

THE DIAPASON

OCTOBER, 2011



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Ithaca, New York
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THE DIAPASON

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Editor's Notebook

In this issue

Among the offerings in this issue of THE DIAPASON is Roger Lowther's account of his concerts in Japan following the disastrous earthquake last March. Grinnell College, Grinnell, Iowa, recently completed restoration of its Aeolian-Skinner Opus 1091; Nicholas Thomas-Allen and Joseph Zdeda give an account of their project, along with comments by Grinnell's president and college organist. Chris Krampe discusses the organ works of Croatian organist and composer Franjo Dugan.

John Bishop devotes his column "In the wind . . ." to the topic of organs' repairability and accessibility. Gavin Black discusses a grab bag of topics, including memorization vs. thorough learning, reading or sight-reading, semi-memorization, page turns, teaching interpretation, and figured bass realization. All this is in addition to our regular departments of news, reviews, new organs, international calendar, organ recital programs, and classified advertising.

2012 Resource Directory

Last month I mentioned THE DIAPASON 2012 Resource Directory. I would like to call readers' attention again to this valuable publication, the

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

This journal is indexed in the *The Music Index*, annotated in *Music Article Guide*, and abstracted in *RILM Abstracts*.

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only one of its kind in our field. Each year we publish the *Directory* and mail it with the January issue of THE DIAPASON. It includes complete information on providers of products and services related to the organ and all facets of church music. The deadline for advertising in the 2012 *Resource Directory* is November 1.

The listings are free, and if your company is already listed in the 2011 *Directory*, please take a moment to check the information. To update the information, you can log on to our website. If you need help, contact associate editor Joyce Robinson at 847/391-1044 or <jrobinson@sgcmail.com>.

To reserve advertising space, please send me an e-mail, or phone me.

Newsletters

We continue with two e-mail newsletters each month: classified ads on the second Tuesday of the month, and general news on the fourth Tuesday of the month. If you are not receiving these free newsletters, please sign up at <www.TheDiapason.com>, and click on "Newsletter" at the top of the page.

Jerome Butera
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Letters to the Editor

St. Thomas Fifth Avenue

Will Carter (Letters, September 2011) seems to be confused as to whether the organ of St. Thomas Church in New York is or is not still the work of G. Donald Harrison. As one who has played recitals on it regularly since 1971, I contend that it is not. The best documentation that I can offer to support this is the letter of March 21, 1968 from Philip Steinhaus, Executive Vice President of the Aeolian-Skinner Company, to William Self, organist of St. Thomas, as recorded on page 355 of Charles Callahan's *Aeolian-Skinner Remembered*. In this letter, Steinhaus "reluctantly puts into written form" the request that G. Donald Harrison's signature nameplate "[which] Mr. Harrison only agreed to using [on the organs] with whose finishing he was deeply and personally involved" be removed from the console. Steinhaus goes on to say of the organ that "in all honesty . . . its character is not recognizable as the work of Mr. Harrison, or the Aeolian-Skinner Company for that matter."

I write not to pass judgment on the qualities of the present St. Thomas organ, but only to call attention to the fact that it is often referred to as an E. M. Skinner or a G. Donald Harrison Aeolian-Skinner. Any objective assessment of its present state should begin with the acknowledgement that it hasn't been a G. Donald Harrison Aeolian-Skinner for at least 43 years, or an E. M. Skinner for much longer than that.

Harold Stover
Portland, Maine

Will Carter replies:

Like Elizabeth Taylor, and for many of the same reasons, this organ has had numerous last names attached to it. I should have made it clearer that my remarks reflected on the Duruflé recording on YouTube, and the instrument at that time. In fact, I remember watching some of the un-Aeolian-Skinnerization of this organ first-hand, sitting next to the then church treasurer with his le-

gal pad endlessly redesigning the organ and console layout—adding a Trompette there, moving a Septième there. At the time I thought this was pretty terrific.

Nomenclature is not the real issue. The significance of this organ on so many different levels, and its preservation, are.

Much of Harrison's basic conception, his console, his layout of divisions, his Great without chorus reeds, his Swell as main secondary division, his ensemble build-up, his 32' Grand Choeur division—albeit altered—all still exist. Although five large Harrison-designed organs were finished at roughly the same time in New York^{*}, each special, this one was always very special—considerably more dramatic, more personal, seemingly his valedictory. In one of his last letters he said, "I think this one is going to be a honey."

It was a summarization of a lifelong involvement with the Organ Reform Movement. It also documented a personal triumph in a difficult nearly thirty-year saga with Ernest Skinner, particularly so in light of Skinner's interference with this project. Harrison's design was, and in some ways still is, a unique attempt to aurally match a pipe organ within its contextual setting of French Flamboyant architecture.

Restoration would serve the choir admirably, give the organist a resource of proven greatness, eliminate millions of dollars of additional fundraising, and decisively halt the destructive cycle of replacement. Difficult to do? If we can very successfully re-create a 1776 Lithuanian organ in Rochester we should be just fine restoring a 1956 Boston organ in New York.

Best of all, we eliminate this name problem.

Will Carter

*Cathedral of St. John the Divine, The Riverside Church, St. Bartholomew's Church, Fifth Church of Christ, Scientist, St. Thomas Church

Here & There

For the second consecutive year, **First Church in Boston** is presenting midday recitals on Thursdays from 12:15–12:45 pm. There are four series, one for each Thursday of the month. Two of the series are co-sponsored by local performing arts organizations: American Century Music and Boston Opera Collaborative. For an up-to-date listing of performers, visit <www.firstchurchbostonmusic.org>.

The schedule: first Thursdays, harpsichord recital series; second Thursdays, American Century music series, under the direction of Scott Parkman; third Thursdays, Boston Opera Collaborative series; fourth and fifth Thursdays, Works in Progress series, up-and-coming performers from Boston and beyond.

The harpsichord series features: October 6, Matthew Hall; November 3, Giuseppe Schinaia; December 1, Nickolai Sheikov; January 5, Jeffrey Grossman; February 2, Paul Cienniwa; April 5, Paul Cienniwa; May 3, Akiko Enoki Sato. For information: 617/-267-6730; <www.firstchurchbostonmusic.org>.

The fourth Evreux Organ and Sacred Music Festival takes place October 1–16 at the Evreux Cathedral, featuring the recent Quoirin organ. Performers include Laurent Dehors, Andy Emler, Serge Schoonbroodt, the De Caelis women's choir, Yuka Ishimaru, the Ars Viva Choir, Odile Jutten, and winners of the Guillaume Costeley Prize. For information: <http://orgues.evreux.free.fr>.

Organ Promotion presents the following events: Albert Schweitzer symposium, October 1–3, in Königfeld,

Schwarzwald, and Strassburg, with Bernard Haas; German-Danish organ tour, November 2–9, Lügmunkloster and Flensburg, with Daniel Roth and Bine Bryndorf. For information: <www.organpromotion.org>.

St. Thomas Church Fifth Avenue, New York City, presents its organ recital series on Sundays at 5:15 pm: October 2, Nicole Keller; 10/9, John Scott; 10/16, Ulrike Northoff; 10/23 and 10/30, Frederick Teardo; November 6, Rhonda Edgington; 11/13, Tom Bell; 11/20, Kevin Kwan; 11/27, Joby Bell; December 4, John Cantrell; 12/11, Joseph Ripka. For information: <www.saintthomaschurch.org>.

Washington National Cathedral presents its recital series Sundays at 5:15 pm: October 2, Ines Maidre; 10/9, Pavel Kohout; 10/16, Charles Tompkins; 10/23, AGO PipeSpectacular; November 6, Andrew Meagher; 11/20, Tom Bell; December 25, Scott Dettra and Jeremy Filsell. For information: 202/537-5553; <www.nationalcathedral.org>.

Campbellsville University, Campbellsville, Kentucky, continues its fourth annual organ recital series, featuring the Farrand & Votey pipe organ in Ransdell Chapel. [See the article, "Farrand & Votey Organ Installed in Ransdell Chapel," by Wesley Roberts, THE DIAPASON, September 2009.] October 4, Rodney Barbour; November 8, Robert Bozeman. For information: Dr. Wesley Roberts, 270/789-5287; <mwroberts@campbellsville.edu>; <www.campbellsville.edu>.

St. John's Church Lafayette Square, Washington, D.C., presents its 2011–12 music series: October 6, Michael Lodico; November 3, Benjamin Hutto; December 1, Madrigal Singers from St. Albans and National Cathedral Schools; January 5, Julie Vidrick Evans; February 2, Michael Lodico; March 2, Irvin Peterson, saxophone; April 6, soloists from St. John's Choir; May 4, Mary Bowden, trumpet; June 1, J. Reilly Lewis. For information: 202/347-8766; <www.stjohns-dc.org>.

St. Patrick's Cathedral, New York City, presents its fall recitals: October 9, Benjamin Kolodziej; 10/23, Douglas Kostner; November 6, Stephen Davies; 11/20, Ken Corneille, with flute. For information: 212/753-2261 x786; <www.saintpatrickscathedral.org>.



St. Norbert Abbey console

St. Norbert Abbey, De Pere, Wisconsin, presents its Canon John Bruce Memorial Concerts Saturdays at 2 pm: October 15, Michael Hey; March 10, Nathan Laube; April 14, Jonathan Dimmock. For information: <http://norbertines.org/abbey_music_canon_john_bruce.html>.

St. James' Church, New York City, presents its 2011–12 music series: October 16, Judith Hancock; 10/23, Choral Evensong (St. James' Boys' and Girls' Choir sings music of Richard Shephard, Christopher Jennings, Peter Hurford, and John Ireland, conducted by Christopher Jennings with organist Anthony Rispo); January 6, Lessons & Carols for the Feast of the Epiphany (St. James' Canterbury and Compostela Choirs sing music of Franz Biebl and Felix Mendelssohn, conducted by Davis Wortman with organist Christopher Jennings); February 12, Christopher Jennings plays music by Calvin Hampton, Gerre Hancock, Clarence Dickinson, and Alec Wyton; March 4, Mendelssohn, *Elijah*; April 29, Choral Evensong; May 20, Marilyn Keiser. For information: 212/774-4204; <www.stjames.org>.

The Cathedral Church of St. Paul, Detroit, Michigan, presents its 2011–12 music schedule: October 16, Richard Newman; 10/23, Choral Evensong, followed by a recital by Stephen White; November 14, Jeremy David Tarrant; 11/27, Advent Procession; December 18, Lessons & Carols; January 15, Choral Evensong for Epiphanytide; February 10, God's Trombones; 2/26, Lenten Choral Evensong; March 11, Hope College Choir; 3/25, Choral Evensong; April 22, Choral Evensong for Eastertide; May 19, Spring Choral Fest; June 3, Woodward Corridor Musicians (chamber music). For information: 313/831-5000; <www.detroitcathedral.org>.

St. John's Cathedral, Denver, presents its fall music events: October 16, Choral Evensong; 10/28, Ars Nova Singers; November 5, Paul Jacobs, grand celebration and rededication of the newly restored Kimball organ; 11/18, Raúl Prieto Ramírez; 11/20, Choral Evensong; 11/27, Advent Lessons and Carols. For information: <www.sjcathedral.org>.

