas): **Jeffrey Cooper**, **Michael Ging**, and **Christopher Holman**. This was the first of three collective concerts, an experiment a few festivals back that has proved to be one of our most successful innovations. It gives foreign organists the chance to play and always guarantees a varied and interesting program (<http://iohio.org.mx/eng/tamaconcertXIfest.htm>). The 2' table organ dating from approximately 1720–30 is situated in a high balcony

overlooking the huge nave of the church and is exquisitely decorated with images of saints and angel musicians. The case and bellows are original, but the pipes, keyboard, and interior components were reconstructed in 1996. The church has one of the most magnificent baroque altarpieces in all Mexico and includes paintings by the renowned 16th-century Spanish painter Andrés de Concha.

The second organ in this church, an imposing 8' instrument, faces the small organ from the left balcony. Built in Oaxaca in 1840 by a member of the renowned Martínez Bonavides organ-building family, it was once a magnificent instrument and is largely intact except that only the five largest façade pipes

remain. The Tamazulapan church is one of only three in Oaxaca with two organs and the only one where two very different organs may be seen at the same time.

After the visit to Tamazulapan and before arriving in Yanhuatlán, both grandiose Dominican centers, we visited the church in **Santiago Teotongo** of more modest dimensions but equally rich in 18th-century baroque art. The magnificent case of this 8' organ, though empty, stands as a work of art in its own right, and statues of angels once stood atop its

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## Organ festival report



**Craig Cramer in San Jerónimo Tlacochahuaya**



**Bruce Dickey, Margarita Ricárdez, and Liuwe Tamminga in Tlacolula**



**Interior of San Jerónimo Tlacochahuaya**

towers, singing through their O-shaped mouths via pipes which passed through their bodies. The organ was stripped of its pipes, keyboard, and more during the Mexican Revolution. Its date is unknown, but the organ's profile closely resembles that of San Mateo Yucucuí (1743).

The fourth concert of the festival took place in **Santo Domingo Yanhuitlán**, the 16th-century Dominican stronghold in the Mixteca Alta region. With its soaring stone vault supported by lateral flying buttresses and its magnificent altarpieces, it is one of Mexico's most majestic complexes of baroque art. Organist **Víctor Contreras** and trumpeter **Juan Luis González**, both from near Mexico City, thrilled the audience with a program that reverberated throughout the immense nave (see <http://iohio.org.mx/eng/YanhuitlanconcertXIfestival.htm>). This magnificent organ, located on a side balcony, was built around 1690–1700 and restored in France in 1998. Its case is one



**Liuwe Tamminga, David Furniss, Marilou Kratzenstein, Craig Cramer, and William Autry in Tlaxiaco**

of the most elaborately decorated in all of Mexico with fantastic swirling imagery and Dominican symbols painted on the case and fierce faces on the façade pipes.

We continued on to **San Andrés Zautla** and were received in the atrium of the church by the elderly women of the town, dressed in their traditional skirts and blouses, the local children's band, fireworks, plenty of *mezcal*, necklaces of *bugambilia*, dancing, and finally, a delicious meal of *estofado de pollo* (chicken stewed in almond sauce) served on the patio behind the church.

After dinner, we crowded into the lovely church where many local people were already waiting for the fifth concert of the festival to begin. Organists **Margarita Ricárdez** (Oaxaca), **Víctor Contreras** and **Víctor Manuel Morales** (Mexico City), and **Robert Bates** (United States) once again played



**Santa María Tlaxiaco**

wonderfully contrasting pieces, and there was a pleasant improvisatory tone to this presentation at the end of such a busy day (see <http://iohio.org.mx/eng/zautlaconcertXIfestival.htm>).

**Alberto Revilla** (Mexico City/Oaxaca) presented Renaissance music for theorbo and flamenco guitar music in alternation with the organ, leaving the audience stunned by his artistry. The case of this 4' table organ (1726) is exquisitely gilded and painted with images of saints and archangels. Like the organ in Tamazulapan, the bellows here are still hand pumped and the register sliders located on the sides of the case, so a concert may involve up to six people: the organist and page turner, someone on either side to control the registers, and one or two people pumping the bellows. Thanks to the ongoing support of the Federal Road and Bridge Commission (CAPUFE), a special entrance was opened from the super highway, allowing us direct access back to Oaxaca.

### Sunday, February 21

American organist **Craig Cramer** presented the sixth concert of the festival in **San Jerónimo Tlacochahuaya**. Organbuilders **Joaquín Lois** and **Hal Gober** helped tune and condition the organ, and it had never sounded so good. The church is one of the loveliest in Mexico with its exuberant interior, floral decoration, and gorgeous baroque altarpieces, all recently restored. The 4' organ was built sometime before 1735 and restored in 1991. The case and pipes



**Students with Cicely Winter**



**San Pedro Mártir Yucuxaco**

are decorated with floral motifs, and the organ harmonizes beautifully, both visually and acoustically, with the architecture of the church.

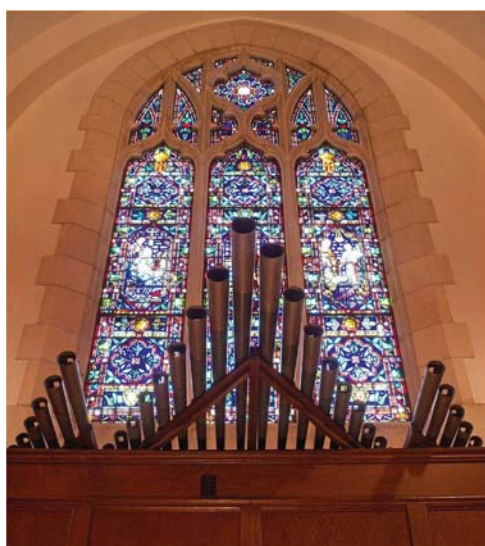
We savored a variety of Oaxacan specialties in the "Donaji" Restaurant in Mitla, then proceeded to the nearby town of **Santiago Matatlán**. We always try to include a "new" organ in our tours and the Matatlán organ was irresistible because it is such an oddity: a large 4' stationary organ with its windchest under the keyboard as in a smaller table organ, register pulls on the façade rather than on the sides, and a disproportionately large case with five towers, now empty, for a simple mechanism. The 18th-century church includes Baroque altarpieces, and its interior, like many in Oaxaca, was stenciled a vivid blue in the 19th century.

Our friends from "Chocolate Mayordomo" received us with bread and chocolate upon arrival in **Santa María de la Asunción Tlacolula**. Those who needed a break from churches could roam around one of the most famous indigenous markets in Oaxaca and admire the women's costumes and the stalls piled high with local produce.

We were once again privileged to hear the rare and arresting combination of cornetto and organ in the seventh concert of the festival presented by **Liuwe Tamminga** and **Bruce Dickey** (see <http://iohio.org.mx/eng/TlacolulaconcertXIfest.htm>). This time the cornetto accompanied an organ with a gentler and more vocal character than the more extroverted Cathedral instrument. The 8' organ was built in Oaxaca in 1792 by Manuel Neri y Carmona, restored by Gerhard Grenzing, and inaugurated during the Tenth IOHIO Festival in 2014. This organ also has the most elaborately painted façade pipes in all of Mexico, restored by Oaxacan Eric González. After the concert, visiting organists scurried up to the choir loft to have a go at the organ before the Mass and our departure for Oaxaca.

### Monday, February 22

Our second all-day excursion to the Mixteca Alta was directed toward Tlaxiaco, three hours distant from Oaxaca City, with visits to organs along the way. Our first stop was at the little stone



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Some of the festival attendees in Tliltepec

church in **Santa María Tinú**, which houses a disproportionately large organ. The date of construction 1828 and name of organbuilder are written inside the case—such luck! Perhaps the organ was originally commissioned for a larger church, then sold to Tinú, or the community simply wanted something grand. The organ, completely intact and played just a generation ago, still grunts and wheezes when one of the bellows located in the loft above is pumped. Some organs inspire affection, and this is definitely one of them. Unfortunately, there are only 136 people left in the town so a restoration would not be practical. It should be noted that Mexican law protecting the national heritage prohibits the removal of sacred art objects from their churches of origin.

Some years had passed since we last visited **San Andrés Sinaxtla** in our festival tour, so it was of particular interest to many regular participants to see it for the first time. This instrument is neo-classic in design, with a richly carved unpainted case. Of particular interest is the inscription across the façade including the name of the donor, the date of construction (1791), and the cost, but typically omitting the name of the organbuilder. It presents an interesting contrast to the Tlacolula organ, built in the same year in Baroque style, the late 18th century representing the transition from the Baroque to the neo-classic aesthetic.

Just down the road from Sinaxtla sitting on a promontory overlooking the Yanhuítlan Valley is the church of **San Mateo Yucucuí** (population 130). This organ built in 1743 is the least altered of all the 8' 18th-century Oaxacan organs, and when last played (1930s?), it is said that its sound could be heard for miles around. The organ was never painted or gilded like its counterpart in Teotongo, probably not by choice during that opulent Baroque era, but rather because of the cost. It is richly carved and largely intact, and one only wishes that the pipes and mechanism of the Yucucuí organ could be inserted into the stunning Teotongo case to make one amazing organ! The floor of the high balcony on which the organ sits is much deteriorated, and access to the façade is dangerous, so our efforts to clean and document the organ have been restricted.

Our next stop was at the Dominican architectural complex of **San Pedro y San Pablo Teposcolula** with its famous 16th-century open chapel and 18th-century church. The 8' organ (ca. 1730–40) has a similar profile to that of Yanhuítlan. Its original finish was natural wood, then it was later painted white with green touches, a lovely look. Now we refer to it as the King Midas organ, because in 2010 a well-connected architect took the liberty of gilding at great cost all the decorative carvings and moldings, even though it had only been minimally gilded historically and, in fact, the organ's overall manufacture is not of

the highest quality. Our main conservation challenges over the years have been related to negligence of the organs (accumulated filth, vandalism, the intrusion of animals) or the consequences of natural disasters or construction projects. We never imagined that the whimsical decisions of misguided "experts" would pose an equal risk.

After lunch in Teposcolula, we drove up through the pine forest to **Santa María Tlaxiaco**. For the final, eighth concert of the festival (see <http://iohio.org.mx/eng/TlaxiacoconcertXIfest.htm>), **William Autry**, **David Furniss**, **Marilou Kratzenstein**, **Craig Cramer**, and **Liuwe Tamminga** offered an eclectic program with some American and French pieces added to the more standard Spanish and Italian repertoire. This monumental 8' instrument, built around 1800 and restored in 2000, is the "youngest" of all the restored Oaxacan instruments. The imposing, outwardly austere church was the Dominican outpost for this strategic area of the high sierra in the 16th century. All the altarpieces in the church and the organ are synchronized in neo-classic design and painted white, gold, and red, creating a pleasing visual coherence, although we know that there was a Baroque predecessor organ and altarpieces in the 17th century. We spent the night in the Hotel del Portal right on the main plaza.

#### Tuesday, February 23

After a luscious buffet breakfast, participants divided into two groups. Many chose to visit the late pre-classic and classic (400 BC–800 AD) **Mixtec** archeological site and the community

museum of **San Martín Huamelulpan** with **Marcus Winter** of the Instituto Nacional de Antropología e Historia (INAH). The others, including most of the students, opted to stay behind to play the Tlaxiaco organ and had great fun trying out their pieces, laughing, commenting, and helping each other with the registers.

Both groups met up in the village of **San Pedro Mártir Yucuxaco**. The organ here (1740) is complete and in excellent condition, missing only its bellows. It is the least altered of the Oaxacan 4' table organs, parallel to Yucucuí for the 8' stationary group and closely resembles the organ in Zautla, though without the painted decoration. The carved pipeshades include two faces in profile, a unique decorative detail, and the keyboard is exquisite.

Our Mixtec tour continued with a visit to the church and organ of **Santiago Tejupan**. The luxuriously painted organ case (1776) is the last in Oaxaca with religious imagery. Portraits of the donor and his wife being blessed by his patron saint are depicted on one side and Santiago on horseback on the other, both unfortunately obscured by layers of grime. Another special feature is the information painted on two decorative medallions on the façade, which include the name of the donor, the cost of the organ, and the date of construction, although as in Sinaxtla, omitting the name of the organ builder. Here we find yet another church that could stand as a museum of colonial religious art in this culturally rich area of the Mixteca Alta.