Kent United Church of Christ, Kent, Ohio, presents Barbara MacGregor and David Fisher, organ duo, October 16 at 4 pm. The concert is a rededication of the church's 1974 Holtkamp organ following a mechanical and electrical renovation. Holtkamp Opus 1910, III/32/EP, was designed by Walter Holtkamp, Jr. and John Ferguson, who was organist/choirmaster at Kent UCC at that time. During the past summer, the Schantz



Holtkamp organ, Kent United Church of Christ



David Fisher and Barbara MacGregor

Organ Company of Orrville, Ohio, renovated the console electronics with a new 99-level, solid-state combination action system, relay, power supply, and wiring. David Fisher is the current organist of the church; Barbara MacGregor is Professor Emerita of Music at the University of Akron. For information: 330/673-9534; <www.kentucc.org>.

First Congregational Church, Los Angeles, presents its music events: October 16, Frederick Swann; December 4, Stewart Wayne Foster; March 18, Nathan Laube; June 3, Janette Fishell. The church also offers a midday organ concert every Thursday (except Thanksgiving) at 12:10 pm. For information: 213/355-5241; <fccla.org>.

The Saint Andrew Music Society of **Madison Avenue Presbyterian Church**, New York City, presents its fall music series: October 23, Emma Kirkby, soprano; Jakob Lindberg, lute; November 13, students from Mannes College of Music, Liszt and Bach; 11/20, Saint Andrew Chorale and Orchestra (Andrew Henderson, conductor), Vivaldi: *Glorias*, RV 588 & 589, works by Monteverdi and Torelli; December 4, My Lord Chamberlain's Consort; 12/14, Carol Sing, Saint Andrew Chorale and MAPC's Children's Choirs. For information: 212/288-8920; <www.mapc.com/music/sams>.

The Church of St. Ignatius Loyola, New York City, presents its "Sacred Music in a Sacred Space" concert series: October 23, The Renaissance Singers, music of Tallis and Byrd; November 16, Paul Jacobs, music of Demessieux, Elgar, and Boulanger; December 11 and 18: Christmas concerts; January 22, Christopher Houlihan; March 4, Nancianne Parrella, with violin, harp, and cello; April 22, K. Scott Warren; June 6, Kent Tritle. For information: 212/288-2520; <www.smsscconcerts.org>.

Shadyside Presbyterian Church, Pittsburgh, Pennsylvania, presents "Music in a Great Space," now in its 19th season: October 23, the Mendelssohn Choir of Pittsburgh; November 20, Dongho Lee; December 11, Lessons & Carols; January 22, soprano Kelly Lynch; March 11, Mark Anderson; May 6, Choral Evensong. For information: 412/682-4300; <www.shadysidepres.org>.

Second Presbyterian Church, St. Louis, Missouri, announces the fall dates on its Courts Music Series: October 23, Andrew Peters accompanies a Harold Lloyd silent movie; November 6, Vitali String Quartet, music of Mexican composers; December 4, Advent Vespers, including Bach's *Magnificat*. For information: 314/367-0367; <www.secondchurch.net>.

The Cathedral of the Holy Angels, Gary, Indiana, announces the nineteenth season of its Cathedral Arts Concert Series: October 23, David C. Jonies at the Cathedral; January 29, Gail Archer at St. Mary of the Lake Catholic Church; April 15, David Troiano at the Cathedral. For information: 219/882-6079.

St. Luke in the Fields, New York City, announces its 2011–12 music events: October 27, Music of William Byrd (1539–1623), featuring selections from his *Gradualia* of 1605 and 1607; December 8, Christmas in Iberia, music by Tomás Luis de Victoria, Francisco Guerrero, Cristóbal de Morales, and Juan Bautista Comes; January 19, David Shuler plays music of Bach, Bruhns, Buxtehude, and Marchand; March 8, Monteverdi, Vespers music from the 1640 *Selva morale* collection; April 26, Antoine Brumel's 12-voice *Missa Ecce terrae motus* and motets by Brumel and Josquin. For information: 212/414-9419; <stlukeinthefields.org>.

Friends of the Kotschmar Organ announce the Kotschmar Centennial Celebration 2011–12 season: October 28, Scott Foppiano, *Phantom of the Opera* silent film; November 6, Choral Art Society Masterworks Chorus; December 20, Christmas with Cornils, including Festival Brass, Parish Ringers, Choral Art Camerata, and Aaron Engebret; February 12, Kids, Kartoons & Kotschmar family concert with Rob Richards and Christina Siravo; March 20, Joan Lippincott, Bach Birthday Bash; May 6 and 8, Portland Symphony Orchestra; 5/22, Meet the King of Instruments; June 19, scholarship recipient concert; August 17–22, Kotschmar Centennial Festival—concerts, masterclasses, workshops, tours, with Tom Trenney, Walt Strony, Dave Wickerham, Frederick Swann, John Weaver, Felix Hell, Thomas Heywood, Fred Hohman, Ray Comils, Peter Richard Conte, and Festival Brass. For information: <www.foko.org>.

St. Lorenz Lutheran Church, Frankenmuth, Michigan, presents its 2011–12 music series: October 28, students of James Kibbie, organ music of 16th-century France; November 21, Concordia–Irvine Wind Orchestra; December 10 and 11, 61st annual Christmas concert; February 26, St. Lorenz Wind Ensemble; March 3, Valparaiso University Choir; May 17, Ascension Day Vespers. For information: 989/652-6141; <www.stlorenz.org>.

VocalEssence embarks on a tour of five Minnesota cities October 28–November 6. The itinerary includes concerts in Marshall, Luverne, Montevideo, Duluth, St. Cloud, and St. Paul. Repertoire focuses on the state's musical heritage, including local composers, singer-songwriters and folksongs, and a new Minnesota medley. For information: <www.vocalescence.org>.

St. Chrysostom's Church, Chicago, presents its 2011–12 music series: October 30, David Schrader, Roger Stanley, and Richard Hoskins perform music of Jehan Alain; February 12, music for treble voices, strings, and organ; works by Bach, Lucrezia Orsina Vizzana, Couperin, and Charpentier; March 11, Viols & Verse anthems. For information: 312/944-1083; <www.instantencore.com/saintmusic>.

Kansas State University, Manhattan, Kansas, presents a one-day organ conference celebrating the 50th anniversary of the Austin organ (Op. 2352, 1961) in All Faiths Chapel. The schedule includes two lectures by Eric Johnson of Quimby



Austin Op. 352, All Faiths Chapel, Kansas State University

Pipe Organs on James Jamison, the organ's tonal designer. David Pickering will give a lecture detailing the history of the Austin organ in All Faiths Chapel, and will play a recital, including the premiere of *Symphony No. 2* by Daniel Gawthrop. Gawthrop will also present a masterclass on his organ music and serve on a panel with Pickering entitled "Commissioning New Music—the Hows, the Whys, the Mysteries, and the Miracles." For information: 785/532-3830, <http://www.ksu.edu/music/keyboard>.

Peachtree Road United Methodist Church, Atlanta, Georgia, presents its 2011–12 music events: November 6, Jeremy McElroy, followed by Evensong; 11/20, Capitol City Madrigal Singers; December 11, Christmas concert; 12/16 and 17, Georgia Boy Choir; 12/18, Lessons & Carols; January 21, Nicole Marane, with John Lemley, narrator, and John Lawless, percussion (Prokofiev: *Peter and the Wolf*); 1/24, Doane College Choir; February 18, Georgia Boy Choir Festival; 2/21, Nicole Marane, with Tom Hooten and Daniel Mendelow, trumpet; March 18, Scott H. Atchison and Zachary Hemenway (Passion of the Christ: the musical Stations of the Cross); March 22, Georgia State University Singers and University of Georgia Hodgson Singers; July 11, Jonathan Biggers. For information: 404/240-8212; <www.prumc.org>.

The American Guild of Organists and the Eastman School of Music present the **16th biennial Conference on Organ Pedagogy**, November 10–13 in Rochester, New York. The conference, designed in cooperation between the AGO Committee on Continuing Professional Education and the 10th annual Eastman Rochester Organ Initiative (EROI) Festival, will present the topic of organ improvisation through a variety of compositional techniques and styles.

The four-day conference will present masterclasses, panel discussions addressing the teaching of improvisation, and sessions that will provide attendees with resource material in the pedagogy of improvisation. The keynote address, "Why Is Improvisation So Difficult?" will be given by Eastman faculty member William Porter. Other presenters include Jeffrey Brillhart, Tony Caramia, Sophie-Veronique Cauchefér-Choplin, Hans Davidsson, Michael Dodds, Gerre Hancock, David Higgs, Denise Lanning, Rudolf Lutz, William Marvin, Bruce Neswick, David Peckham, McNeil Robinson, Pamela Ruitter-Feenstra, John R. Shannon, and Daniel Zager. For information contact Annie Laver at 585/274-1564, <anne.laver@rochester.edu>.

Macalester Plymouth United Church of St. Paul, Minnesota, announces its sixteenth international contest for English language hymn writers, which carries a prize of \$500 for the winning entry. The 2011 contest will be a search for hymns that express dismay over the growing gap between rich and poor, and call the church to action to work for greater economic equality.

This is a search for new texts. The use of familiar meters that may be sung to familiar tunes is encouraged, but origi-



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nal tunes are welcome. New music for the winning hymn may also be sought in the future. Hymns previously published or currently entered in other contests should not be submitted.

All entries must be postmarked by December 31, 2011. The judges will arrive at their decision by February 15, 2012. Only one winning entry is anticipated, but the judges may decide to split the prize among several co-winners. The judges also reserve the right not to select any hymn as the winner. For information: <office@macalester-plymouth.org>; <Macalester-plymouth.org>.

The First Baptist Church, Worcester, Massachusetts, announces its 2012 anthem competition for composers under the age of 40 on January 3, 2012. The competition is for an SATB anthem with brass (4 to 6 players), organ, and optional timpani. The prize is \$2,000. Text for the anthem is Psalm 98:4-9 NRSV. The chancel choir will first perform the winning anthem in worship at First Baptist Church on May 13, 2012 under the direction of William Ness, Minister of Music & Arts. For further details please refer to the website: <fbc-worc.org>. William Ness can be contacted at 508/755-6143 x227 or <williamn@fbc-worc.org>.



Beckerath organ, Trinity Lutheran Church, Cleveland

Trinity Lutheran Church, Cleveland, Ohio, continues restoration of its 1956 Beckerath organ. The church recently received a Kulas Foundation grant of \$25,000 to help complete the restoration. The restoration committee decided to accept this as a double challenge: not only to match Kulas's \$25,000 but also to raise the remaining \$50,000 (to raise a total of \$75,000) in order to complete the restoration this year. For information: Cleveland Beckerath, Trinity Lutheran Church, 2031 West 30 Street, Cleveland, OH 44113; 216/281-1700 x112; <clevelandbeckerath.org>.

The Pew Center for Arts & Heritage has awarded \$664,500 through the Philadelphia Music Project to 10 local music organizations. Among the recipients is Piffaro, The Renaissance Band. For information: <www.pcah.us/music>.

Archbishop Gregory Aymond of New Orleans, chair of the Committee on Divine Worship of the **United States Conference of Catholic Bishops**, announced that beginning in September, diocesan bishops may allow early use of musical settings from the new translation of the Order of Mass in the new Roman Missal. The official implementation date for mandatory use of the new translation in the United States is November 27, the First Sunday of Advent. This permission will allow local communities to introduce new settings of the Gloria, Sanctus, and Memorial Acclamations gradually during the fall. For more details, see the press release <http://www.usccb.org/comm/archives/2011/11-126.shtml> issued by the USCCB.



British Organ Music Seminar

The British Organ Music Seminar (BOMS) was held July 16-22, visiting historic organs in London, York, Southwell, Bridlington, and Harrogate. Seminars and masterclasses were led by Simon Johnson, Martin Baker, Colin Walsh, Malcolm Riley, Andrew Carter, and Francis Jackson. Cliff Varmon was responsible for making the arrangements for this year's BOMS.