Our final church and organ visit was in **Santa María Tliltepec**, for some the crowning visual experience of the field trips. Located in the Dominican sphere of Yanhuítlan and built atop a prehispanic temple, this 16th-century church has long been appreciated by art historians for its richly carved asymmetrical façade and stone interior arches. The unrestored 4' organ, situated on a side balcony, is one of Oaxaca's oldest (1703) and often elicits a gasp of astonishment when seen for the first time. Unfortunately nothing is known about its history that would explain its idiosyncrasies of construction and decoration, and if it didn't have hips, we might wonder if it were imported.

We then walked down the hill and across the river to the home of the Cruz García family for our farewell dinner. We feasted on *barbacoa de borrego*, lamb barbecued Oaxacan style, cooked in the ground over hot rocks and covered with maguey leaves. *Mezcal* from San Bartolo Yautepéc flowed freely, and everyone had one last chance to celebrate with old and new friends before returning to Oaxaca.

#### Wednesday, February 24

Even after the closing event in Tliltepec, this festival just would not stop, and the following day 25 people made the trek up to the archeological site of **Monte Albán** with Marcus Winter (INAH).

#### Conclusion

Several participants have mentioned that our festivals have been life-changing experiences, and we know what they mean. The organs have opened up undreamed-of opportunities for us in the IOHIO as well, and led us to new places, people, and insights. We cannot forget the thrill of hearing the first chord of a restored organ in concert or climbing up a winding stone staircase to the choir loft and confronting an organ for the first time. These large, heavy instruments are rooted in their churches and were once—and in some cases are now—vital parts of the musical life and culture of their communities. Each organ has a story to tell, and we try to listen carefully, because ultimately, it is these stories that structure our festivals and make them unique. ■

*Cicely Winter grew up in Michigan and studied piano and harpsichord at Smith College and the University of Michigan, where she obtained a B.A. in music and an M.A. in European history; she later studied piano performance at Indiana University. Her principal teachers were Fritz Steinegger and Leonard Hokanson (piano), and Lory Wallfisch and Elisabeth Wright (harpsichord). Winter has lived in Oaxaca since 1972 and has presented numerous piano, harpsichord, and organ concerts over the years, many of which have benefited community service projects in Oaxaca. In 2000, with the support of philanthropist Alfredo Harp Helú, she and organist Edward Pepe co-founded the Instituto de Órganos Históricos de Oaxaca A.C. (IOHIO), for which she serves as its director. Her professional performances have increasingly focused on historic organs, presenting a broad repertoire of classical, sacred, and folkloric music.*

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# What the scaling of Gothic and Baroque organs from Bologna and St. Maximin can teach us

By Michael McNeil

We are all familiar with organs that have an overbearing harshness. There is now a backlash under way towards an organ sound better suited to the typically dry acoustics of American churches and concert halls. The organ reform movement of the twentieth century was itself a reaction to the sounds of great builders such as Ernest M. Skinner, who knew very well how to deal with dry acoustics, but Skinner's sound was not at all convincing when playing the compositions of Baroque masters. The twentieth century reform movement looked to the home of those Baroque masters, especially that of J. S. Bach, for guidance.

While the pipe scaling and voicing of many organs in northern Germany works extremely well in the interpretation of Bach's music, it is not suited to the smaller, dry acoustics of American churches. An examination of two famous and successful organs will suggest ways in which we might deal with this, while maintaining a sound that does justice to the older masters.

The monumental work *Gli Organi della Basilica di San Petronio in Bologna* by Oscar Mischiati and Luigi Ferdinando Tagliavini (2013) contains data detailed enough to allow an analysis of the scaling and voicing of the remarkable Gothic organ constructed by Lorenzo da Prato in 1475. This book provides evidence of the originality of much of what we see and hear in the present organ. The publication in 1991 of the book by Yves Cabourdin and Pierre Cheron, *L'Orgue de Jean-Esprit et Joseph Isnard dans la Basilique de la Madeleine à Saint-Maximin*, gives us the most complete documentation of any organ ever attempted and the opportunity to analyze a famous French Classical design constructed in 1774 by Jean-Esprit and Joseph Isnard. These organs are very different in their design, but are so successful that they have survived centuries virtually unmolested. They can teach us something of value.

The principals are the main voice of an organ. The smoothness or stridency of a principal chorus is mostly the result of two factors: 1) the size of the acoustic, i.e., the distance of the organ from your ears, and 2) the scaling and voicing of the organ's pipes.

## The acoustic

Large rooms make a sound less strident and less powerful. There are two things going on here. First, sound power falls off with distance, so much so that if you listen to an organ from twice the distance, the organ will sound four times less powerful. But for higher frequencies, the sounds we perceive as "harsh" or "strident," the sound falls off much faster with distance. This is because air has mass (you feel the force of this mass on your face in the wind, and it powers the sails of your boat), and only the lower frequencies (the alto down to the deep

bass) travel easily through this mass of air. The higher frequencies (the soprano up through those high mixture pitches) are absorbed by air and travel much shorter distances. This type of loss starts to noticeably affect pipes at  $\frac{1}{2}$ ' pitch and it gets vastly more pronounced as the pitch rises. To show just how vast these losses are at very high pitches, a  $\frac{1}{16}$ ' pipe loses 98% of its original power when heard 500 feet away; this is the "high C" of the 2' stop on your 61-note keyboard. It is virtually inaudible at this distance, even if it screams at the console.

## Pipe scaling

So this is all very interesting, but what's the point? The point is that many northern German organbuilders relied on large distances to refine their choruses. They used what is termed a *constant pipe scale*, which simply means that all of the pipes at a single pitch have the same "scale," or width, regardless if they are used in the foundations, the octaves, or the mixtures. For example, in such a scale the 2' pipe in the Principal at middle C will have the same width and power as the pipes at this pitch in the Octave, Superoctave, and mixtures. A pleasing sound will contain harmonics that fall off in power relative to the fundamental, but a constant scale has no fall off in power for higher-pitched stops like the mixtures. So how does a constant scale work? It works by the absorption of the high frequencies in the air over great distances. Transplant this constant scale into a small, dry acoustic, and you have a recipe for overbearing harshness.

Some of my colleagues would now point out that we can reduce the power of mixtures by reducing their toes (which admits less wind) or reducing the flues at the mouth (which admits less wind). I would counter that there is limited leeway in the reduction of toes and flues, and a steep price is paid for such measures—the speech of the pipe is slowed—and a chorus that is well-knit and cohesive will have pipes that speak at the same speed. A good chorus can have pipes that are all relatively slow or all relatively fast, but a mix of the two will not produce a cohesive chorus, and our ears are extremely sensitive to this.

So if we don't want to use large reductions in toes and flues, how can we obtain a well-balanced chorus? The wisdom of da Prato in 1475 and the Isnards in 1774 shows us two alternate paths. While those builders didn't have the technical tools we use today to analyze acoustics and organ pipes, they were obviously superb experimental engineers who used their ears to great advantage in the practice of their art.

## The alternate paths

The comparison of organ sounds requires a specific set of data and its



Isnard Grand-Orgue, St. Maximin (photo credit: William T. Van Pelt)

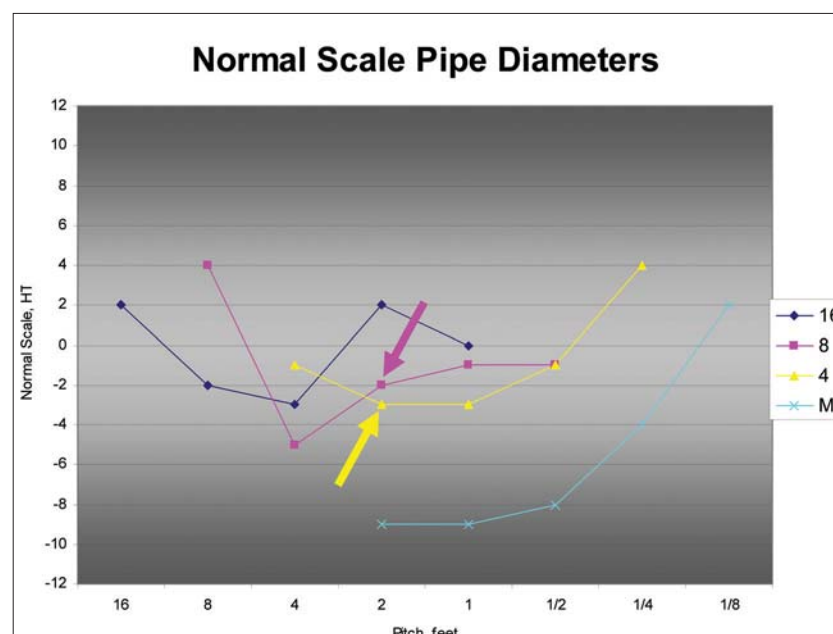


Figure 1: Isnard Grand-Orgue, 1774, St. Maximin

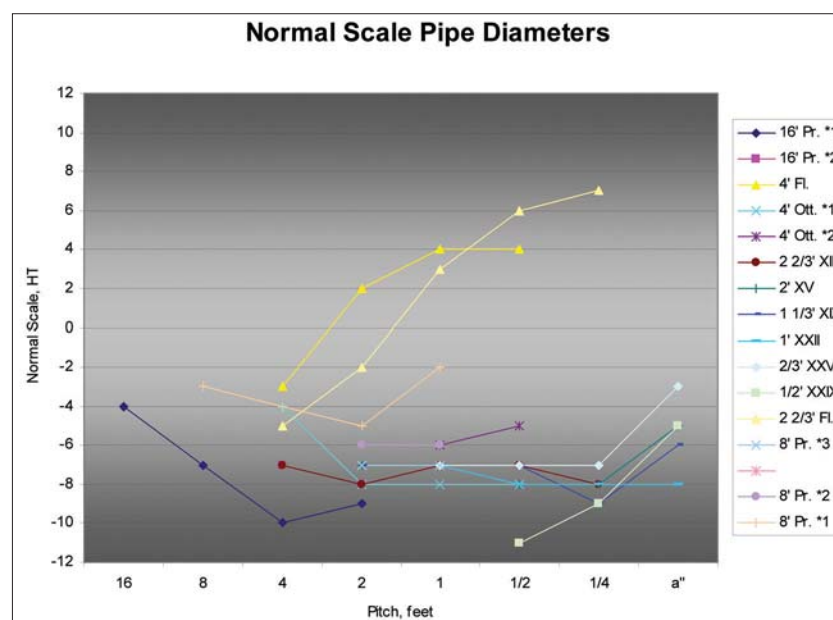


Figure 2: Lorenzo da Prato, 1475, Bologna

analysis requires a model. In 2012 the author published a detailed description of such a model in *The Sound of Pipe Organs*. The model is based on the physics of sound, its perception by humans, scaling and voicing parameters, and the effects of distance and atmospheric losses. A fully worked example of the model was applied in this book to the Isnard organ. In this article we will look at just the scaling of pipes and the balances of power.

Take a look at the figures. These are scaling charts used by many organbuilders. They are based on the "normal scale" devised by Töpfer in the nineteenth century. Töpfer assigned an arbitrary width to each pipe in the normal scale, and all other things being equal, pipes made to

this scale produce a relatively constant power from the deep bass to the treble. The normal scale is represented by the line that runs from left to right at a value of zero (0) in the middle of the graphs. Pipes wider than the normal scale have more power, and narrower pipes have less power.

At the bottom of the graphs we see the pitch of the pipes increasing, from 16' bass pipes to  $\frac{1}{8}$ ' treble pipes. Look at the left-hand columns in the graphs; the pipes widen in units of "half tones" of scale, with very wide scales at the top and very narrow scales at the bottom. The different colored lines represent the relative widths of the pipes in the different stops in the chorus; these stops

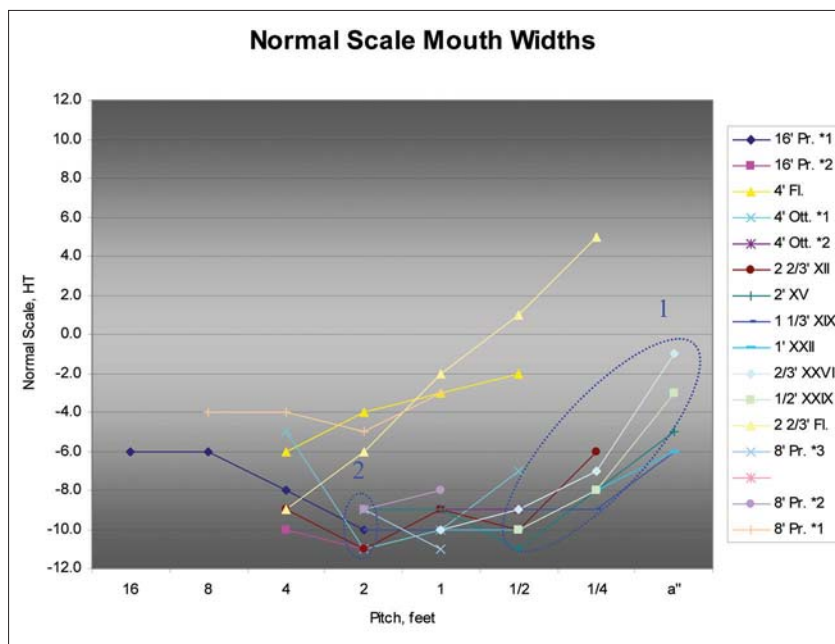


Figure 3: Lorenzo da Prato, 1475, Bologna

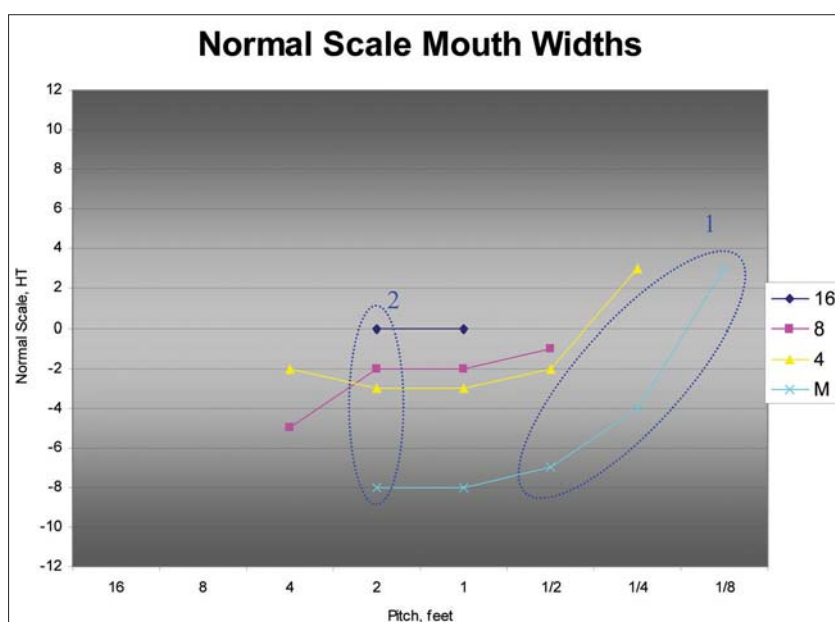


Figure 4: Isnard Grand-Orgue, 1774, St. Maximin

are identified in the tables at the right of each graph.

For example, look at the middle C pipe at 2' length in Isnard's 8' Montre in **Figure 1**. The pink arrow points to it in the pink line, and at 2' pitch it is -2 half tones in width. The yellow arrow in Figure 1 points to the Isnard 4' Prestant, which has a 2' pipe at tenor C, scaled three half tones narrow.

Many trends leap off these graphs. The da Prato principal chorus in **Figure 2** is very tightly clustered around a constant scale at about -7 half tones, rising to about -5 half tones at the high a" of the compass. The two flutes of the da Prato organ in Figure 2 are remarkably wide-scaled relative to the principal chorus. The only member of the principal chorus in Figure 2 that is widely scaled is the 8' Principale, and it has wider pipes to adjust for its highly unusual position in the back of the organ—this organ has two façades, one in the front with the 24' (16') Principale, and another in the back with the 12' (8') Principale (the compass of this organ extends to low F). The pipes of the 8' Principale need to be wider and louder to compensate for their unusual placement—they speak not towards the front, but face backwards at the rear of the organ. In stark contrast, the Isnard chorus in Figure 1 is very spread out, with wide foundations and increasingly narrow upperwork.

Now having shown you the more traditional pipe diameters of the principal choruses of the da Prato and Isnard organs, I have to confess that there is a more accurate way to compare power.

Pipe diameters, or widths, are the most common descriptions of organ pipes, but the power of a pipe is much better related to the width of its mouth, not the width of its resonator. Those wishing to understand this in more depth can find detailed explanations in the author's book *The Sound of Pipe Organs*. The power relationships of the da Prato and Isnard choruses are much better described by the mouth widths of their pipes, seen in Figures 3 and 4.

In **Figures 3 and 4** we see something similar and very striking. The pipes noted in group 1 in both figures start to widen at 1/2' pitch and increase dramatically by nine to eleven half tones at 1/8' pitch. Both builders were compensating for distance losses due to the atmosphere. A pipe at 1/8' pitch will drop to about 28% of its power when heard from 500 feet away. As the author has shown, such losses can be completely compensated for at this distance by widening the pipes at 1/8' pitch by twelve half tones; both da Prato and Isnard were scaling their pipes to be heard correctly in the large acoustical spaces in which they built these organs.

In Figures 3 and 4 we also see something very dissimilar and very striking. The pipes in the principal chorus by da Prato in Figure 3 in group 2 follow a constant scale where the upperwork is scaled roughly the same as the foundations, while Isnard in Figure 4 in group 2 chose to drastically reduce the scale of the stops in the principal chorus as they ascended in pitch; the mixtures are eight half tones narrower than the 16' foundations.

The exciting but not overbearing sonority of the Isnard chorus is clearly explained in the graph at the left by the reductions in the scales of the higher-pitched stops. But the well-balanced chorus by da Prato is explained very differently. Italian organs used a device rarely seen outside of Italy: the rack board that holds the pipes in place on the Italian wind chest is placed above the mouths of the pipes, and the pipes that are placed far to the back on the windchest are greatly muted by the effect of this rack board. The da Prato upperwork is placed towards the back, and the sound of those pipes must find its way under a rack board and around the feet of hundreds of pipes before they can project into the room. This is the secret of the Italian organ, its constant scales, and its refined chorus.

With the examples of the da Prato and the Isnard organs we see a purposeful effort to reduce the power of the high-pitched pipes relative to their foundations. This is the evidence for the assertion that a constant scale will sound overbearing in most American churches and concert halls. While the Italians used a rack board above the pipe mouths to mitigate their stridency, and Isnard used narrower scaling of upperwork, there are German traditions where neither compensation is made, and these traditions depend on vast acoustical spaces to succeed. The use of constant scales in smaller, dry American acoustics does much to feed the current backlash in organbuilding.

There are fine examples of classical organbuilding in the United States that are well scaled to their rooms. One such example is the universally liked Fisk organ at Old West Church in Boston, a

building neither vast in scale nor highly reverberant. Its scaling is reportedly based on the design of J. A. Silbermann at Marmoutier, France, whose pipe scales look remarkably like those of the Isnard at St. Maximin. Designing for American acoustics is always a difficult challenge, but we can also learn from good examples.

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Michael McNeil was awarded twenty-seven patents over a period of forty years as a research and development engineer, and in a parallel career he designed and constructed four mechanical action pipe organs. He has written five books and two technical papers, three of which are e-publications.

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**Royal Poinciana Chapel interior** (photo credit: Arren Cudal)

**Austin Organs, Inc.,  
Hartford, Connecticut  
The Royal Poinciana Chapel,  
Palm Beach, Florida**

## Another Austin in Paradise

Nestled on the island of Palm Beach, alongside the last remaining cocoanut grove, one will discover the rather charming Royal Poinciana Chapel, named after the magnificent *Delonix Regia*, the Royal Poinciana tree that was once abundant on the island.

The Royal Poinciana Chapel is a vital, post-denominational Christian community with a strong congregation of 800 members and seasonal guests during winter, including some 250 year-round families and children. The chapel sits at the center of Palm Beach Island on three acres of lush landscaped property bordering Henry Flagler's famous home *Whitehall*, now open as a museum. The chapel overlooks the Intracoastal Waterway and the West Palm Beach waterfront to the west and The Breakers resort and ocean golf course directly to the east. It features the landmark giant kapok tree giving frame to an exquisite view. It is the most photographed spot in Palm Beach and a favorite location for destination weddings.

Senior Pastor Dr. Robert Norris is known for his impassioned preaching, pastoral ministry, and active community involvement. He also serves as adjunct member of the teaching faculty at Princeton Theological Seminary. The chapel is widely known for its phenomenal music program led by Stewart Foster, minister of music. Foster plays the chapel's new Austin organ with rare talent and passion and also conducts the professionally trained Royal Poinciana Chapel Chorale at weekly services.

The history of Royal Poinciana Chapel owes its life to Henry Morrison Flagler (1830–1913). Flagler, alongside his friend and business partner, John D. Rockefeller, built the Standard Oil Company into the most prosperous and monopolizing oil empire of the era. As the company flourished and Flagler's fortunes grew, he left his offices in New York City, and ventured south to a wild frontier known as Florida.

In 1894, Flagler built the Hotel Royal Poinciana on the shores of Lake Worth on the island to be known as Palm Beach and extended his railroad to its service town, creating the city of West Palm Beach. This remarkable edifice, the largest wooden structure in the world at the time, had 1,150 guest rooms with over seven miles of hallways, served by a staff of 1,700, many of whom lived across the pond in housing provided by Flagler and would arrive daily by rowboats to work their shifts. The island boasted an infamous casino, the hotel, and a humble chapel on this parcel. The disposition had the hotel in the center, casino to the south, and chapel to the north. It was said that one could engage in debauchery, rest, and reconciliation without ever leaving the property! The chapel was known for having engaging preachers and excellent music from the beginning. The hotel was demolished in 1934, in favor of the newer, lavish Breakers Hotel, which remains to this day, the former enterprise having become redundant. Years later, the chapel was relocated on the property, and now sits close to Whitehall. Henry Flagler's original cottage was also moved to this property in recent times, and serves the chapel's needs for meeting space and special events.

While Whitehall boasts a modest J. H. & C. S. Odell organ in its music room, we do not know the original instrument in the chapel. In 1963, the M. P. Möller Organ Company installed its Opus 9720. At the time of this installation, the organ was a modest three-manual instrument of 30 stops; some 26 stops in the chancel, with three ranks of flutes and a Vox Humana in the antiphonal. In 1981, Austin Organs, Inc., built a new four-manual console. It was designed with the intention of expanding the instrument, and this expansion was initiated before the new console was installed! The revised tonal plan was developed with the assistance of Thomas R. Thomas, director of music at the time. Also, a possibly apocryphal addition to the legacy includes Virgil Fox, a close neighbor. It was said that he wanted a significant instrument on which to practice, and therefore lent his voice and expertise to the early console and tonal design thoughts before his death in 1980. As a result, the new tonal work included a new Austin Great of 10 stops, a new 7-stop Positiv, and a 7-stop Solo. The existing Möller 6-stop Great pipework was revoiced and placed on a new Austin tracker chest in the gallery, alongside a new 14-stop Gallery Swell, and 5-stop Pedal using some vintage pipework from various sources along with new Austin pipework. Back in the chancel, the existing Möller Swell and Choir remained as they were installed in 1963, but a new Pedal division was created utilizing some new Austin chests and pipework alongside a few selected Möller stops. New casework and façades were drawn by Austin's chief designer Frederick Mitchell.