French Organ Music Seminar participants at the Schola Cantorum with Olivier Latry

The French Organ Music Seminar (FOMS) was held July 4-11. During the week that culminated in a day-long visit to the Cavallé-Coll organ at Saint-Ouen in Rouen, 30 organists saw, heard, and played 19 instruments dating from the days of François Couperin to the present. The schedule included six recitals, group and private lessons, and masterclasses with Daniel Roth, Olivier Latry, Christophe Mantoux, Aude Huerttematte, Marie-Louise Langlais, Frédéric Blanc, and Ben van Oosten.



Ezequiel Menendez with Henry Webb and Dalai Choi at Santa Maria del Coro in San Sebastian



Recitalists at Santa Maria del Coro in San Sebastian, Spain: Jordan Peek, Tim Price, Lerie Dellosa, Esteban Landart, Sojung Park, Henry Webb, Casey Whaley, Bart Ghent, Rick Garven, Jackie Dahlman, and Lois Holdridge

The Spanish Organ Music Seminar took place July 12-15, with a tour of organs in northern Spain. The headquarters was San Sebastian, a resort town on the Atlantic coast of the Basque region. The group was escorted by Ezequiel Menendez, director of music at St. Joseph's Cathedral in Hartford, Connecticut, and a native of Argentina. Esteban Landart, professor of organ at the San Sebastian Conservatoire, gave classes during the week. The organs visited included the 1863 Cavallé-Coll in Santa Maria del Coro in San Sebastian, other Cavallé-Colls in nearby villages (1889, 1898, and 1907), and two other instruments by local builders. An all-Liszt recital was presented by students from the University of Iowa. The week closed with a recital by SOMS participants.

The first director of the Pennsylvania Girlchoir of Philadelphia, Anderson also is the founder and past director of the San Marino National Organ Competition, the San Marino Music and Arts program, and the Westminster Choir College Middle School Vocal Camp. He was for several years the director of the Westminster Choir College Summer Organ Week for High School Students and is a past dean of the Philadelphia AGO chapter.

Anderson has won awards for his choral compositions and hymns, including the AGO/Concordia University Composition Award for a hymn written in conjunction with Cynthia A. Jarvis, in honor of the dedication of the new Mander organ at the Presbyterian Church of Chestnut Hill. His music is published by Augsburg Fortress Press.

Anderson studied at Westminster Choir College, Indiana University, and the Eastman School of Music. His primary teachers have been David Craighead and Donald McDonald (organ), Joseph Flummerfelt and Robert Porco (conducting), and Elisabeth Wright (harp-sichord). He has taught at Westminster Choir College in Princeton, Centre College of Kentucky in Danville, and Austin Theological Seminary, in Austin, Texas.

An active recitalist, Anderson has presented recitals and masterclasses throughout the United States, Canada, Puerto Rico, Germany, Iceland, and Japan. Performances, both live and recorded, have been broadcast on the BBC, NPR, and Icelandic State Radio.



Delbert Disselhorst

Delbert Disselhorst, Professor Emeritus, the University of Iowa, has been appointed Visiting Professor of Organ at the University of Notre Dame for the academic year 2011-2012. He will be teaching the graduate students of Craig Cramer, who is on academic leave for the year.

Appointments



Mark A. Anderson

Shadyside Presbyterian Church, Pittsburgh, Pennsylvania, announces the appointment of **Mark A. Anderson** as director of music ministry. His duties include directing the Shadyside Chancel Choir, playing the organ at weekly and holiday worship services, and serving as director of "Music in a Great Space" concert series. Anderson previously served as organist/choirmaster at the Presbyterian Church of Chestnut Hill (Philadelphia) for fifteen years, in addition to prior church positions in New York, Kentucky, Texas, and California.



John Grunow

The Reuter Organ Company announces the appointment of **John Grunow** as regional sales representative. Grunow's lifelong fascination with the pipe organ began as a young student, when the instrument at his school chapel was undergoing renovation. After graduation

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from Colorado State University, Grunow accepted employment with the same builder that had completed the school project many years before and eventually became owner/operator of the business in 1996. He provided pipe organ services in the Rocky Mountain West for over 20 years before he and his wife moved to the Middle East to pursue new employment opportunities. He has now returned to Colorado as proprietor of Grunow Pipe Organs, and will represent Reuter in the central states, including Colorado, New Mexico, and Wyoming.

Elizabeth Lenti has been appointed associate for music and worship at Trinity Episcopal Cathedral, Cleveland, Ohio. In addition to her work at the cathedral, she will be teaching in the organ department at the Cleveland Institute of Music. For the past six years, she has held the position of associate organist-choirmaster at All Saints Episcopal Church in Pasadena, California. A native of Rochester, New York, Lenti completed her bachelor's degree at the Eastman School



Elizabeth Lenti

of Music, studying with David Higgs, and earned her master's from the Cleveland Institute of Music, where she was a student of Todd Wilson. During her time in Pasadena, she served on the executive committee of the Los Angeles AGO

chapter, most recently as sub-dean.

Active as a recitalist throughout the United States, she was a featured performer at the 2009 AGO region IX convention, and also played at the 2009 national convention of the Association of Anglican Musicians in Los Angeles. Other recent performances include recitals at St. James in the City, Los Angeles; St. Thomas Church, New York City; Trinity Church (Copley Square), Boston; and Busch Chapel at Harvard University.

Mary Mozelle has been appointed chapel organist and adjunct faculty for Rollins College, Knowles Memorial Chapel in Winter Park, Florida. As a solo recitalist she has appeared throughout the United States and in Great Britain. She has served in many churches, including the National Presbyterian Church in Washington, D.C. and St. James Episcopal Cathedral in Chicago. She created "The Sights and Sounds of the Pipe Organ," a narrated musical program. Mozelle studied at the University of Chicago, Chicago Musical College, and West



Mary Mozelle

Virginia University, where she received a Master of Music degree in both organ and harpsichord performance. Her specialization in the organ works of Daniel E. Gawthrop led to a world premiere recording at Princeton University Chapel on the MSR Classics label that has been featured on *PipeDreams*.

THE SHEPHERD SCHOOL OF MUSIC

Rice University is pleased to announce the appointment of acclaimed organist and pedagogue Ken Cowan to The Shepherd School of Music faculty. Known for his dazzling artistry, impeccable technique, and imaginative programming, Mr. Cowan will join the faculty full-time in Fall 2012.



Photo by Paul Sirochman

Ken Cowan



The Shepherd School of Music, Rice University, Houston TX, music.rice.edu

Here & There



Gail Archer

Gail Archer commemorates the 200th birthday of Franz Liszt with a new recording, *Franz Liszt—A Hungarian Rhapsody* (Meyer Media). The program includes *Ad nos ad salutarem undam*, *Prelude and Fugue on B-A-C-H*, *Weinen, Klagen, Sorgen, Zagen*, *Am Grabe Richard Wagners*, and Liszt's arrangement of the "Pilgrim's Chorus" from *Tannhäuser*. This marks Archer's third composer-centric album release. In 2010, she paid homage to J.S. Bach's 325th birthday in *Bach the Transcendent Genius*, and in 2008 to Olivier Messiaen with *A Mystic in the Making*.

Gail Archer holds a DMA in organ performance from the Manhattan School of Music and earned an artist diploma from the Boston Conservatory. She lives in New York City and is college organist at Vassar College and director of the music program at Barnard College, Columbia University. For information: <www.gailarcher.com>.

Cameron Carpenter announces an October tour to six U.S. cities: Costa Mesa, California (Henry Segerstrom Concert Hall, October 2), San Luis Obispo, California (Cohan Performing Arts Center, October 3), Wichita Falls, Texas (First United Methodist Church, October 6), Richmond, Virginia (Byrd Theatre, October 7), Little Rock, Arkansas (Trinity United Methodist Church, October 9), and San Francisco, California (Davies Symphony Hall, October 30), between appearances in New Zealand, Germany, Italy, and Switzerland. For information: <www.cameroncarpenter.com>.

SooHwang Choi is featured on a new recording, *Organ Recital*, on the MSR Classics label (MS 1334). Recorded on the Rieger organ at YoungSan Art Hall in Seoul, Korea, and the Richards Fowkes organ at Christ Church in New Brunswick, New Jersey, the program includes works by Frescobaldi, de Grigny, Bach, and Vierne.

SooHwang Choi has given recitals in Japan, Korea, and the United States. In



SooHwang Choi

Korea, she has taught at Dankuk University, Pyungtaeck University, Ewha Womans University, Hansei University, and Sungkyul University. She holds a bachelor's degree from Ewha Womans University (Seoul, Korea), a master's degree from Musashino Academia Musicae (Tokyo, Japan), and a doctorate from Hansei University (Kunpo, Korea). Ms. Choi is currently pursuing an additional doctoral degree at the Mason Gross School of the Arts at Rutgers University in New Jersey, where she is an assistant organist. For information: <www.msrd.com>.



Lynne Davis at Hoje Kolstrup

Lynne Davis, of Wichita State University, toured Denmark in August, where she played four recitals on Marcussen organs of different periods. She was welcomed by Olav Oussoren, who voiced the Wichita Marcussen in 1986, and his son, Halfdan, who now maintains it. Both of them have worked on such instruments as St. Bavo in Haarlem, the Laurence Kirke in Rotterdam, and Kobe in Japan. Kobe was actually built twice because the first organ was destroyed in an earthquake.

Two of Davis's concerts were in Haderslev Cathedral during the Three Organ Festival—one on the big gallery Marcussen, and one that was part of the "Organ Battle." This was played on all three organs in the cathedral, with Flemming Dreisig from Copenhagen on the big organ, and Davis on the small choir organ and the historical "Siseby" organ, the first built by Marcussen in the 1800s.

The other two recitals were in northern Denmark at St. Catherine's Church in Hjoerring and then on the 2006 Marcussen in Hoje Kolstrup, where Olav Oussoren was the builder of the organ and serves as organist there. During this tour to Denmark, Davis also visited the Marcussen headquarters in Aabenraa.



Dale Fleck and David Jonies

David Jonies played a recital on July 17 at St. Helena Cathedral in Helena, Montana. The concert was part of an organ festival St. Helena Cathedral held throughout July, featuring organists from cathedrals around the country. The program included works by Guilman, Stanley, Bach, Gárdonyi, and Widor. Jonies is shown in the photo with Dale Fleck, director of music at St. Helena Cathedral.



Wm. A. Little

The Organ Historical Society has awarded Wm. A. Little the John Ogasapian Book Prize, 2010, for his book, *Mendelssohn and the Organ*, published by Oxford University Press. The prize is given for the most distinguished book published related to the pipe organ, and is the only known literary prize devoted to the organ.

Dr. Little is Professor of German and Music, Emeritus at the University of Virginia. His interest in Mendelssohn began in the mid-1950s, when his teacher, George Faxon, suggested that he find the composer's lost organ works. In 1985, Little discovered the manuscripts in the Jagiellonian Library in Krakow, where they were shipped from the Staatsbibliothek in Berlin shortly before the outbreak of World War II. Hitherto, the manuscripts had been given up as lost and destroyed during the war. Little's complete edition of Mendelssohn's organ works was published by Novello, 1987–1990; *Mendelssohn and the Organ* is intended as a companion volume to these works.