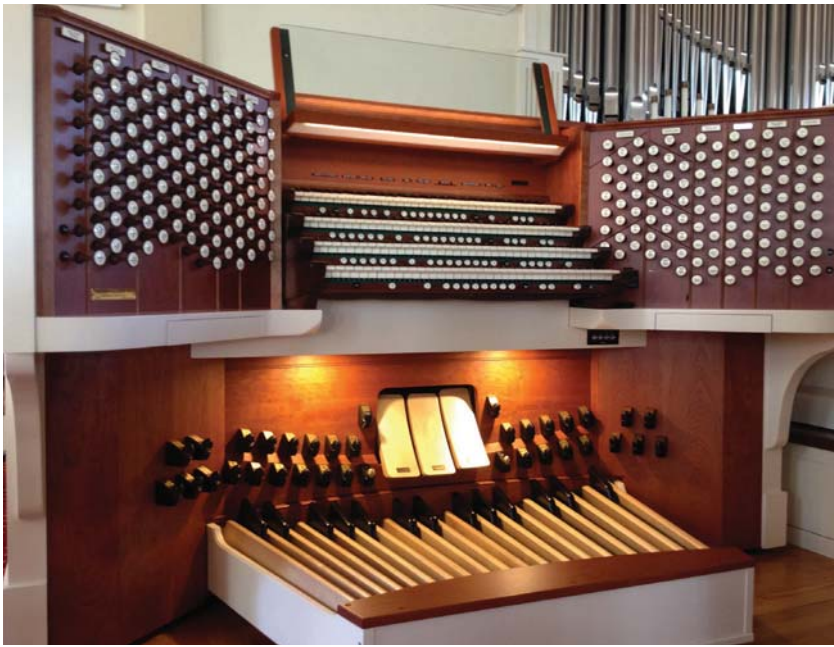
The new, *mostly* Austin organ was tonally finished by Fred Heffner and

David Johnston. Tripled in size from the original Möller, parts of this instrument spoke from deep chambers and seemed to fill the room with ethereal presence.

Time and tide ravaged the organ. Trouble began with delivery of the façade pipes in 1983. For unknown reasons, pipes of tin and tin-plated zinc were ordered from an Eastern European supplier. Upon arrival directly in Florida, many of these pipes were damaged, some beyond repair. Over time, the soft metal deformed, and random notes began to lose their former eloquent speech. There were hurricanes, water, and various other pests that created issues within the organ chambers. The Möller company proposed a significant renovation/reconstruction of the organ, and removed much of the instrument to their factory in Hagerstown in 1990. With the collapse of the Möller company, the chapel was able to perform a rescue of the organ components from the Möller factory, and the Reuter Organ Company was subsequently contracted to perform a major overhaul of the organ in 1992. This work included some chestwork, additions, and replacement of some reed stops. A number of reed pipes were compromised, because adding to the atmospheric issues that affected the chapel, many instruments in the 1980s suffered decomposition of lead in the blocks of reed pipes. As the lead crumbles into lead sulfate, replacement or reconstruction is necessary. The other factor in the work completed in 1992 was the reconstruction and expansion of the chapel space. The former Swell, Solo, and Choir chests and pipes were relocated to front chambers left and right of the façade. The effect proved problematic since the pipework was apparently not

## Austin Organs, Inc. Opus 2685-R (1983 and 2016)

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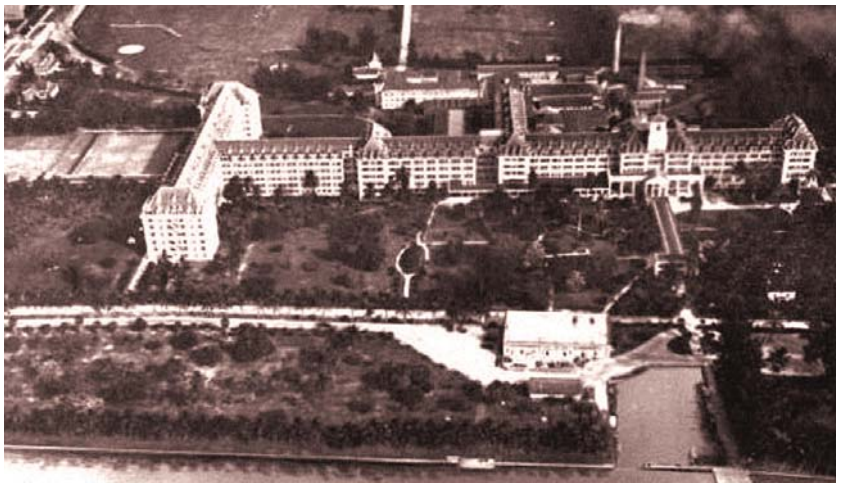
Console (photo credit: Stewart Foster)



The Trompette en Chamade



Royal Poinciana Chapel exterior (photo credit: Arren Cudal)



Aerial view of the Hotel Royal Poinciana circa 1925 (photo credit: State Archives of Florida)

revoiced to compensate for the new location closer to the ears of the Choral and congregation. As a result, the Swell and Solo aggressively dominated the entire instrument, making proper registration balances difficult to achieve.

In 2014, working with the chapel's director of music, Stewart Foster, our tonal staff at Austin Organs set out to design an essentially new organ, using the building blocks of the existing instrument as a starting place. The final instrument would contain 104 ranks of pipes. Our guiding principle was that the tonal result would be one of elegant beauty and gentle nuance. In other words, with a temperate approach, tonal blend had to be achieved without allowing any domination of individual departments or voices. The success of this project is certainly in part due to the active

participation at every stage from design to installation by Stewart Foster. A consummate musician, he knows not only how to make the organ sing, but what it takes to make an organ truly successful tonally. Austin staff members, including Raymond Albright, Bruce Coderre, Dan Kingman, Curt Hawkes, Anne Wysocki, Colin Coderre, Victor Hoyt, Scotty Giffen, the late Stew Skates, Tony Valdez, Dick Taylor, Mike Fazio, Tong Satayopas, Phil Swartz, and Nick Schroeder, who worked directly on the installation, imparted their own special gifts that contributed to its success.

#### Mechanical considerations

Our approach in designing the new instrument was to update or replace every questionable mechanical system. A new, four-manual Austin console

replaced the earlier mechanical console. The new console, built of painted birch and oiled cherry, is equipped with 300 levels of combination action memory, record-playback, and a transposer; a WiFi interface is integrated in the console control system for iPad/iPhone operation of advanced functions. Austin-made walnut drawknobs control all stops and couplers, the latter being spread on either side of the keydesk. Among some of the unique design elements, the console has a mechanism that physically closes the crescendo pedal when *General Cancel* is pressed. A second set of divisional pistons called "English Divisionals" appear when selected and have pre-set combinations that create a typical *English Crescendo* in the desired division. There is also a drawknob matrix that selects Swell and Choir/Solo expression shade operation, controlling three independent expression shade assemblies in each chamber. This allows sound from these divisions to be modeled to suit a variety of dynamic options. By using "Swell Shades Pianissimo," for

example, the organist can successfully accompany a vocal quartet with robust, Full Swell combinations.

Austin specified a hydraulic lift that raises the console from the main floor to the chancel platform for concert use. Every Möller (and Reuter) chest was removed and replaced with new Austin tracker and unit chests; the entirety of the Swell was placed upon a walk-in air chest with integrated regulator. Wind pressures were raised in some divisions, and a new control system was made by Solid State Organ Systems. Chancel to Gallery data transmission is accomplished via fiber-optic cable.

#### Tonal design

We started with the Great division to establish the revised tonal personality of the organ. Our guidance from Stewart Foster was found in one particular stop, designated as a model for the character of the entire instrument: the *Positiv Italian Principal*. It was indeed very smooth, beautifully voiced by Fred Heffner in 1983; only slightly ascendant and while

#### Royal Poinciana Chapel, Palm Beach, Florida

|    |                           |          |
|----|---------------------------|----------|
| 8' | English Horn              | 68 pipes |
| 8' | Bombarde                  | 68 pipes |
| 4' | Bombarde Clarion          | 68 pipes |
|    | Tremulant                 |          |
| 8' | Trompette en Chamade (TC) | 42 pipes |

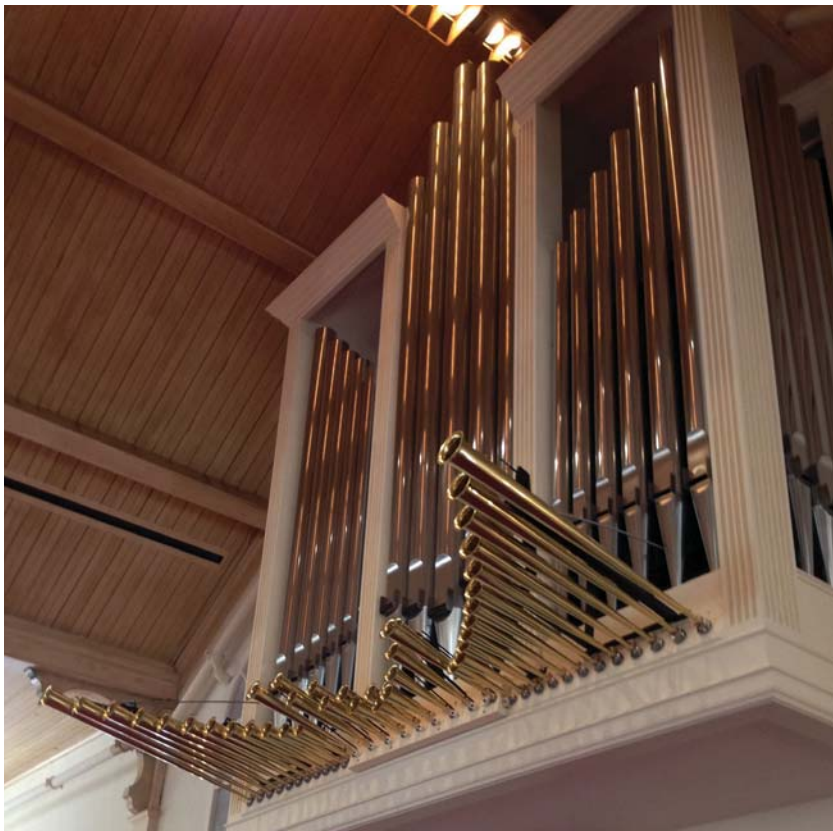
| GALLERY GREAT 3½" wind |                             |           |
|------------------------|-----------------------------|-----------|
| 16'                    | Montre                      | 61 pipes  |
| 16'                    | Bourdon Doux (Swell)        |           |
| 8'                     | Diapason                    | 61 pipes  |
| 8'                     | Montre (ext)                | 12 pipes  |
| 8'                     | Bourdon                     | 61 pipes  |
| 4'                     | Prestant                    | 61 pipes  |
| 2½'                    | Quinte                      | 61 pipes  |
| 2'                     | Doublette                   | 61 pipes  |
| 1½'                    | Fourniture III              | 183 pipes |
|                        | Tremulant                   |           |
| 8'                     | Trompette en Chamade (Solo) |           |

| GALLERY SWELL 4" wind |                           |           |
|-----------------------|---------------------------|-----------|
| 16'                   | Bourdon Doux (ext)        | 12 pipes  |
| 8'                    | Flute à Cheminee          | 68 pipes  |
| 8'                    | Viole de Gambe            | 68 pipes  |
| 8'                    | Voix Celeste              | 68 pipes  |
| 8'                    | Flauto Dolce              | 68 pipes  |
| 8'                    | Flauto Dolce Celeste (TC) | 56 pipes  |
| 4'                    | Fugara                    | 68 pipes  |
| 4'                    | Flute à Fuseau            | 68 pipes  |
| 2'                    | Principal                 | 61 pipes  |
| 2½'                   | Cornet II                 | 122 pipes |
| 1'                    | Plein Jeu IV              | 244 pipes |
| 16'                   | Bombarde                  | 68 pipes  |
| 8'                    | Trompette                 | 68 pipes  |
| 8'                    | Voix Humaine              | 61 pipes  |
| 4'                    | Clairon                   | 68 pipes  |
|                       | Tremulant                 |           |
|                       | Chimes                    | 25 tubes  |

| PEDAL |                        |           |
|-------|------------------------|-----------|
| 32'   | Contre Bourdon         | 8 pipes   |
|       | 10½"                   | 4 pipes   |
| 16'   | Contrebasse            | 32 pipes  |
| 16'   | Bourdon                | 32 pipes  |
| 16'   | Violone (Great)        |           |
| 16'   | Bass Gedeckt (Swell)   |           |
| 10½'  | Quint (from Bourdon)   |           |
| 8'    | Principal              | 12 pipes  |
| 8'    | Geigen (Swell)         |           |
| 8'    | Bourdon                | 12 pipes  |
| 8'    | Cello (Great)          |           |
| 8'    | Gedeckt (Swell)        |           |
| 5½'   | Twelfth (from Bourdon) | 7 pipes   |
| 4'    | Choral Bass            | 32 pipes  |
| 4'    | Flute                  | 32 pipes  |
| 2½'   | Mixture IV             | 128 pipes |
|       | Cornet V (derived)     |           |

|     |                              |          |
|-----|------------------------------|----------|
| 32' | Contra Trombone (ext)        | 12 pipes |
|     | (Full length) CCCC 12" scale |          |
| 16' | Trombone                     | 32 pipes |
| 16' | Contra Trompete (Great)      |          |
| 16' | Basson (Swell)               |          |
| 8'  | Trumpet (ext Trombone)       | 12 pipes |
| 4'  | Clarion (ext Trombone)       | 12 pipes |
| 4'  | Cromorne (Choir)             |          |

| GALLERY PEDAL |                             |  |
|---------------|-----------------------------|--|
| 16'           | Montre (Great)              |  |
| 16'           | Bourdon Doux (Swell)        |  |
| 8'            | Octave (Great)              |  |
| 8'            | Flute à Cheminee (Swell)    |  |
| 16'           | Bombarde (Swell)            |  |
| 8'            | Trompette-en-Chamade (Solo) |  |