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Thomas Murray

Thomas Murray was honored by the American Guild of Organists at its eighth annual recital and gala benefit on May 15 at Yale University, New Haven, Connecticut. Colleagues, students, and friends came together to celebrate Murray's 30th anniversary at Yale. The event raised \$30,000, to be invested in the AGO endowment fund in Murray's honor. The recital, played by Murray on the Newberry Memorial Organ in Woolsey Hall, included Bach's *Toccata in F*, BWV 540, Hindemith's *Sonata II*, selections from *Symphony I on Gregorian Tunes* by Guy Weitz, and Franck's *Symphony in D Minor*, transcribed by Calvin Hampton. A reception followed in the Yale President's Room.



Frederick Swann

Frederick Swann will perform a special recital to open the annual Bach Festival at First Congregational Church of Los Angeles, where he is Organist Emeritus. This recital, on October 16 at 3 pm, will be in observance of Mr. Swann's 80th birthday, and will be the concluding recital of his more than 60-year career as a concert and recording artist.

A native of Virginia, Swann holds degrees from Northwestern University School of Music and the School of Sacred Music at Union Theological Seminary. In addition to his prominent church positions—Riverside Church, New York City (1957–1982), Crystal Cathedral (1982–1998), and First Congregational Church of Los Angeles (1998–2001)—he was for ten years chair of the organ department at the Manhattan School of Music and served on the faculties of the School of Sacred Music at Union Theological Seminary as well as Teacher's College of Columbia University, New York City. He was president of the American Guild of Organists 2002–2008.

In addition to more than 2,000 solo recital presentations in major churches, cathedrals, and concert halls throughout North America and abroad, Swann has performed with symphony orchestras and choral organizations. In 2002 he was named Performer of the Year by the New York City AGO chapter. In 2004 he

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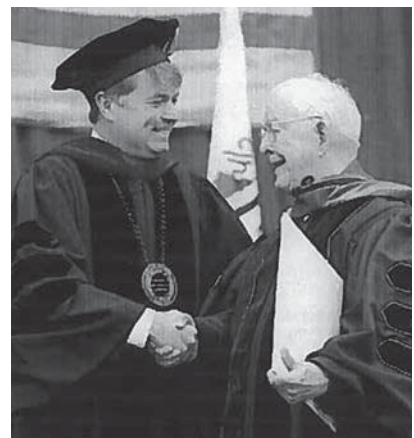
was selected to perform the inaugural recital on the new organ in Walt Disney Concert Hall in Los Angeles.



Jeremy David Tarrant

On July 31 **Jeremy David Tarrant** played the closing recital of International Organ Week in the Cathedral of St. Bénigne in Dijon, France, where his program included music of Bach, Scarlatti, Widor, Franck, Duruflé, and Vieme. Sponsored by Les Amis de l'Orgue de la Cathédrale de Dijon, the concert rounded off a week of recitals by organists from France, South Africa, the Czech Republic, Italy, and the United States.

On April 10 Tarrant played a recital on the Aeolian-Skinner organ in All Saints Church, Worcester, Massachusetts, as well as concerts in Flint and Lansing, Michigan. On February 25 his program "Impressions Parisiennes" included a performance of the *Concerto in G Minor* by Francis Poulenc, with the Michigan Sinfonietta, under the direction of Christopher James Lees in Detroit's Cathedral Church of St. Paul. Jeremy David Tarrant is organist and choirmaster of the Cathedral Church of St. Paul in Detroit.



William Teague receiving honorary Doctor of Fine Arts degree from Centenary College

William Teague was honored recently when Centenary College awarded him an honorary Doctor of Fine Arts degree. Well known in the organ world, Teague joined the AGO student chapter

at SMU in 1939 and has been a member ever since. He graduated from the Curtis Institute of Music in Philadelphia, where he studied with Alexander McCurdy. For many years he concertized under the management of Lilian Murtagh in this country and under Ibbs and Tillet in the U.K. Teague taught at Centenary College for 44 years and retired as Professor Emeritus of Music. He was also the organist and choirmaster for St. Mark's Episcopal Church (now the cathedral) for 39 years and is Organist and Choirmaster Emeritus. In September Teague and his older brother, Abner, who is a rocket scientist, were inducted into the Gainesville, Texas High School Hall of Fame.

Carol Williams has been reinstated for a 10-year contract by the City of San Diego as their Civic Organist. Williams, who has already served 10 years as Civic Organist, came under months of deliberation due to the economic climate. Support from all over the world flooded in to the city council for her continuing the free organ concerts held every Sunday at the Spreckels Organ Pavilion in Balboa Park. The full council heard speakers in favor of continuing the city concerts, resulting in a unanimous decision by the eight city council members to extend the contract for 10 years. Williams also serves as artistic director of the Spreckels Organ Society. For information: <www.melcot.com>; or Google "San Diego civic organist".



1911 Hinners organ, The Federated Church, Paxton, Illinois

Robert E. Woodworth Jr. (Dean of the Chicago AGO chapter) will return to his boyhood hometown church, The Federated Church of Paxton, Illinois, to play a recital in honor of the 100th anniversary of the 1911 Hinners organ. Originally installed in the United Presbyterian Church of Paxton, the organ was moved to the Congregational Church (built in 1856) in 1923 when both congregations merged. The original dedication recital was played on Sunday, August 6, 1911 by Palmer Christian of Kankakee, Illinois (later Professor of Organ at the University of Michigan). Woodworth's recital at 3 pm on October 16 will feature the music of Bach, Goodwin, Demarest (piano and organ, assisted by Woodworth's sister Susan Massey), Buck, Borowski, Wolstenholme, Guilman, and Capellen, including some organ selections that were played at the 1911 dedicatory program.

Nunc Dimittis

Wally Behnke died June 2 at the age of 91 in Alpena, Michigan. He was a contributor to the early development of electronic organs for home and institutional use during the 1950s through the 1970s. Born March 16, 1920 in Alpena, Michigan, he received his teaching certificate from Alpena County Normal School and then continued his education at Eastern Michigan University until the interruption of World War II, when he served in the U.S. Navy in the Samoan Islands. He then attended the University of Michigan, where he earned bachelor's and master's degrees in music. Shortly after graduation, he was hired by the organ division of Conn Musical Instrument Co., Elkhart, Indiana, as music director and head of sales.

During his tenure at Conn, he published many collections of arrangements of popular tunes. Among the published collections are *Mills Popular Favorites for Conn Organs* (1954), *Mills Popular Standards for Conn Organs* (1955), and *Harms Hits through the Years for Conn Organs* (1958). He also published several instructional books for specific Conn models. He was involved with the design of the Conn "Sound Reproducing System" of pipe speakers.

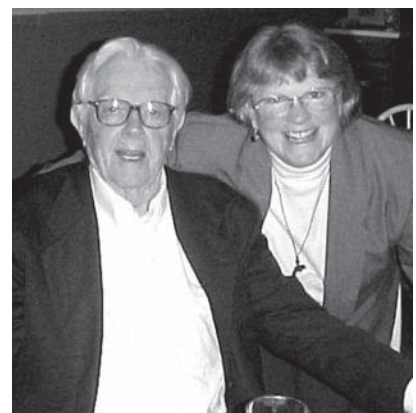
Behnke retired from Conn in 1978 and returned to his hometown, Alpena, Michigan. In retirement he worked for Deadman Music Store, the area Conn organ dealer, teaching organ and piano. He was active at Trinity Episcopal Church, and in 2005 participated in the rebuilding of the church's Aeolian-Skinner organ with Allen digital augmentation. Wally Behnke is survived by his sister, Marvis Woloszyk, and several cousins, nieces and nephews.



Peter Möller Daniels and Judith McCurdy Daniels

Peter Möller Daniels of Chambersburg, Pennsylvania, died January 30, at age 72. Born March 25, 1938, in Hagerstown, Maryland, to Martha Möller and Wilson Riley Daniels II, he was a graduate of Mercersburg Academy and attended Washington and Lee University. He had worked for M.P. Möller Pipe Organ Co. in Hagerstown, serving in production and sales and ending as the president of the company before moving to the West Coast in 1986. Daniels was treasurer of the Washington County Museum of Fine Arts in Hagerstown, and

was a life member of the American Guild of Organists and the American Institute of Organ Builders. For many years, he was involved with many civic organizations in both Chambersburg and Hagerstown. He was recently a member of the Franklin/Fulton County Drug and Alcohol Advisory Board, and a member of the board of directors for mental health of Franklin and Fulton Counties.



Richard M. Geddes and daughter Sylvia Geddes celebrating his 90th birthday

Richard Malcolm (Dick) Geddes died February 10, 2011, in Springdale, Arkansas. He was born on July 19, 1916, in Pleasant Valley, Connecticut, the son of William and Bertha Geddes. After many years of retirement in East Texas and Arkansas with his wife Gladys, Dick resided in Fayetteville, Arkansas for the past few years in the loving care of his daughter Sylvia Geddes.

Dick was a WWII veteran, serving in the Pacific aboard the USS Northampton as a machinist mate First Class. After the war, Dick and his wife built a house in Colebrook, Connecticut, where they raised four children: Richard, Jr., Pallas, Sylvia, and Michael. Dick was employed as a machinist with Gilbert Clock Company in Winsted, Connecticut. An avid musician, he expanded his piano and organ education in the late 1940s and '50s, and was organist and choir director in many Connecticut churches. After working as a pipe voicer for Austin Organs in Hartford, Dick founded his own company, Richard M. Geddes Pipe Organs, in Winsted, Connecticut, in 1958. As a result of his artisanship and skill as a voicer, many churches in New England still reverberate with pipe organs Dick built, rebuilt, or kept in excellent repair.

After selling his business in Connecticut, he retired to East Texas, where he found that his pipe organ building and service talents were in demand, and came out of retirement for a few years to help many churches and service pipe organs in that area.

In addition, Dick was a talented and self-taught photographer, skilled woodworker and wood turner, avid reader, and loved to travel. Dick and Gladys were early members of the Experiment in International Living, and hosted young people from many different countries in their homes.

His wife of 58 years Gladys Schoonmaker Geddes and his daughter Pallas Ann Braun preceded Dick in death. He is survived by his son Richard Geddes, Jr. and his life partner Alfred Alvarez of Pahoia, Hawaii; son Michael Geddes and wife Carla of McGaheysville, Virginia; and daughter Sylvia Geddes of Fayetteville, Arkansas.

—Richard Geddes, Jr.

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Here & There

Jazzmuze announces the release of new works by Joe Utterback: *When I Survey the Wondrous Cross*, *Prelude on 'Beach Spring'* (organ), *An Irish Blessing* (tenor vocal solo), *Deep Peace* (SATB choral), and *Reverie* (piano). Audio and score samples can be found on the firm's website: <www.jazzmuze.com>.

Michael's Music Service announces new sheet music releases. Descriptive works include *In Summer* by Charles Stebbins (1874–1958) (Stebbins's original poem is included); *By the Brook*, by René de Boisdeffre (1838–1906), arranged by Gottfried Federlein, includes a part for Harp or Celesta; and *Scenes from a Mexican Desert*, by Homer Nearing (1895–1986). *Album of Overtures*, by Reginald Goss-Custard (1877–1956), contains complete overtures (*Egmont*, *Figaro*, *Zampa*, *Poet and Peasant*, *Carmen*, and *Der Freischütz*); Goss-Custard's transcriptions are not as demanding as those of Lemare. For information: <michaelsmusicservice.com>.