**Solo division** (photo credit: Stewart Foster)

of somewhat light weight, this stop had great tonal presence due to its nicely developed harmonic structure. One fear we had was that, as part of the new tonal design, we were raising the pressure of the Positiv by one inch (water column), so we wanted to be sure not to alter that which was *treasured!* During the scope of this project, some stops required rebuilding, others re-scaling. The result was enthusiastically received and has proven perfectly satisfactory.

The Great was carefully voiced to perfect balance, from foundation to sharp mixture. The Reuter Trumpet was removed and replaced with a vintage Austin Cornopean (voiced as a chorus reed), available at 16' and 8' pitches; the 16' octave was built from the former Möller 16' reed (resonator length was added to match Austin patterns for our 6-inch scale, full-length Double Trumpet). Also added to the Great was a five-rank Mounted Cornet. This stop was scaled along French Classic lines and sits on a plinth fed by single actions speaking through 42-inch tubing. The Positiv was re-imagined, retaining the Italian Principal and 4' Octave. The 1/2' Zimbel was changed to 1' pitch and revoiced. The 8' Gedeckt was revoiced and is now available at 8' and 4' pitches. We added a new Sesquialtera and Cromorne and re-pitched and voiced the former 8' Rohr Schalmey as a 4' stop to support

the new 8' Cromorne. The additions of the Cornet, Sesquialtera, and Cromorne/Schalmey have opened new forays into historical organ repertoire. Another new addition, a charming Rossignol, adds a bit of whimsy to this division.

The Pedal was improved by the replacement of the previous 1/2-length 32' Bombarde with a new full-length 32' Trombone. The existing 16' reed was revoiced to a darker timbre, blending perfectly with the new pipes. The existing 32' Bourdon extended only to EEEE, the bottom four notes sounding a resultant of the 16' Bourdon. For better effect, four new pipes were installed speaking 10 3/4' pitch, at the correct dynamic and tuning to deliver more satisfying 32' tone for CCCC-DDDD#. New façade pipes were made with some subtle design changes suggested by Stewart Foster, replacing the dented, collapsed old tin pipes. The old pipes were given to members of the congregation as keepsakes; in a week, all 72 pipes ranging from 4' to 16' GGG were removed by members!

In the Swell, a new Principal Chorus was envisioned, utilizing some of the existing pipework. A new 8' Principal was manufactured and the 4' Octave was re-scaled; an existing 2' Fifteenth happily fit into the scheme very well. The existing Möller Mixture had been recomposed in 1992, but was found to



**Great Trompette and Cornet**

be shrill and ineffective some years ago, with many pipes stuffed with cotton to silence them. We used much of the original pipework, re-pitching the primary IV-rank mixture at 2 3/4' pitch (which also draws separately) and installed a new III-rank Cymbale, based at 1' pitch. The strings and flutes in this department were voiced to new pressure, dynamic, and blend. The reeds were completely rebuilt or replaced to create a chorus of independent voices at 16'/8'/8'/4'. The result is generally perceived as being a French tone color, light in weight but fiery without excessive volume. The Vox Humana is placed in an Austin "Vox-Box" with independent tremulant and lid that can be raised and lowered from the console to control dynamic. Note that between Gallery and Chancel there are two Vox Humanas and five celestes with all the requisite inter- and intra-manual couplers!

The Möller Choir organ was enhanced with a new 4' Principal and a new Clarinet. The 1963 pipework was mostly original, so the process of revoicing was easier than the work required in the Swell. The overall effect was a gentle broadening of tone color with the ever-present goal of achieving perfect blend. The new Clarinet was voiced on 10 inches wind pressure, and the new chest was built with unique high-pressure section, which allowed this stop to speak on the higher pressure, while remaining on the same action. Directly behind the Choir chest we find the Solo organ, which had minimal voicing performed at this time. The Reuter English Horn remained, but the Austin Bombarde was rebuilt and revoiced, and the Reuter Clarion was replaced with Austin pipework. The existing Deagan Harp was rebuilt with electric actions and located high on a side wall to avoid being a hindrance to tuning access.

Minimal work was performed in the Gallery, being mostly intact and otherwise satisfactory. A new extension was added to the 16' Diapason, allowing it to speak as a second 8' manual Diapason, contrasting and complementing the existing 8' Principal. A new 8' Trumpet en Chamade was made in brass and installed as replacement for the existing stop of the same name. The new pipework was scaled and voiced along the lines of an Austin Waldhorn—darker in color and generally warmer in tone, similar to an English Tromba. In this somewhat intimate setting, this results in a more desirable solo voice than a very bright, fiery Trompette. Stewart Foster reports that the previous Chamade would regularly receive complaints from wary congregants. Now, the complete



**Choir division**



**Swell division**

opposite is true, as folks often ask why the trumpets didn't play on a particular morning: "We love hearing them!"

This instrument is the second Austin organ in Palm Beach. The other installation is our exciting organ at the Episcopal Church of Bethesda-by-the-Sea, located just across the golf course on the opposite shore of the island. Both instruments have unique personalities—surely identifiable as "Austin"—but each organ has its individual character and splendor that serves the very different roles these congregations demand. It is an enlightening pilgrimage to visit each church, perhaps at a worship service, or even during the week, and mark the similarities and differences.

The three-year project was made possible by funding from several prominent and generous chapel families and foundations. The organ was inaugurated by Christopher Houlihan, who played a truly unforgettable and stunning recital on April 3, 2016. Future concerts and recordings are planned along with a YouTube video series. Thanks to Stewart Foster for his assistance with this article, photos, and constant encouragement. *Ad multos annos!*

—Michael B. Fazio  
President & Tonal Director  
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# Calendar

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

**Jonathan Ryan**; St. Norbert Abbey, De-Pere, WI 2 pm

16 OCTOBER

**Michael Hey**; First Church, Deerfield, MA 3 pm

**Christopher Houlihan**; First Congregational, Southfield, CT 4 pm

**Nathan Laube**; Woodward Chapel, Taft School, Watertown, CT 4 pm

Yale Recital Chorus; Marquand Chapel, Yale Divinity School, New Haven, CT 5 pm

**Alan Morrison**; Church of the Resurrection, New York, NY 3 pm

**Gail Archer**, works of Reger; St. Francis Xavier Catholic Church, New York, NY 4 pm

**Jacob Street**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

**David Higgs**; East Liberty Presbyterian, Pittsburgh, PA 3 pm

**Craig Cramer**; Holy Trinity Lutheran, Hickory, NC 3 pm

**Paul Jacobs**; Batte Center, Wingate University, Wingate, NC 4 pm

**Janette Fishell**; Duke University Chapel, Durham, NC 5 pm

**Erik Wm. Suter**; Christ Church Cathedral, Nashville, TN 4 pm

**Marianne Kim**; Loyola University, Chicago, IL 3 pm

18 OCTOBER

**Jared Stellmacher**, with Gargoyles Brass; Overture Center, Madison, WI 7:30 pm

**Stephen Self**; Bethel University, Arden Hills, MN 7:30 pm

20 OCTOBER

**David Hurd**, masterclass; School of Music, University of North Carolina, Greensboro, NC 11 am

21 OCTOBER

**Christopher Houlihan**, with chamber orchestra; First Unitarian, Boston, MA 7:30 pm

Abyssinian Gospel Choir; Woolsey Hall, Yale University, New Haven, CT 7:30 pm

**Katelyn Emerson**; Epiphany Episcopal, Timonium, MD 8 pm

**David Hurd**; Christ United Methodist, Greensboro, NC 7:30 pm

**Jack Mitchener**; First Presbyterian, New Bern, NC 7:30 pm

**Craig Cramer**; Parish Church of St. Helena, Beaufort, SC 12 noon

22 OCTOBER

**Katelyn Emerson**, masterclass; Epiphany Episcopal, Timonium, MD 10 am

**Ken Cowan**, Saint-Saëns, *Symphonie III*; Rollins College, Winter Park, FL 7:30 pm

Chicago a cappella; North Central College, Naperville, IL 8 pm

**David Jenkins**; St. Mary's Chapel, St. Paul Seminary, St. Paul, MN 7:30 pm

23 OCTOBER

**Simon Leach**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

**Andrew Heller**; Longwood Gardens, Kennett Square, PA 3 pm

**The Chenault Duo**; Thomson Chapel, Wilson College, Chambersburg, PA 3 pm

**Alan Morrison**; Bomberger Auditorium, Ursinus College, Collegeville, PA 4 pm

Duke Chapel Bach Choir, Bach, *Cantata 179*; Duke Chapel, Durham, NC 5:15 pm

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

**Ken Cowan**, Saint-Saëns, *Symphonie III*; Rollins College, Winter Park, FL 3 pm

**Peter Richard Conte**, silent film accompaniment; Stambaugh Auditorium, Youngstown, OH 4 pm

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

Chicago a cappella; Logan Center for the Arts, Chicago, IL 4 pm

**Richard Hoskins & Roger Stanley**; St. Chrysostom's Episcopal, Chicago, IL 7:30 pm

**Michael Burkhardt**, hymn festival; St. John's Lutheran, Lombard, IL 4 pm

**Michael T. C. Hey**; First Immanuel Lutheran, Cedarburg, WI 3 pm

24 OCTOBER

**Robert Bates**; Princeton Seminary Chapel, Princeton, NJ 7:30 pm

**Simone Gheller**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

25 OCTOBER

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

**Ken Cowan**, with violin; Rollins College, Winter Park, FL 7:30 pm

**Adam Brakel**; Cathedral of St. John the Evangelist, Milwaukee, WI 7 pm

28 OCTOBER

**Ken Cowan**; First Church Congregational, Nashua, NH 7:30 pm

**Christopher Houlihan**; St. Agnes Cathedral, Rockville Center, NY 7:30 pm

**Bruce Neswick**; St. Luke Lutheran, Silver Spring, MD 7:30 pm

**Marie-Bernadette Dufourcet-Hakim**; Cathedral of the Sacred Heart, Richmond, VA 7:30 pm

**Gail Archer**; St. Helena Episcopal, Beaufort, SC 12 noon

29 OCTOBER

**Jonathan Orloff**, silent film accompaniment; Merrill Auditorium, Portland, ME 7:30 pm

**David Baskeyfield**, silent film accompaniment; First Presbyterian, Rutherford, NJ 7:30 pm

**Alan Morrison**; Spivey Hall, Morrow, GA 3 pm

**Todd Wilson**; Lake Erie College, Painesville, OH 3 pm lecture, 4 pm recital

Chicago a cappella; Nichols Hall, Music Institute of Chicago, Evanston, IL 8 pm

**Dennis James**, silent film accompaniment; Phipps Center for the Arts, Hudson, WI 7:30 pm

30 OCTOBER

Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm

**Andrew Henderson & Mary Huff**; Madison Avenue Presbyterian, New York, NY 3 pm

**Janet Yieh**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

**Michael Britt**, silent film, *Phantom of the Opera*; Christ Church, Easton, MD 4 pm

**Chuyoung Suter**; Washington National Cathedral, Washington, DC 5:15 pm

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

All Hallows' concert; Brevard-Davidson River Presbyterian, Brevard, NC 7 pm

**Timothy Brumfield**, silent film accompaniment; Trinity Episcopal Cathedral, Miami, FL 6 pm

**Todd Wilson**; St. John's Episcopal, Youngstown, OH 4 pm

Quire Cleveland, Monteverdi works; Cathedral of St. John the Evangelist, Cleveland, OH 7:30 pm

Chicago a cappella; Pilgrim Congregational, Oak Park, IL 4 pm

**Bill Chouinard**, Halloween concert; St. Andrew's Lutheran, Mahtomedi, MN 6 pm

31 OCTOBER

**Mark Steinbach**; Sayles Hall, Brown University, Providence, RI 11:59 pm

**Jonathan Ryan**; First Baptist, Kalamazoo, MI 6 pm family concert, 8 pm recital

1 NOVEMBER

**Jonathan Ryan**, masterclass; First Baptist, Kalamazoo, MI 10 am

Durufle, *Requiem*; Cathedral Church of the Advent, Birmingham, AL 7:30 pm

2 NOVEMBER

**Marianne Kim**; First Presbyterian, Arlington Heights, IL 12:10 pm

3 NOVEMBER

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

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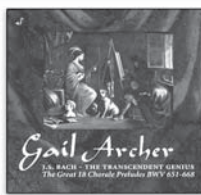
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## Calendar

Oratorio Society of New York; Carnegie Hall, New York, NY 8 pm  
•**So-Yi Ahn**; First Baptist, Ann Arbor, MI 12:15 pm  
•**Janette Fishell**; Savage Chapel, Union University, Jackson, TN 7:30 pm

### 4 NOVEMBER

•**Joey Fala**; United Presbyterian, Binghamton, NY 7:30 pm  
•**Jennifer Pascual**; Cathedral of the Sacred Heart, Richmond, VA 7:30 pm  
•**Gail Archer**; St. Augustine Catholic Cathedral, Kalamazoo, MI 7 pm

### 5 NOVEMBER

•**Katelyn Emerson**; South Parish Congregational, Augusta, ME 2 pm  
•**Joey Fala**, workshop; United Presbyterian, Binghamton, NY 10 am

### 6 NOVEMBER

Yale Schola Cantorum, Brahms, *Ein Deutsches Requiem*; St. Joseph Catholic Church, New Haven, CT 5 pm  
•**Ken Cowan**, with violin; South Congregational, New Britain, CT 4 pm  
•**Christopher Houlihan**; Fordham University, Bronx, NY 4 pm  
•**Gail Archer**, works of Reger; Central Synagogue, New York, NY 4 pm  
•**Leon Couch**; Washington National Cathedral, Washington, DC 5:15 pm  
Choral Evensong; St. John's Episcopal, Hagerstown, MD 5 pm  
•**Stephen Schaeffer**; First Reformed UCC, Lexington, NC 3 pm  
•**Austin Clark**; Peachtree Road United Methodist, Atlanta, GA 4:30 pm, 5 pm Evensong  
•**Janette Fishell**; Concordia Theological Seminary, Fort Wayne, IN 4:30 pm  
•**Jack Mitchener**; Independent Presbyterian, Birmingham, AL 4 pm  
•**Kristina Langlois**; Concordia College, St. Paul, MN 3:30 pm

### 7 NOVEMBER

•**Craig Cramer**; First Presbyterian, Nashville, TN 7:30 pm  
•**Frederick Teardo**, works of Duruflé; Cathedral Church of the Advent, Birmingham, AL 7:30 pm

### 8 NOVEMBER

•**Glenna Metcalfe**; Ransdell Chapel, Campbellsville University, Campbellsville, KY 12 noon  
Third Coast Baroque; St. Chrysostom's Episcopal, Chicago, IL 7:30 pm  
•**Gregory Zelek**; Overture Center for the Arts, Madison, WI 7:30 pm

### 11 NOVEMBER

•**Andrew Peters**; St. Paul's Church National Historic Site, Mount Vernon, NY 2 pm  
•**Jonathan Ryan**, Bach, *Clavierübung III*; Christ Church Christiana Hundred, Wilmington, DE 7 pm  
•**Nathan Laube**, with Seraphic Fire Choir, Duruflé, *Requiem*; First United Methodist, Coral Gables, FL 7:30 pm

### 12 NOVEMBER

•**James David Christie**, masterclass; Christ Church, New Brunswick, NJ 10 am

### 13 NOVEMBER

•**Bradley Hunter Welch**; First Presbyterian, Ilion, NY 3 pm  
•**James David Christie**; Christ Church, New Brunswick, NJ 5 pm  
•**Nathan Laube**, with Seraphic Fire Choir, Duruflé, *Requiem*; St. John's Episcopal, Georgetown, Washington, DC 5 pm  
•**Erik Wm. Suter**; Duke Chapel, Duke University, Durham, NC 5 pm  
•**Jeremy McElroy**; Peachtree Road United Methodist, Atlanta, GA 7 pm  
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm  
•**Christopher Urban**, with piano; First Presbyterian, Arlington Heights, IL 4 pm  
•**Anita Werling**; First Presbyterian, Macomb, IL 3 pm

### 15 NOVEMBER

Cathedral Choir; Cathedral of St. John the Divine, New York, NY 7:30 pm  
•**Ken Cowan**; Holy Trinity Lutheran, Buffalo, NY 8 pm  
•**David Jonies**; St. Paul Cathedral, Pittsburgh, PA 7:30 pm

•**Katelyn Emerson**; Cathedral of St. John the Evangelist, Cleveland, OH 7:30 pm  
•**Heinrich Walther**; Valparaiso University, Valparaiso, IN 7:30 pm

### 18 NOVEMBER

•**Scott Dettra**; St. Paul's Episcopal, Rochester, NY 8 pm  
•**Ken Cowan**, with violin; Longwood Gardens, Kennett Square, PA 8 pm  
•**Chelsea Chen**; Heinz Chapel, University of Pittsburgh, Pittsburgh, PA 8 pm  
Duke Vespers Ensemble, Victoria, *Requiem*; Duke Chapel, Durham, NC 8 pm  
•**Stephen Tharp**; Fourth Presbyterian, Chicago, IL 7:30 pm

### 19 NOVEMBER

Yale Voxtet; Sprague Hall, Yale University, New Haven, CT 7:30 pm  
•**Scott Dettra**, masterclass; Third Presbyterian, Rochester, NY 9 am  
•**F. Allen Artz III**; United Methodist Church on the Green, Morristown, NJ 7:30 pm

### 20 NOVEMBER

•**Rosalind Mohnsen**; St. John's Seminary Chapel, Brighton, MA 3 pm  
•**Jonathan Ryan**; First Congregational, Ridgefield, CT 4 pm  
•**Christophe Mantoux**; Woolsey Hall, Yale University, New Haven, CT 7:30 pm  
•**Olivier Latry**; Cathedral Basilica of the Sacred Heart, Newark, NJ 4 pm  
•**George Fergus**; Washington National Cathedral, Washington, DC 5:15 pm  
•**Christopher Jacobson**, works of Bach; Duke Chapel, Durham, NC 5 pm  
Mozart, *Mass in C* ("Sparrow"); Christ Episcopal, Bradenton, FL 11 am  
•**Dexter Kennedy**; Basilica of St. John the Baptist, Canton, OH 4 pm  
Hymn Festival; Westminster Presbyterian, Dayton, OH 4 pm  
•**Alan Morrison**; Stambaugh Auditorium, Youngstown, OH 7 pm  
•**Jeremy David Tarrant**; St. Paul's Episcopal, Flint, MI 3:30 pm  
•**Steven Betancourt**, with Vox3 Vocal Collective, works of Dvorák; Loyola University, Chicago, IL 3 pm  
•**Jean-Baptiste Monnot**; Cathedral-Basilica of St. Louis, New Orleans, LA 6 pm

### 21 NOVEMBER

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

### 23 NOVEMBER

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

### 26 NOVEMBER

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

### 27 NOVEMBER

•**Gail Archer**, works of Reger; St. Patrick's Cathedral, New York, NY 4 pm  
Duke Chapel Bach Choir, Bach, *Cantata* 62; Duke Chapel, Durham, NC 5:15 pm  
Advent Procession; Cathedral Church of St. Paul, Detroit, MI 4 pm

### 28 NOVEMBER

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

### 30 NOVEMBER

•**Stephen Schaeffer**; Church of the Ascension, Montgomery, AL 12:05 pm  
•**Karen Beaumont**; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

### UNITED STATES

#### West of the Mississippi

### 15 OCTOBER

Basilica Cathedral Choir and Brass; Basilica of St. Mary, Minneapolis, MN 8 pm  
•**Bradley Hunter Welch**, workshop; Rice University, Houston, TX 10 am  
•**Bruce Neswick**, masterclass; Trinity Cathedral, Sacramento, CA 9:30 am  
•**Jonathan Dimmock**; Legion of Honor Museum, San Francisco, CA 4 pm

### 16 OCTOBER

•**Adam Brakel**; First Presbyterian, Rochester, MN 4 pm  
•**Karen Beaumont**; Cathedral Basilica of the Immaculate Conception, Denver, CO 3 pm

## Calendar

**George Baker**; Broadway Baptist, Fort Worth, TX 7 pm  
Dallas Bach Society; Southern Methodist University, Dallas, TX 7:30 pm  
**Jonathan Dimmock**; Legion of Honor Museum, San Francisco, CA 4 pm  
**Ugo Sforza**, Vienne, *Symphonie VI*; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

20 OCTOBER  
**Paul Jacobs**, with orchestra, Guilman, *Symphony I*; Kauffman Center, Kansas City, MO 7 pm

21 OCTOBER  
**Dalong Ding**; Third Baptist, St. Louis, MO 12:30 pm  
**Paul Jacobs**, Guilman, *Symphony I*; Kauffman Center, Kansas City, MO 8 pm  
**David Hatt**; Trinity Episcopal, Reno, NV 12 noon  
**Mina Choi**; Christ Episcopal, Tacoma, WA 12:10 pm

22 OCTOBER  
**Paul Jacobs**, Guilman, *Symphony I*; Kauffman Center, Kansas City, MO 8 pm  
**Todd Wilson**, masterclass; Cathedral of St. John the Evangelist, Spokane, WA 10 am  
**John Walko**; Legion of Honor Museum, San Francisco, CA 4 pm

23 OCTOBER  
**Thomas Murray**; Ladue Chapel Presbyterian, St. Louis, MO 3 pm  
**Paul Jacobs**, with orchestra, Guilman, *Symphony I*; Kauffman Center, Kansas City, MO 2 pm  
**George Baker, Scott Dettra, James Diaz, & Monica Czausz**; Meyerson Symphony Center, Dallas, TX 2:30 pm  
**Jonathan Ryan**; Episcopal Church of the Transfiguration, Dallas, TX 7 pm  
**Maxine Thevenot & Edmund Connolly**, with Cathedral Choirs; Cathedral of St. John, Albuquerque, NM 3 pm  
**Douglas Cleveland**; United Churches of Olympia, Olympia, WA 3 pm  
**Todd Wilson**; Cathedral of St. John the Evangelist, Spokane, WA 4 pm  
**John Walko**; Legion of Honor Museum, San Francisco, CA 4 pm