Recital Music of Somerset, UK, announces the release of new choral music: *The Oxen* (unaccompanied SATB), by Christopher Maxim; *Love Bade Me Welcome* (unaccompanied female choir), by Peter Lamb; *Merry, Merry Chiming Bells* (SATB choir, optional bells, and organ or piano), by Armand Russell; and *In Flanders Fields* (SATB choir and organ), by Alan Smith. For information: <www.recitalmusic.net>.

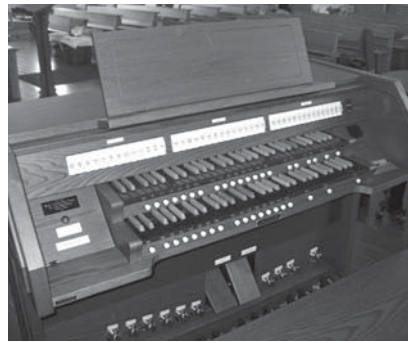
Walton Music of Hal Leonard Corporation announces new choral music releases. Holiday titles include *Midnight Clear* by Matthew D. Nielsen, *Gloria Fanfare* by Jeffery L. Ames, *Mary, Mary!* by Ken Berg, and *Chanukah Fantasia* by Coreen Duffy, all for SATB chorus, plus *Gaudete!* arranged by Michael Engelhardt, for SSA, and *Mary Had a Baby*, arranged by Maria Thompson Corley, for two-part treble chorus. For information: <www.waltonmusic.com>.

C. B. Fisk is celebrating its 50th anniversary this year. Opus 138 (two manuals, 28 stops, 32 ranks) was installed at First Presbyterian Church, Incheon, South Korea; Opus 139 (three manuals, 44 voices, 55 ranks) is being installed at the Memorial Church at Harvard University; Opus 141 (two manuals, 24 voices, 31 ranks) will go to St. Paul's Chapel, Rikkyo Gakuin Educational Foundation, Niiza, Japan. The newest contract, Opus 143, is for a two-manual, 21-stop organ for St. Mark's Lutheran Church in China Grove, North Carolina. For information: <www.cbfsk.com>.

St. Joseph's Roman Catholic Church of Somers, New York, has purchased the c. 1971, III/35 Austin organ from Third Church of Christ Scientist, Washington, D.C. Third Church is building a new edifice and will install a new organ. **Foley-Baker, Inc.**, of Tolland, Connecticut,

has been contracted to remove, recondition, and install the Austin organ at St. Joseph's new building, presently being constructed at Somers. Work includes five new stops and mild overall tonal updating. Architects DCAK-MSA of Nyack, New York have properly located the new chambers with good consideration for tonal egress and serviceability. The organ will be installed by December 2012. For information: 800/621-2624; <www.foleybaker.com>.

On June 28, Clark Wilson played a three-manual **Allen T321Q theatre organ** (courtesy of Henry Hunt, from Church Organs, Inc., the L.A.-area Allen dealership) at the Samuel Goldwyn Theatre in Hollywood for a screening of the silent film *Robin Hood* starring Douglas Fairbanks. The event was attended by some 750 film buffs, composers, Academy members, and Oscar winners in film, production, and music. To view a video featuring Clark Wilson describing the event: <http://www.oscars.org/video/watch/ev_silents_03_musician.html>.



Viscount console, St. Luke's Lutheran Church, Fort Erie, Ontario

St. Luke's Lutheran Church, Fort Erie (Ridgeway), Ontario, Canada, was destroyed in a fire two years ago. Their new building was dedicated in May. **Schmidt Piano & Organ Service**, Kitchener, Ontario, Canada, installed the first Viscount Physis Unico series organ console in eastern Canada, and built a Schmidt Classique custom organ sound system of 52 speakers, two pipe façades, and a carillon. The company also received the contract for the audio sound system for music and the spoken word.

The organ console is Model CL-6 AGO, in dark oak with custom wooden keyboards and console trim. Viscount Physis Unico organs are not digitally sampled instruments but use Viscount's patented Pipe Modeling technology. Organist and music director is Dr. Peter Landey from the music faculty at Brock University in St. Catharines, Ontario.

Schmidt Piano & Organ Service's custom woodworking shop was able to work closely with Shoaltes Contracting of Fenwick to match the oak woodwork. The carillon system operates separately and can play different types of bells and carillons. For information: <www.schmidtpianoandorgan.com>.

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In the wind . . .

by John Bishop



Locally raised free-range chicken, potatoes, zucchini, onions, and tomatoes from our garden, roasted beets and celeriac salad, trusty Weber grill with new burners

Can it be fixed?

I love to cook. Wendy says I have a lot to show for it. I usually don't follow recipes but I enjoy reading cookbooks to learn how successful chefs think about food, how they blend and enhance flavors, what techniques they enjoy. As an organbuilder I've spent a lifetime learning about tools, handling tools, trying to choose the right tool for the right job. My attitude and affinity toward tools spills over into my pleasure in the kitchen.

One of my favorite implements is a Weber four-burner propane grill that has lived on the back deck of our house in Maine for more than eight years. I know purists only barbeque with live fire, and of course we have a couple charcoal grills and a smoker, but that slick gas grill is a versatile, reliable, and convenient tool. The four-burner design allows me to cook with "indirect" heat—turn on the outer two burners, and whatever is in the center of the grill is not directly over the flame. I often roast a chicken in a cast-iron frying pan (breast down) over the center of grill. We roast vegetables and potatoes, and of course grill meat. I use it all year unless we're away from the house through a couple snowstorms and the deck gets away from me.

Last month the burners gave out. Though they are made of stainless steel, eight years of weather and cooking heat was about all they could take. I checked at the hardware store where I bought the grill and saw that replacing it with the current similar model would cost most of nine hundred dollars. But the *grill-guy* at the store suggested I contact Weber with the serial number and see if it was still under warranty. Sure enough, a friendly woman answered the phone, verified that the ten-year warranty was still in effect, and sent a kit with four burners and two igniters at no charge.

I set aside a Saturday morning for the chore, expecting a greasy and smelly ordeal of rotted screw heads and caked-on cooking residue all over everything. What I found was four stainless-steel screws in near perfect condition, simple construction, and everything except the burned-out burners in terrific shape. It took about twenty minutes to take it apart, slip out the old burners, put in the new ones, clean all the parts, and put it

back together. It worked perfectly. I was delighted—and had to dream up another chore to complete the morning. Or maybe I went off to the cooperative butcher thirty minutes up the road to prepare for the rededication.

This experience led me to reflect on the importance of "repairability," a concept critical to the life of a pipe organ. Repairability is one of the by-products of mass production. Thousands of identical automobiles are produced using interchangeable parts, so assuming a good distribution system, it's easy to repair your car by replacing an alternator, a timing belt, ball joints, even a transmission or engine. Some components of pipe organs can be mass-produced with good effect, but even if thousands of Skinner keyboards are more or less the same, the complete organ is most often a "one-off," comprising a catalogue of components in unique combination. It reflects well on an organbuilder when a technician expects a repair to be difficult and is pleasantly surprised by how easy it is.

Ernest Skinner intended his organs for indefinite life. He knew that pneumatic leather would fail eventually, though I know of two organs in the Boston area built in the 1920s by Mr. Skinner that are still working on their original leather—imagine, 90-year-old pouch leather! His windchest design provides for future re-leathering. If a Skinner windchest is re-leathered two or three times it will be necessary to plug and re-drill many screw holes, but otherwise, it's a snap to get the chests apart.

The keyboards in most electro-pneumatic consoles are designed so a technician can easily reach tracker-touch springs, contacts, and various adjustment points. In Skinner or Aeolian-Skinner consoles, for example, you remove two screws from under the keytable, the keyboards slide out in a stack, then each keyboard can be hinged up for access to the contacts. In the console of an electro-pneumatic organ by Casavant, the keyboards are usually removable. They are positioned accurately by heavy steel pins—you just lift them off their dowels and out they come.

We all know of those installations where the console is built into the choir risers. The organist who plays on a big

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three- or four-manual organ has great sightlines that way. But what if something goes wrong inside the console? I remember vividly a repair I made to the combination action of a big three-manual Casavant organ. It had the standard-issue electro-pneumatic-mechanical combination action prevalent in Casavant organs of the 1940s and '50s—the console was jam-packed with intricate mechanical gizmos. The design of the console allowed for access to accomplish the repair, but we couldn't get to the console panels. It took two days to take apart the choir risers, and even longer to put them back together—a week's work for two guys because a piston wouldn't set correctly. That was an expensive repair.

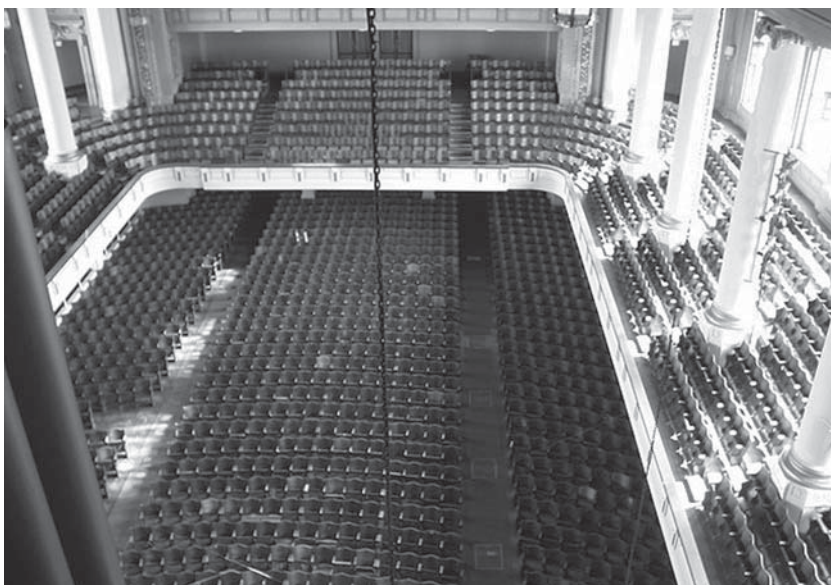
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Thanks to a lifetime of recreational cooking and some input from the gene pool of a family populated with tall people with big bones, there are places inside some organs where I can't go. I've had many an unpleasant afternoon slithering my "dainty little body" across a filthy floor trying to reach the leather nuts of a pedal action. I especially enjoy the encounters with broken light bulbs on those dirty floors. The other day I visited a church that's home to an 1868 W.B.D. Simmons organ. (Lovely organ, by the way, and about to go on the market.) I climbed a very rickety 143-year-old ladder inside the organ and crossed a walkboard behind the Great windchest so I could get a look through the Swell shutters. I walked as though on eggshells, knowing that if I fell through I'd wreck the tracker action behind the keyboards.

At a recent convention of the American Institute of Organbuilders, I sat on a panel with several colleagues discussing the maintenance of pipe organs. Mark Venning (then managing director of Harrison & Harrison Ltd., organbuilders in Durham, UK) spoke eloquently about the dangers of organ maintenance, suggesting that it's the responsibility of the technicians to insist on safety in the organs they service. One instrument I maintain has a tall freestanding case with the Great division at the top. There's a wooden walkboard against the back of the case about eighteen feet up, on which you stand to reach through the case doors to tune the Great. The walkboard is painted to match the case—a hard and glossy paint. The dust that collects on that slick surface feels just like ball bearings under my shoes. I really should ask the church to let me build a railing.

In the late 1970s I was working with John Leek, organbuilder in Oberlin, Ohio. (John's son James now runs that neat little company.) We cared for a large Hook & Hastings organ in the First Church of Christ, Scientist in Cleveland, where we also did a lot of large-scale renovation work. One Friday afternoon, thinking of rush-hour traffic (if you know Cleveland, you'll know "Dead Man's Curve" on I-71!), I was hurrying across the top of the Swell box, arms full of tools, to the ladder that would get me twenty feet to the floor. I jumped on the ladder in the usual cavalier fashion (when you get used to the geometry of a particular ladder you can get careless), missed a step, and down I went. It was a narrow little chute surrounded by façade pipes, swell box wall, and some pedal pipes, so there was no option but to stay upright. I landed hard on my feet and my breath was knocked out. My ankles and lower back were sore for days. If that happened to me today I doubt I'd escape uninjured, although in 1589 on the famous leaning tower by the cathedral in Pisa, Italy, Galileo used different sized cannonballs to prove that I wouldn't fall any faster today than I did in 1589! Oof. But come to think of it, this story is about me more than about the design of the organ.

It has been my privilege to be shown through the magnificent and immense Newberry Organ in Woolsey Hall at Yale University by my friend and colleague Joe Dzeda, who with Nick Thompson-Allen serves as curator of that mighty instrument. Now that's a big organ. It has 197 ranks and it goes from way over there to way over the other way. And it's tall.



Here's what the tuner sees from the top of the Woolsey Hall organ

There's a spot up on the top level of the organ that is not for the faint of heart—you step out across an abyss where you can look down through multiple layers of the instrument. Your heart skips a beat and over you go. Oopah! Reminds me of photos I've seen of the suspension bridge made of rope in the Himalayas.

While there are lots of organs where you open a door and go inside, there are

also many instruments, especially those in shallow freestanding cases, where all the maintenance work is done by reaching into the case through panels and doors. These organs are typically very crowded inside. And if the organ is large enough that the case is deeper than the reach of the technician, things can get very difficult. If a bass pipe in the far corner is not speaking properly, you can

find that you have to remove ten reed pipes and ten mixture notes so you can stand on a walkboard—tricky and cumbersome if you're working from a narrow walkboard high off the floor—you hate it when a Trumpet rolls off the edge of the walkboard. (That never happened to me—I've just heard that it's possible!) A simple tuning can become a multiple-day event.

I care for an organ on Cape Cod built in the 1980s that has tracker action, a freestanding case for the Great, and a second case behind for Swell and Pedal. I'm sure that when the organ was being planned, a musician or member of the clergy insisted that the organ couldn't project forward toward the nave past a certain point—the result being that the space between the two cases is narrow enough that I can get on the Great walkboard only if I remove all the case panels, my belt, wallet, and strip to my tee-shirt. Then I can just wriggle past the posts of the case. Looking at the organ now, it's hard to imagine that there couldn't have been just an inch or two more space—that wouldn't have changed the floor plan for the choir and clergy a bit. But the way it is, it's terribly difficult to tune that organ or to reach the tracker action that runs between the two cases. It's as if the builder didn't want anyone getting inside the organ.

Another organ, also on Cape Cod, is so tight inside that I make a point of

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wearing “sacrificial” tee-shirts when I go there. It’s one step worse than the last organ I mentioned because I know I can’t get inside the organ to tune without tearing my shirt on the iron hooks that hold the windchest bungs closed.

Another problem in maintaining organs in shallow cases is that opening doors or access panels changes the acoustics inside the case and the tuning is altered. In other words, a pipe that’s in tune when the doors are closed goes out of tune when they’re opened. The first time I encountered that as a fledgling tuner in the late 1970s was in a Flentrop organ in Slippery Rock, Pennsylvania. The only way to get pipes properly in tune was to listen, open a panel and tap a pipe, then close the panel and listen again. You can sometimes figure out that opening a door on the C-side of the organ doesn’t change the C#-side tuning, so you can reach across, but then you have to be careful that your body heat doesn’t change the organ’s internal temperature. Oh, and be sure you’re not holding on to a brass tuning cone for too long, because the tool heats up in your hands and changes the temperature around the pipe you’re tuning. Whose idea was all this, anyway?

And while we’re talking about temperature, what about all those incandescent light bulbs inside the organ?

§

Most pipe organs seem pretty sturdy at first glance, but there are lots of ways that a poorly designed structure can interfere with the care of the organ. I know of a very large organ in which the walkboard for access to the Great is in contact with the wind system. When a tuner stands on the walkboard, the wind-pressure increases—this makes tuning theoretically impossible.

I know of another organ in which the Great rollerboard (a major component of the tracker action) is suspended from the Great walkboard. When you stand on the walkboard the action sags, the pallets (pipe valves) close partially, and the wind to the pipes is diminished—another instance where tuning the Great is theoretically impossible.

§

If an organ is easily serviceable, it will have a longer life. If components of an organ cannot be reached, they cannot be maintained. If an organ is difficult to get around in, the well-meaning technician cannot do a good job. I care for a few instruments that are difficult and uncomfortable to manage, and I admit that’s on my mind when I’m on way to one of them. I wake up in the morning

thinking, “Yuck. I have to go there today.” You struggle all day to tune, knowing that the organist won’t be able to tell that you did anything.

On the other hand, a well-designed organ is a pleasure to care for. You can spend a day doing mechanical adjustments and repairs and tuning, and leave knowing that you’ve made a difference. You know the organist will be pleased, and the church’s money is well spent.

Here are some of the factors common to organs that are well designed, well built, and easily maintained:

Only high-quality materials are used.

- If a console is full of cheap plastic parts, the technician can hardly help breaking things.

- If a windchest is full of cheap parts, it will not stay reliable through changes in weather and climate, and the technician cannot help breaking things.

Every part of the organ can be reached by a person of at least average size.

- I admit I’m on the large side—but too much of too many organs can only be reached by teeny people, if they can be reached at all.

- If you can’t reach a pipe you can’t tune it.

- If you can’t reach a pipe, you can’t correct its speech.

- If you can’t reach a leather nut, you can’t adjust the action.

- If you can’t reach a keyboard spring, you can’t replace it.

- If you spend time taking things apart to reach that pipe that’s not speaking, the tuning bill skyrockets.

The organ’s structure should be sturdy and rigid.

- If a windchest can move, the action will always be changing.

- If a technician’s weight on the walkboard changes any function of the organ, tuning is theoretically impossible.

- If a ladder is flimsy or unstable, the technician is either in danger (as is the organ) or the technician may choose not to climb up. (I’m not going up to the Swell until I can install a new ladder—life is short enough without taking industrial and personal risks to tune the Oboe.)

The organ’s interior is well lit.

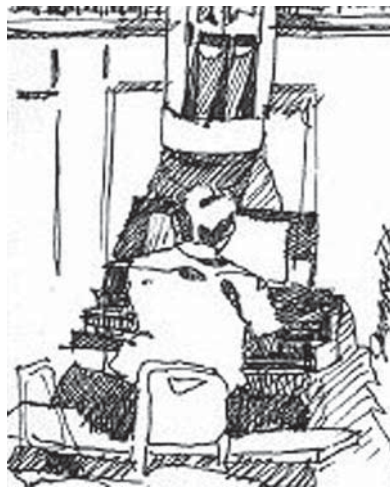
- If I can’t see it, I can’t fix it.

- Maybe I should start billing my clients for tools that I lose when I can’t see inside the organ.

If you’re ever in the position to participate in the conception of a new or relocated pipe organ, consider starting from the tuner’s point of view. You want your tuner to look forward to visiting your church. Then after a pleasant day of making the organ sound and function better, he can pick up a nice piece of meat on the way home to throw on the grill. ■

On Teaching

by Gavin Black



This and that

This month’s column is a grab bag or miscellany of sorts. I will add to what I have already written about each of my last two subjects—memorization and interpretation—based partly on feedback and discussions that I have had about those subjects over the last few months and partly on my own further thoughts. By coincidence, a couple of things have arisen in my own performing life and in my teaching recently that shed some specific light on the issues that I discussed in July, August, and September, and I will recount those anecdotes. I will also provide a brief introduction to what will be the subject of next month’s column: figured bass realization and continuo playing.

Memorization vs. thorough learning

The first anecdote that I want to mention comes from my own recent performing life. It bolsters my existing views about memorization, or, more particularly, about the relationship between memorization and really thorough learning. (That is, it is a bit self-serving of me to recount it!) I recently needed to choose one of the larger Bach pieces to be part of a recital program. There were three in particular that I was interested in playing: the *Prelude and Fugue in E Minor*, BWV 548; the *Fantasia and Fugue in G Minor*, BWV 542; and the *Toccatina and Fugue in F Major*, BWV 540.

The first two are pieces that I memorized for auditions or juries at Westminster in the early 1980s. The *Toccatina and Fugue* is a piece that I first learned at about that same time but that I have

never tried to memorize. I did, however, study the F-major more intensely and in more detail than I had ever studied anything up to that point. I did all sorts of motivic and other analysis, including an analysis of proportion in both the *Toccatina* and the *Fugue*, which suggested to me that the two pieces are more closely related than they are sometimes thought to be. I also practiced it to within an inch of its life, using every strategy that I knew at the time, but relying mainly on good old-fashioned repetition. I feared at the time that it was “too hard” for me, but it was an absolute favorite of mine and I was determined to learn it.

I performed all three pieces from time to time in the 1990s, and had not looked at any of them within the last ten years. When I began exploring them in order to choose one to play, I discovered very quickly that the F-major was much more solid—retained much more of what I had once put into it—than either of the other two. In fact, right off the bat I could play through it at about 80% tempo and have it come out quite accurate and steady. The process of working it up to a performance tempo and getting it to feel solid and ready to play was as smooth and easy as I can remember that process ever being with any piece. Furthermore, I noticed that when I tried to play chunks of each of these three pieces from memory—at page turns, for example, in order not always to stop at the same place—I could do more of that with the F-major than with pieces that I had explicitly memorized all those years ago. This probably in part reflects my having done a less than stellar job of memorizing them, but it is also, I believe, a reminder of the power of really studying and working on a piece.

Reading or sight-reading

One of the ideas that I have encountered persistently in discussions about memorization after I finished writing my recent columns on the subject (before as well, but more after, for some reason) is that if you haven’t memorized, you are *sight-reading*. I discussed sight-reading in July and in August. However, at the moment I feel even more impressed that we must make clear to our students that the alternative to memorized performance is not or should not be anything that earns the description of sight-reading. “Reading,” yes; “sight reading,” no. The role of reading in a well-prepared performance is hard to describe. I would try some of the following:

- 1) Reading confirms what you already know or remember at a (slightly) subconscious level about what is coming up next, and therefore enables you to bring that knowledge to the conscious level in an untroubled manner.

- 2) Reading gives you something to latch on to if you feel that the performance is slipping away. In fact, the security—or perhaps the *rescue*—that players are sometimes tempted to achieve by looking at their hands when a passage seems about to unravel can usually be achieved better by zeroing in on the music and explicitly reading what the next notes are supposed to be. This sometimes takes a leap of faith—it can feel like tightrope-walking—but it works.

- 3) The experience of playing a piece from the score resembles the experience of listening to a long, complicated song (or oratorio or opera) that you know well. You would not be able to write out all of the words or the whole libretto, but as it unfolds you know with certainty at each moment what is coming up next.

- 4) There are many things in everyday life that we experience this way: for example, the road signs along a familiar route. I could never list from memory the content of all of the signs along, say, the Connecticut Turnpike or the Garden State Parkway. But as I drive along, I know what is coming up next, and I know right away if I see that one of them has been changed.