26 OCTOBER  
**William Ness**; First United Methodist, Casper, WY 12:15 pm

28 OCTOBER  
**David Cherwien**, hymn festival; Mount Olive Lutheran, Minneapolis, MN 8 pm  
**Timothy Jansen**; Third Baptist, St. Louis, MO 12:30 pm  
**William Ness**; First United Methodist, Casper, WY 7:30 pm

29 OCTOBER  
**Alexander Ffinch**; Legion of Honor Museum, San Francisco, CA 4 pm

30 OCTOBER  
**Jordan Smith, Chris Brunt, & Benjamin Kolodziej**; Christ the Servant Lutheran, Allen, TX 7 pm  
**R. Monty Bennett**; Resurrection Parish, Santa Rosa, CA 3:30 pm  
**Alexander Ffinch**; Legion of Honor Museum, San Francisco, CA 4 pm  
**John Canon**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

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

4 NOVEMBER  
**Harold Stover**; Third Baptist, St. Louis, MO 12:30 pm  
**Benjamin Sheen**; Church of the Incarnation, Dallas, TX 7:30 pm  
**Dominic Pau**; Trinity Episcopal, Reno, NV 12 noon  
**Erik Wm. Suter**; Trinity Episcopal Cathedral, Portland, OR 7 pm

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

6 NOVEMBER  
**Aaron David Miller**; Church of St. John the Evangelist, Rochester, MN 4 pm  
**Andrew Peters**, silent film; Second Presbyterian, St. Louis, MO 4 pm  
**Stefan Engels**; St. Philip Presbyterian, Houston, TX 5 pm  
**Bradley Hunter Welch**; First United Methodist, Fort Worth, TX 7 pm  
**Kathrine Handford**; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm  
**David Hegarty**; Legion of Honor Museum, San Francisco, CA 4 pm  
**James Welch**; Church of Jesus Christ of Latter-day Saints, Newport Beach, CA 7 pm

7 NOVEMBER  
**James Welch**; Trinity Episcopal, Redlands, CA 7 pm

8 NOVEMBER  
**Marilyn Keiser**; St. Mark's Episcopal Cathedral, Shreveport, LA 6 pm

10 NOVEMBER  
**David Baskeyfield**; First Baptist, Longview, TX 2:30 pm  
**Fred Swann**; First Presbyterian, Longview, TX 7:30 pm

11 NOVEMBER  
**Tom Trenney**, with Singers in Accord, Durufle, *Requiem*; St. Olaf Catholic Church, Minneapolis, MN 7:30 pm

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# Calendar

**Linda Andrews**; Third Baptist, St. Louis, MO 12:30 pm  
**K. Scott Warren**; Winspear Hall, University of North Texas, Denton, TX 8 pm  
**Jonathan Dimmock**; Legion of Honor Museum, San Francisco, CA 4 pm

## 12 NOVEMBER

**Tom Trenney**, masterclass; St. Olaf Catholic Church, Minneapolis, MN 9 am  
**Tom Trenney**, with Singers in Accord, Duruflé, *Requiem*; St. Olaf Catholic Church, Minneapolis, MN 7:30 pm  
**+Susan Ferré**, with baroque orchestra; University of North Texas, Denton, TX 10 am  
**Jonathan Dimmock**; Legion of Honor Museum, San Francisco, CA 4 pm

## 13 NOVEMBER

**Jeannine Jordan**, with media artist; First Presbyterian, Fort Smith, AR 3 pm  
**Isabelle Demers**; First Baptist, Abilene, TX 4 pm  
**Jonathan Dimmock**; Legion of Honor Museum, San Francisco, CA 4 pm  
**David Hatt**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

## 16 NOVEMBER

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

## 17 NOVEMBER

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

## 18 NOVEMBER

**Stephen Hamilton**; Nativity of Mary Catholic Church, Bloomington, MN 7 pm  
**Bradley Burgess**; Third Baptist, St. Louis, MO 12:30 pm  
**Gail Archer**; Holy Rosary Catholic Church, Bozeman, MT 7:30 pm  
**Theodore van Wyk**; University of North Texas, Denton, TX 8 pm  
**Raúl Prieto Ramírez**; Catalina United Methodist, Tucson, AZ 7 pm  
**Joan Chambers**; Trinity Episcopal, Reno, NV 12 noon

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

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

## 19 NOVEMBER

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

## 20 NOVEMBER

**Gail Archer**; Cathedral Basilica of the Immaculate Conception, Denver, CO 3 pm  
**Peter Sykes**; Caruth Auditorium, Southern Methodist University, Dallas, TX 7:30 pm  
**John Walko**; Legion of Honor Museum, San Francisco, CA 4 pm  
**Angela Kraft Cross**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

## 26 NOVEMBER

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

## 27 NOVEMBER

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

## INTERNATIONAL

### 15 OCTOBER

**Jan-Olov Berglund**; Ovansjö Church, Kungsgården, Sweden 6 pm  
**Rachel Laurin & Jonathan Oldengarm**; Church of St. Andrew and St. Paul, Montréal, QC, Canada 8 pm

### 16 OCTOBER

**Matthew Jorysz**; St. Paul's Cathedral, London, UK 4:45 pm  
**Stephen King**; Westminster Cathedral, London, UK 4:45 pm  
**Benjamin Bloor**; Westminster Abbey, London, UK 5:45 pm  
**Jacques Pichard**; Grand Séminaire, Montréal, QC, Canada 3 pm

**Vincent Boucher**; St. Joseph's Oratory, Montréal, QC, Canada 3:30 pm

## 17 OCTOBER

**Daniel Cook**; Reading Town Hall, Reading, UK 7:30 pm

## 18 OCTOBER

**Stephen Tharp**; Cathedral, Pécs, Hungary 7:30 pm

## 19 OCTOBER

**Gunter Kennel**; Frauenkirche, Dresden, Germany 8 pm  
**Martin Baker**; Westminster Cathedral, London, UK 7:30 pm

## 21 OCTOBER

**Stephen Tharp**; Dom, Frankfurt, Germany 8 pm

## 22 OCTOBER

**Gail Archer**; International Organ Festival, Odessa, Ukraine 6 pm  
**Isabelle Demers**; Cathedral-Basilica de Notre-Dame, Québec, Canada 8 pm

## 23 OCTOBER

**Pieter van Dijk**; Klosterkirche, Roggerberg, Germany 4 pm  
**David Bell**; St. Paul's Cathedral, London, UK 4:45 pm  
**Daniel Justin**; Westminster Cathedral, London, UK 4:45 pm  
**Matthew Jorysz**; Westminster Abbey, London, UK 5:45 pm  
**Willem Tanke**; St. Joseph's Oratory, Montréal, QC, Canada 3:30 pm

## 26 OCTOBER

**Bernhard Haas**; Kreuzkirche, Dresden, Germany 8 pm

## 27 OCTOBER

**Jonathan Stamp**; Cathedral, Norwich, UK 1:10 pm

## 29 OCTOBER

**Juris Teichmanis**; Marktkirche, Hannover, Germany 6 pm

## 30 OCTOBER

**James O'Donnell**; St. Josef, Memmingen, Germany 5 pm  
**Jonathan Allsop**; Westminster Cathedral, London, UK 4:45 pm  
**Benjamin Cunningham**; Westminster Abbey, London, UK 5:45 pm  
**François Zeitouni**; Grand Séminaire, Montréal, QC, Canada 3 pm  
**Kevin Komisaruk**; St. Joseph's Oratory, Montréal, QC, Canada 3:30 pm

## 2 NOVEMBER

**Michal Kocot**; Kathedrale, Dresden, Germany 8 pm

## 6 NOVEMBER

**Jane Parker-Smith**; St. Nikolaus Kirche, Frankfurt, Germany 5 pm  
**Michael Matthes**; St. Paul's Cathedral, London, UK 4:45 pm  
**David Saint**; Westminster Cathedral, London, UK 4:45 pm  
**Michael Bawtree**; Westminster Abbey, London, UK 5:45 pm

## 9 NOVEMBER

**Samuel Kummer**; Frauenkirche, Dresden, Germany 8 pm

## 10 NOVEMBER

**Jörg Ulrich Busch**; Stadtpfarrkirche, Bad Tölz, Germany 7:30 pm

## 11 NOVEMBER

**Christoph Schoener**; St. Michaelis Kirche, Hamburg, Germany 7:30 pm  
**Barry Jordan**; Dom, Magdeburg, Germany 7:30 pm

## 13 NOVEMBER

**Simon Johnson**; St. Paul's Cathedral, London, UK 4:45 pm  
**Daniel Cook**; Westminster Abbey, London, UK 5:45 pm

## 16 NOVEMBER

**Elmar Lehnen**; Kreuzkirche, Dresden, Germany 8 pm

## 17 NOVEMBER

**Christoph Hauser**; Abteikirche, Köln, Germany 8 pm

## 20 NOVEMBER

**Richard Hobson**; Westminster Cathedral, London, UK 4:45 pm  
**Martin Ford**; Westminster Abbey, London, UK 5:45 pm

## 23 NOVEMBER

**Johannes Trümpler**; Kathedrale, Dresden, Germany 8 pm  
**Vincent Dubois**; Westminster Cathedral, London, UK 7:30 pm

## 25 NOVEMBER

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

## 27 NOVEMBER

**Peter Stevens**; Westminster Cathedral, London, UK 4:45 pm  
**Matthew Jorysz**; Westminster Abbey, London, UK 5:45 pm

## 30 NOVEMBER

**Holger Gehring**; Kreuzkirche, Dresden, Germany 8 pm

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MICHEL BOUVARD, Co-Cathedral of the Sacred Heart, Houston, TX, June 20: *Variations sérieuses*, op. 54, Mendelssohn, transcr. Smits; *Branle de Champagne*, *Branle de Bourgogne* (*Danceries de la Renaissance français*), Gervaise and anonymous; *Récit de Tierce en taille*, de Grigny; *Offertoire sur les Grands Jeux*, Couperin; *Variations sur un Noël basque*, Bouvard; *Alléluia sereins d'une âme qui désire le ciel* (*L'Ascension*), Messiaen; *Power Dance*, Tower; *Trois Danses*, Alain; *Prélude and fugue sur le nom d'Alain*, Duruflé.

STEPHANIE BURGOYNE and WILLIAM VANDERTUIN, St. Peter's Anglican Church, Mississauga, ON, Canada, June 9: *Baroque Suite*, Young; *Cantabile* (*Trois Pièces*), Franck; *Introduction, Lied* (*Petite Suite*), Bédard.

J. PAUL COCHRAN, St. John United Church of Christ, Arlington Heights, IL, May 15: *Toccata in D*, Becker; *Variations in d*, Handel, arr. Edmundson; *Lyric Suite for Organ*, Fedak; *What a Friend We Have in Jesus*, Converse; *Rhapsody in Blue*, Gershwin; *Irish Air from County Derry*, Lemare; *Toccata* (*Gothic Suite*), Boëllmann.

KENNETH DANCHIK, St. Paul Cathedral, Pittsburgh, PA, May 15: *Prelude and Trumpetings*, Roberts; *Three Nocturnes*, Farrell; *Pièce Héroïque*, Franck; *Poem of Peace*, Langlais; *Archangel Suite*, Phillips; *Communion* (*Messe de la Pentecôte*), Messiaen; *Fanfare to the Tongues of Fire*, King.

MATTHEW DIRST, Christ the King Catholic Church, Dallas, TX, March 31: *Offertoire* (*Parish Mass*), F. Couperin; *Fantaisies XXIX-XXXI*, du Caurroy; *Fantaisie sur le cromorne*, Duo in G, L. Couperin; *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Nocturne and Jig for the Feet* (*Organbook III*), Albright; *Psalms Prelude Set 2*, No. 2, Howells; *Joie et clarté* (*Les corps glorieux*), Dieu est simple (*Méditations sur le mystère de la Sainte Trinité*), Dieu parmi nous (*La Nativité du Seigneur*), Messiaen.

MARIE-BERNADETTE DUFOURCET, Church of St. John the Divine, Houston, TX, June 20: *Arabesques*, Hakim; *Image*, Dufourcet; *Allegro vivace* (*Symphonie V*, op. 42, no. 1), Widor; *Scherzo*, op. 2, Duruflé; *Fan-*

taisie (*L'Orgue mystique*, op. 55, no. 7),ournemire; *Fandango*, Hakim.