Semi-memorization

I describe this particular state of knowing something—a piece of music or a pattern of exit signs or anything—as semi-memorization. It results naturally

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from really thorough study of a piece of music. Reading with attention and focus a piece of music that you have semi-memorized is neither sight-reading nor playing from memory. It is its own thing, as different from each of them as they are from each other. It is the most common and natural mode of performance for most of us most of the time.

Page turns

I have become increasingly impressed by the extent to which full-fledged memorization is mentioned as a necessity specifically to avoid dealing with page turns. Page turns can be annoying indeed, but, as I mentioned in July, wholesale adoption of memorization seems to me to be a disproportionate response to this annoyance. It is especially disproportionate as something to ask of our students as a major part of what they work on.

(At this moment in history, it seems possible that the practical side of page turning will change dramatically, perhaps quite soon. There are already electronic music reading systems that work very well on orchestral-type music stands, and that can work also on piano or harpsichord music desks. They eliminate the need to turn pages by hand. I have started using such a system in my harpsichord playing. It is useful in concert, and also sort of a conversation piece, given that it is still fairly rare. However, the most important difference that it makes is in practicing. After all, no one ever employs a regular page-turner for practice sessions. I have often in the past had the experience of playing through a piece without page-turning breaks for the first time when I played it in concert. These new music-reading/page-turning systems make that unnecessary. It is trickier to devise a system like this for organ, mainly because the organist cannot spare the feet for operating page-turning pedals. However, it seems certain that any practical obstacles to this will be figured out and that systems like this will some day be commonplace.)

However, page turns do create a real musical problem, and one approach to solving that problem involves a modest selective use of memorization. If a player—student or otherwise—always stops at a specific point, turns the page, and picks up the piece immediately after that specific point, then that moment in the music will often be permanently technically insecure or musically hesitant or unconvincing, or both. I have seen students struggle with short passages that seem puzzlingly difficult, for which no fingering, no way of practicing, no way of thinking about it seems to help. Then we have realized that the page-turning break has been actually training the student to become anxious and distracted at that spot. He or she has literally never played or heard that moment in the music without a break. (This is easy to miss in lessons where the teacher is routinely doing the page turns.)

The solution to this is straightforward. The student must vary the placement of the page turn break while practicing. This can be done by selective copying—taping a copy of the final line of the earlier page to the top of the later page and a copy of the first line of the later page to the earlier page, and then pausing to turn

that page at all sorts of different places. It can also be done by memorizing the last few measures of the earlier page and the first few measures of the later page and again pausing to turn at various different spots, randomly distributed. This little bit of memorization should be anxiety-free, since it is never intended to be brought out in performance.

Teaching interpretation

Here is another recent story, this one relevant to teaching interpretation. It is also, I am afraid, intended to confirm or bolster what I have recently written, so it too is a bit self-serving. A young student of mine—middle-school age, a somewhat experienced and very talented pianist with so far just a little bit of harpsichord and organ experience—was working on a piece that was manuals only, two voices, with a left-hand bass line in steady eighth notes and a more florid right-hand part in sixteenths and thirty-seconds. After she had worked on the notes a certain amount, when it was almost time to put the hands together, I did the following. I played the first several measures of the left-hand part for her three different ways: legato, staccato, and in-between, that is, mildly but distinctly detached. I asked her to think about which she liked better: nothing about which I preferred, or about historical authenticity, or about anything else (supposedly) authoritative. I did say to her that in the end there was no reason that these approaches couldn't be combined and the results varied. She took this home to think about.

Over the next week or two of practicing and the next couple of lessons, she not only, in a sense, chose one of my options (the middle one) but more importantly worked out—on her own—a completely varied and nuanced articulation with some notes held longer than others and certain phrases or passages played overall more or less legato than others. This exercise pointed her in the direction of listening carefully to what her playing was doing and to thinking about what she wanted out of the piece and each of its constituent passages. It also led—without my saying anything else—to her beginning to make similar choices about other pieces that she was playing and to her listening more closely to what she was doing in those pieces.

I believe that none of this would have happened if I had said to her something like “why don't you try this phrasing and these articulations,” and had written various markings into her music. Of course this happens a lot—otherwise this approach would not be the essence of what I recommend, as discussed last month. I mention this case because the student was young enough—and sufficiently inexperienced at the particular instrument—that any teacher might easily have misgivings about leaving so much to the student's choice, because it happened to arise while I was thinking and writing about these things, and because it worked out especially well.

Figured bass realization

Next month's column will be about figured bass realization and continuo-playing at the keyboard. This skill is not necessarily directly relevant to the day-to-day work of most organists or to what

our students come to us to learn. It is normally thought of as part of the constellation of skills that might be taught to those studying harpsichord, though of course in the days when continuo was a universal practice, much continuo playing took place at the organ. Certainly any organist who feels comfortable realizing continuo parts himself or herself (rather than relying on printed realizations found in modern editions) will have both greater flexibility and greater musical possibilities open to him or her in playing any non-solo Baroque music. This includes many anthems and other music that church choirs might sing. It is even relevant to the playing of many hymns. Understanding continuo playing is also a window to understanding a lot of what is going on in (at least) Renaissance and Baroque music in general. It is also a step towards undertaking the art of improvisation, since it is itself a form of improvisation, though one conducted within defined limits.

Figured bass realization is often taught as part of the teaching of harmony, counterpoint, or theory in general. In that context it is considered a good idea to think of continuo realizations as being in effect pieces of music that should follow the rules or customs of composition especially as to voice leading. This is an approach that is nearly the exact opposite of what works best in actual performance. The reasons for this lie in the nature of what a keyboard continuo part contributes to a performance. An understanding of this is the key to learning to play continuo comfortably, not least because it actually has the effect of making the process easier than it can seem to be in theory class. I will discuss this in detail next month. That discussion will also include a very practical protocol for working on continuo playing and of course for introducing it to students of various levels and backgrounds. ■

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Music for Voices and Organ

by James McCray

The slippery slope of Advent

If you can alter things, alter them,
If you cannot, put up with them.
—English Proverb

The first Sunday of Advent 2011 is in November. Christmas is on Sunday this year, so to have the traditional four Advent Sundays, they must begin on the Sunday after Thanksgiving, which poses problems in terms of rehearsals. Originally, there were six Sundays in Advent, but now the season is officially limited to the four Sundays that precede Christmas. The celebration of this season started in the fourth century in the Gallican region (France and Spain), but not until the sixth century in Rome.

Advent is a time of preparation in the church. Common hymns sung include *People Look East, Prepare Ye the Way*, and the perennial favorite *O Come, O Come, Emmanuel*. Those themes are echoed in the choir's repertoire, and several mutual texts are included in this month's choral reviews. It should be remembered that texts referring to Christ's actual birth should not be used before Christmas Eve. Special events during these Sundays usually include the lighting of the Advent candles by members of the congregation. This year, the scripture for the fourth Sunday of Advent is Luke's story of the angel's visit to Mary, and this is a perfect Sunday to sing some form of the Magnificat; a new setting by Gerald Near is included in the reviews below.

Perhaps this year is a good time to use fresh approaches to the season, and the reviews include music for two suggested ideas. *Emmanuel, An Advent Processional* might be used more than once during the season. This work uses handbells, wind chimes, and non-tuned bells, and will create an ethereal open-



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ing to the service. Another possibility is a musical candle-lighting ceremony that has a more formal structure. Joel Raney offers a new one that includes individual texts for all four Advent Sundays and for Christmas Eve. His work, entitled *The Wonder of Christmas*, traces that theme with readings and music for the congregation in addition to the choir's music.

The holiday season is a particular time of stress for most people. The usual busyness of Americans is expanded as special festivities increase. Preparations for Christmas in the home and the community add new burdens on daily life, and while this has merit, the stress brings complications. Yes, Advent is a slippery slope, and church choir directors need to be ready to adjust to the bumps in the road, especially problems of attendance. But, as Babe Ruth said, "Never let the fear of striking out get in your way." So, to help you on your way, the reviews this month feature numerous easy Advent settings that will still allow rehearsal time to prepare the annual Christmas cantata.

Prepare the Way of the Lord, William Rowan. SAB and piano, Hope Publishing Co., C 5696, \$1.90 (M-).

Also available for SATB or two parts, the first section of this jaunty setting is in unison. The middle section is for a soloist, so the actual SAB writing is very limited and always quite easy. The keyboard music dances along with crisp rhythms and some flowing eighth notes. The text is based on Isaiah 40:4-5.

Emmanuel, An Advent Processional, Gary Penkala. Unison, nine handbells, windchimes, and non-tuned bells, Cantica Nova Publications, #3035, \$1.85 (E).

This creative setting is in a free chant style with no bar lines. The choral music combines VENI EMMANUEL and Psalm 85; it alternates a rhythmically notated choir line with unstemmed music for a soloist. The handbells usually play three-note chords between the phrases. The wind chimes are not notated, but indi-

cated to be gently activated for periods of time (10 seconds). This is certain to be a favorite work for the singers and congregation, and will present an effective, dramatic opening to an Advent service. Highly recommended.

The Wonder of Christmas (A Candle Lighting Ceremony for Advent), Joel Raney. Two-part mixed voices, two handbells, and congregation, Hope Publishing Co., C 5706, \$1.95 (E).

This ceremony includes a choral opening that is followed by a call and response litany; there is a textual reading with piano underscore, which is to be recited with the lighting of each candle. Following the lighting, the choir and optional congregation join together with a choral response (provided on the back cover for duplication). All the vocal music is in unison, and the piano part also is very easy. This will be an inventive way to have the Advent candles lit during the service.

Come, Thou Long-Expected Jesus, Robert Hobby. Two-part mixed voices or SATB and organ with optional wind chimes, MorningStar Music Publishers, MSM-50-1951, \$1.70 (M-).

The music for wind chimes is on the back cover and is more specific than that of the Penkala processional reviewed above. Here is an opportunity to do two works that employ wind chimes (processional and anthem) in one service. The choral music is the familiar melody, first heard as a unison line, then in two parts but for SATB voices. The organ music is quite simple, and adds to the ethereal spirit of the arrangement. A slow, gentle, soft, chant-like setting.

Magnificat and Nunc Dimittis, Gerald Near. SATB and organ, MorningStar Music Publishers, MSM-50-9815, \$1.85 (M-).

Most of Near's setting is in unison, with brief sections of four-part writing, yet the unison remains interesting. The organ part is on two staves and is not difficult, often doubling some of the choral music. Although rhythmically notated,

this work has a freedom to it that gives it a chant-like character, especially the vocal lines, which have numerous unison repeated notes. The *Nunc Dimittis*, also primarily in unison, has phrases for separate men and women. Both movements close with the same *Gloria Patri*, as was typical throughout the past several hundred years.

Savior of the Nations, Come, arr. David Cherwien. SATB, trumpet, congregation, and organ, Concordia Publishing House, 98-3625, \$1.60 (M).

There are eight verses in Cherwien's arrangement of the popular Johann Walter chorale, *Nun komm, der Heiden Heiland*. The congregation sings on five of them, and their music is on the back cover for duplication. The organ part, on three staves, has some busy sections that are soloistic; these soloistic passages are without the choir or congregation. When singing occurs, the accompaniment is very functional. The trumpet's music is separate and provides for both C or B-flat trumpets. There is a long organ/trumpet alternate introduction that is somewhat elaborate. There is almost no four-part choral writing and the choir usually sings in unison. This is a pragmatic arrangement that will be very useful, especially for small church choirs.

O Come, O Come, Emmanuel, arr. John Ferguson. SSATTB unaccompanied with viola, MorningStar Music Publishers, MSM-50-0015, \$1.85 (M).