JOHN FENSTERMAKER, St. Michael's Episcopal Church, Marblehead, MA, May 15: *Ein feste Burg*, Praetorius; *Offertory for Easter Day* (*O Filii et Filiae*), Dandrieu; *Boléro de Concert*, Lefébure-Wély; *Variations on Kum Ba Yah*, Behnke; *Pièces furtives*, Guilou; *Variations on Foster's Melody*, Old Folks at Home, *Triumphal March*, op. 26, Buck.

JILLIAN GARDNER, St. Peter's Episcopal Church, Albany, NY, May 24: *Prelude in E-flat*, BWV 552i, Bach; I, VIII, X (*School of Trio Playing*), Reger; *Fugue in E-flat*, BWV 552ii, Bach; *Communion in F*, Lefébure-Wély; *Concert Etude on Salve Regina*, Manari; *Méditation* (*Symphonie I*, op. 13), Widor; *Fughetta*, Andante, *Menuetto*, *Cantilene Nuptiale*, Barnes; *Variations on America*, Ives.

GREGORY HAND, St. Norbert Abbey, De Pere, WI, May 21: *Prelude in E-flat*, BWV 552i, Bach; *Suite on the Fourth Tone*, Boyvin; *Sonata I*, op. 42, Guilman; *Toccata and Fugue in e/E*, op. 65, nos. 11-12, Reger; *Partita auf die Majerin*, Froberger; *Fugue in E-flat*, BWV 552ii, Bach.

CHRISTOPHER HOULIHAN, John F. Kennedy Center, Washington, DC, May 4: *Toccata, Adagio, and Fugue in C*, BWV 564, *Prelude and Fugue in e*, BWV 548, *Trio Sonata in C*, BWV 529, Bach; *Choral No. 2 in b*, Franck; *Trois Danses*, Alain; *Aria*, Final (*Symphony VI*, op. 59), Vierne.

NATHAN LAUBE, Baker Memorial United Methodist Church, St. Charles, IL, May 20: *Toccata in E*, BWV 566; *Variations Sérieuses*, op. 54, Mendelssohn, transcr. Laube; *Three Psalm Preludes, Set 1*, No. 3, op. 32, Howells; *Prelude in g*, op. 23, no. 5, Rachmaninoff, transcr. Federlein; *Sonata in c*, Reubke.

AARON DAVID MILLER and DAMIN SPRITZER, with Vijay Gupta and Jin-Shan Dai, violin, and Dahae Kim, cello, Walt Disney Concert Hall, Los Angeles, CA, May 29: *Grand Choeur Dialogué*, Gigout; *Church Sonata No. 15 in C*, K. 336, *Church Sonata No. 1 in E-flat*, K. 67, *Church Sonata No. 13 in C*, K. 328, *Adagio and Fugue in c*, K. 546, Mozart;

*Fireflies*, Miller; *Trivium*, Pärt; *Improvisation on the Overture from Mozart's Le nozze di Figaro*, Miller; *Annum per annum*, Pärt; *Benedictus*, op. 54, Alkan, arr. Spritzer; *March* (*Die Entführung aus dem Serail*, K. 384), March, K. 290, *Rondo alla Turca*, K. 331, Mozart; *Spiegel im Spiegel*, Pärt; *Fantasia in f*, K. 608, Mozart.

PETER MILLER, Grace Lutheran Church, Champaign, IL, May 23: *Praeludium und Fuga in C*, BWV 545, *Trio Sonata in e*, BWV 528, *Fantasia und Fuga in c*, BWV 537, *Chorale e Partite diverse sopra Sei gegrüßet, Jesu gütig*, BWV 768, *Praeludium und Fuga in b*, BWV 544, Bach.

JOSEPH PEEPLES, St. Michael's Church, Charleston, SC, May 31: *Allegro risoluto* (*Deuxième Symphonie*, op. 20), Vierne; *Schmücke dich, o liebe Seele*, BWV 654, *Trio Sonata in C*, BWV 529, Bach; *Prélude, Fugue, et Variation*, op. 18, Franck; *Litanies*, JA 119, Alain.

NIGEL POTTS, with Sarah Rose Taylor, mezzo-soprano, Grace Church Cathedral, Charleston, SC, May 29: *Prelude to Act I* (*Tristan und Isolde*, WWV 90), Wagner, transcr. Potts; *Wesendonck Lieder*, WWV 91, Wagner, arr. Potts; *Chanson de Nuit*, op. 15, no. 1, Elgar, transcr. Brewer; *Imperial March*, op. 32, Elgar, arr. Martin; *Sea Pictures*, op. 37, Elgar, transcr. Potts.

BRUCE POWER, Church of the Holy Cross, Shreveport, LA, May 15: *Marche des Marseillois et l'Air Ça-ira*, Balbastre; *Sortie in g*, Lefébure-Wély; *Prelude in C*, BWV 943, *Prelude and Fugue in G*, BWV 541, Bach; *Arioso*, Sowerby; *Hornpipe Humoresque*, Rawsthorne; *Pastorale and Avary*, Roberts; *Prelude and Fugue on BACH*, Liszt.

GREGORY SANTA CROCE, Trinity Memorial Episcopal Church, Binghamton, NY, May 20: *Prelude and Fugue in f*, BWV 534, Bach; *Aubade*, op. 55, no. 1, Clair de Lune, op. 53, no. 5 (*24 Pièces de fantaisie*), Vierne; *Sonata II in c*, op. 65, no. 2, Mendelssohn; *Capriccio sopra il cucu*, Kerll; *Choral No. 1 in E*, Franck; *Sortie* (*Messe de la Pentecôte*), Messiaen.

ANDREW SCHAEFFER, First Congregational Church, Evanston, IL, April 25: *Carillon* (*Sept Pièces*, op. 27), Dupré; *Aria*, Peeters; *Vier Skizzen für den Pedal-Flügel*,

op. 58, Schumann; *There is a Happy Land, I Love Thee, My Lord*, Shearing; *Moderato*, Choral, *Allegro non troppo*, *Finale* (*Symphonie VII*, op. 42, no. 3), Widor.

JOHN W. W. SHERER, Elliott Chapel, Presbyterian Homes, Evanston, IL, May 23: *Hymne d'Actions de Grâce* (*Three Gregorian Paraphrases*), Langlais; *Andante sostenuto* (*Symphonie Gothique*), Widor; *Choral No. 3 in La mineur*, Franck; *Alléluia sereins* (*L'Ascension*), Messiaen; *In memoriam*, Bonnet; *Choral varié sur le thème du Veni Creator*, Duruflé.

STEPHEN THARP, Church of the Resurrection, New York, NY, April 11: *Toccata* (*Suite*, op. 5), Duruflé; *Trio Sonata in E-flat*, BWV 525, Bach; *Prelude on Iam sol recedit igneus*, Simonds; *Scherzo in g*, op. 49, no. 2, Bossi; *Aus tiefer Not schrei ich zu dir*, op. 67, no. 3, Reger; *Fantasy on Ein feste Burg ist unser Gott*, Decker; *Wer nur den lieben Gott läßt walten*, Baker; *Toccata and Fuga Sinfonica on B.A.C.H.*, Newman.

CHARLES TOMPKINS, with GREGORY TOMPKINS, violin, St. Matthew's Lutheran Church, Charleston, SC, May 30: *Fantaisie No. 1 in E-flat*, Saint-Saëns; *Pavane for Violin and Organ*, Rüttli; *A Gospel Pair*, Farrell; *Sonata Eroica*, op. 94, Jongen.

DAVID YEARSLEY, Westminster Presbyterian Church, Charlottesville, VA, May 6: *Prelude in e*, BWV 548i, Bach; *Romanza* (*Concerto Grosso in E-flat*), J. C. F. Bach; *Fugue on a theme by J. C. F. Bach*, improvisation; *Ich ruf zu dir Herr Jesu Christ*, *Fantasia and Fugue in c*, Wq 119/6, C. P. E. Bach; *Concerto in d*, BWV 593, Bach; *Adagio*, *Allegro e forte* (*Sinfonia in d*, Fk. 65), W. F. Bach; *Adagio* (*Sonata no. 5*), BWV 529ii, Bach; *Andantino in C*, J. C. Bach; *Allegro* (*Trio Sonata*, *A Musical Offering*, BWV 1079), *Fugue in e*, BWV 548ii, Bach.

CHRISTOPHER YOUNG, St. Francis in the Fields Episcopal Church, Harrods Creek, KY, May 1: *Prelude on St. Ann's*, Parry; *The Primitives* (*Five Dances*), Hampton; *Valse triste*, Shimmy, Hymn (*Flights of Fancy: Ballet for Organ*), Albright; *Sometimes I Feel* (*Gospel Preludes*, Book 4), Bolcom; *Prelude and Fugue in B*, op. 99, no. 2, Saint-Saëns.

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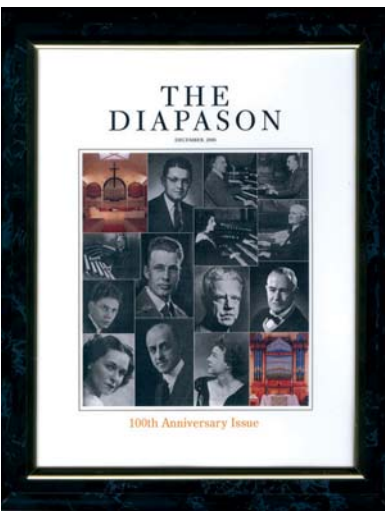
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**Pipe Organ Technician:** Fabry Inc. is looking for a full-time organ technician with at least 5 years experience in organ tuning and maintenance. Compensation determined based on skills and experience. Please contact Dave Fabry: fabry-inc@aol.com.

**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 Shrank-positiv 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 extremely responsive instrument fills the worship space beautifully. The parish community is "exemplary in its hospitality to all visitors," especially including visiting organists. For information: 808/661-4202; holyimaui.org.

### PUBLICATIONS / RECORDINGS

**Andante Cantabile** by Tchaikovsky was arranged by Charles Morse, an AGO founder. From 1879 comes the best arrangement of this gorgeous movement from Tchaikovsky's String Quartet, Opus 11. michaelsmusicservice.com 704/567-1066.

### PUBLICATIONS / RECORDINGS

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### PUBLICATIONS / RECORDINGS

**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](http://Wlpmusic.com).

**The Organ Historical Society** has released *The Philadelphia Hymnbook*, compiled, edited, and annotated by Rollin Smith. This spiral-bound edition is a cross-section of sacred music from many faiths, in many styles, and as diverse as the musical fabric of the great City of Philadelphia. More than 80 selections included. Non-member price: \$24.95; member price: \$19.95; [www.ohscatalog.org/phhy.html](http://www.ohscatalog.org/phhy.html).

**The OHS Philadelphia 2016 Diamond Jubilee Commemorative Anthology**, edited by Rollin Smith, is the first book to celebrate all aspects of the pipe organ in one of America's greatest cities. *The Philadelphia Anthology* was published by the Organ Historical Society in conjunction with its 60th anniversary convention. It includes 16 chapters, many by prominent authors, on Philadelphia organbuilders John C. B. Standbridge, Henry Knauff, and C. S. Haskell, Organs in the Wanamaker store, Atlantic City Convention Hall, two great synagogues, the 1876 Centennial Exposition, and Tindley Temple. Other essays include Alexandre Guilmant's visits to Philadelphia; Aeolian organs in palatial homes; Church music; Emerson Richards and the American Classic revolution in organbuilding; and early organ recordings. Fully indexed with almost 300 pages and 125 illustrations. Non-member price: \$34.95; member price: \$29.95; [www.ohscatalog.org/ohsph20dijuc.html](http://www.ohscatalog.org/ohsph20dijuc.html).

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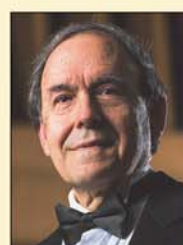
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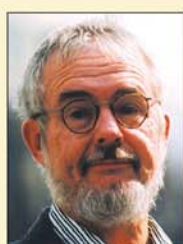
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