The viola's importance is to play as a solo without the choir and also to play as an obbligato line above the choir; the part is published separately (MSM-50-0015A). The basses have sustained low notes, often in fifths. The men's music is a grounding for the more lyric women's material. Very sensitive music that will work best with a large choir.

O Come, O Come Emmanuel, arr. Emily Lund. SAB, piano, and optional flute, Hope Music Publishers, C 5721, \$1.95 (E).

Much of this gentle choral setting is in unison. The melody is Hal Hopson's very popular *Gift of Love* to which Advent texts have been added. A separate flute part is on the back cover. The piano provides a simple background and sometimes doubles the melody. After a modulation there is a canonic verse. This quiet setting is easy and will provide a sensitive message for Advent.

Holy Harmony, David Ashley White. SATB unaccompanied, ECS Publishing Co., 7631, \$1.55 (M).

This is a two-page setting of a 15th-century text that begins "Thou shalt know him when he comes." The expressive music is syllabic with brief bass divisi; the warm harmonies with mild dissonances are calm and beautiful. Lovely music.

People, Look East, Zebulon Highben. SATB, handbells, oboe, drum, optional congregation, MorningStar Music Publishers, MSM-50-9310, \$1.85 (M).

There is a reproducible congregational page; they sing the familiar melody on three of the four verses. Twelve handbells are needed and they play six- or seven-note chords most of the time. The drum drives the music with a march-like character. Almost all of the choral music is in unison, and this will not require much preparation; however, its robust energy is certain to enliven an Advent service and will be fun for all.

My Lord, He Is a Comin' Soon, arr. Patti Drennan. SATB and piano, Hope Publishing Company, G 5714, \$1.95 (M).

The instructions call for a performance with a slow blues swing. The piano sets the mood with a jazzy introduction; the 12/8 meter adds to the bluesy character. The choral music is on two staves and is syncopated but not difficult. This pop-style work calls for people to prepare the way of the Lord, and will be an exciting and unusual setting for the typical Advent service.

Book Reviews

Essays in Honor of Christopher Hogwood: The Maestro's Direction, edited by Thomas Donahue. Lanham, Maryland, Toronto, Canada, and Plymouth, UK: The Scarecrow Press, Inc., 2011. 259 pages + xvii, illustrated, hardbound. ISBN: 978-0-8108-7737-5; <www.scarecrowpress.com>.

This *Festschrift* honors one of our truly distinguished contemporary keyboard artists who is also a music editor, writer, and conductor. The occasion is Christopher Hogwood's 70th birthday in 2011. Instrument builder and performer Thomas Donahue (who also pursues a dentist's career) has collected stimulating writings by persons inspired by Hogwood. A foreword by Bernard Brauchli is followed by a chronology of Hogwood's education and career, along with his publications and awards. Then comes a series of eleven essays by recognized scholars, culminating in a final afterword by Hogwood himself, entitled "How to Evade Autobiography." That brief conclusion is sheer delight to read, as it reveals private jottings accumulated over the years in his "Commonplace Book." He writes, "Haydn is like a television cook: he gives you all the ingredients and shows you what he's doing but then amazes you by the fantastic concoction that comes out at the end. Mozart just comes straight from the kitchen." Or, "Consistency requires you to be as ignorant today as you were a year ago." And, from Russia, "It is not enough to say goodbye, you have to leave." Pithy and relevant.

More interesting is Hogwood's confession regarding musical identity. Having contributed so significantly to scientific musicological analysis pursuing authenticity ("the Platonic ideal would have to be the first performance by the creator [composer]"), and moving on to the legal question of what constitutes an original identity in music, as opposed to plagiarism, he lands in the camp of the fine-arts theorists concerned with Reception History: "Even the therapeutic angle now strikes a chord: if thousands of people annually feel better, healthier, and happier after singing *Messiah* in choirs of several hundred voices, what is the value of my carping that this is 'historically uninformed' other than as a private reminder that I myself would feel better, healthier, and happier doing it differently?" Hence the breadth and liberality of the mature Christopher Hogwood.

At the outset, Bernard Brauchli hails his passion for the clavichord and his "exceptional warmth, enthusiasm, curiosity, and intelligence, accompanied by an inexhaustible energy." As for the clavichord, we remember that Forkel related that Bach regarded the clavichord, despite being weak in volume, as best for the expression of his "most refined thoughts," preferring its variety in gradations of tone, being on a small scale extremely flexible. Hogwood's life is summarized in the chronology: born in Nottingham; educated at Cambridge and Prague, and with Gustav Leonhardt; career in Australia, Belgium, Spain, Switzerland, UK, USA; current conducting and teaching posts in Boston, Cambridge, and London; a dozen impressive honors and awards; and ten important published books including his monumental *Handel* and a forthcoming work on *The Classical Clavichord* (in press).

Eleven essays follow: "From the Virginal to the Spinnet: Domestic Keyboard Instrument Manufacture and Use in Stuart England" by Darryl Martin; "Reading Soul from Manuscripts: Some Observations on Performance Issues in J. S. Bach's Habits of Writing His Music" by Yo Tomita; "Handel's Visit to Dublin, 1741-42" by Bridget Cunningham; "Picturing the Moment in Sound: C.P.E. Bach and the Musical Portrait" by Annette Richards; "John Crang: His Workshop and Surviving Claviorgan" by Eleanor Smith; "Thoughts on Articulatory Notation in Haydn's Solo Keyboard Music" by Richard Troeger; "What Keyboard Instrument Did Mozart Envision

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for His Concerto in D Major, K. 175?" by Robert D. Levin; "Square Pianos in German-Speaking Areas at the Time of Wolfgang Amadeus Mozart and Their Possible Uses in His Works" by Sabine K. Klaus; "Two Eighteenth-Century Swedish Clavichords in American Collections" by Gregory Crowell; "Beethoven and the Clavichord" by Tilman Showronek; and "Stringband Design for Fretted Clavichords" by Thomas Donahue.

The book closes with Hogwood's engaging afterword, a useful index, and, at the very end, an extremely fulsome account of each of the excellent contributors, assembled from Australia, England, Ireland, Switzerland, and the universities of Cornell, Edinburgh, Harvard, Indiana, Leeds, Michigan, New York, and Tübingen. For organists who also play harpsichord and clavichord, this book is a stimulating resource and a worthy tribute to a world-class scholar/performer.

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

New Recordings

***L'Art de la Trompette et de l'Orgue—Unlimited!* Thierry Escaich, organ of St. Etienne du Mont, Paris; Eric Aubier, trumpet. Indiesens two-CD set, INDE025; <www.indiesens.fr>.**

CD 1: *The Prince of Denmark's March*, Clarke; *Ave Maria*, Bach/Gounod; *Air (Suite No. 3, BWV 1068)*, Bach; *Jesus bleibet meine Freude (Cantata 147)*, Bach; *Rondeau and Badinerie (Suite No. 2, BWV 1067)*, Bach; *Ave Verum*, Mozart; *Agnus Dei*, Bizet; *Panis Angelicus*, Franck; *Amazing Grace*, arr. Escaich; *Nobody knows the trouble I've seen*, arr. Escaich; *Christmas Medley*, Escaich; *Allemande (Partita No. 2, BWV 1004)*, Bach; *Presto (Sonata No. 1, BWV 1001)*, Bach.

CD 2: *Tanz-Fantaisie*, Escaich; *Improvisation No. 1*, Escaich; *Quasi una Passacaglia*, Ivan Jevtic; *Improvisation No. 2*, Escaich; *Arioso Barocco*, André Jolivet; *Improvisation No. 3*, Escaich; *Fantaisie*, op. 48, Nicolas Bacri; *Semaine Sainte à Cuzco*, Henri Tomasi; *Improvisation No. 4*, Escaich; *Variations Grégoriennes sur un Salve Regina*, Henri Tomasi; *In Memoriam Henri Tomasi, Improvisation orgue seul*, Escaich.

Thierry Escaich (b. 1965), titulaire of the Paris Church of St. Etienne du Mont and Messiaen's successor as professor of composition at the Paris Conservatoire, is one of the leading masters of improvising on the organ in France if not in the entire world. Eric Aubin (b. 1960) is clearly equally competent as an improviser on the trumpet, and the combination of Aubin and Escaich amounts to a formidable duo. This unique two-compact disc set is perhaps the equivalent for classical organ and trumpet of the jam sessions for which jazz musicians such as Thelonius Monk and Dizzy Gillespie were justly famous 60 years ago.

The organ at the Church of St. Etienne du Mont is a rather unusual instrument for Paris in that although it was rebuilt by Cavaillé-Coll in 1863 and 1873, only six of its 83 stops are by Cavaillé-Coll—39 are from the Clicquot organ of 1777 and before, with the remaining 38 dating from 1956. It is considered one of the most beautiful organs in Paris, but has less foundation tone than many Parisian organs, or indeed than might be thought desirable. Nonetheless, its brilliance makes it a near-perfect instrument to use against a solo trumpet, which is doubtless one of the reasons that Thierry Escaich chose to make this recording on it.

According to the booklet, it was the primary purpose of these recordings to present a celebration of the sacred and secular music of the last 250 years. In fact, it does something a lot more useful than that. The first disc commences with such old war-horses as Clarke's *Trumpet Voluntary*, which includes, incidentally, some of the finest trumpet playing I have ever heard, and Mozart's *Ave Verum*. Indeed, the first nine tracks include popular pieces that are likely to appeal to an audience very much wider

and less sophisticated than the average reader of THE DIAPASON. It is repertoire that might grace an elevator or a grocery store, and I do not say this by way of denigration.

Thus Escaich and Aubier lead the listener gently into a set of recordings that become increasingly complex and extemporaneous. When we come to the two spirituals that occupy tracks 10 and 11, we begin to experience a situation in which the organ and trumpet parts are no longer simply playing recognized compositions, but carrying on a dialog using the themes and motifs of *Amazing Grace* and *Nobody knows the trouble I've seen* in an extended improvisation. It is remarkable how one player introduces a motif, which is then taken up by the other, sometimes in variation form, sometimes in canon, and then passed back to the original player.

This is also true of the next track featuring Escaich's *Christmas Medley*, based on several well-known Christmas carols. The remaining two tracks on the first disc are devoted to two movements from suites by Bach played on the trumpet alone. Here the superb quality of Aubier's virtuoso trumpet playing is stunningly apparent.

The second compact disc features music written since 1900, interspersed with improvisations in a somewhat freer and more modern form than those on the first disc. The compositions featured are

all by twentieth- and twenty-first-century composers—Ivan Jevtic (b. 1947), André Jolivet (1905–1974), Nicolas Bacri (b. 1961), and Henri Tomasi (1901–1971), as well as Thierry Escaich himself. They are all of the nature of improvisations that have been written down and published as compositions. Here, of course, Aubier and Escaich are following a pre-existing script, in the form of a written composition, but in the improvisations that are interspersed there is no such pre-existing script, and the players are free to introduce and play with entirely original themes, once again as an intricate dialog between the trumpet and the organ. Escaich's final improvisation is for organ alone, and is a homage to Henri Tomasi, three of whose compositions are featured in this recording, and who was clearly a major influence on Escaich himself.

I thoroughly recommend these recordings, both as something to listen to and enjoy, and also as a means of learning more of the art of improvisation. The idea of using the organ with another instrument in improvisation takes that art even further, having, as I suggested above, something of the nature of a jazz jam session. Perhaps the encouragement of such improvisations for "organ plus" might be a way of getting the non-organ musical community to take our instrument a little more seriously.

—John L. Speller
St. Louis, Missouri

Frederick Hohman, *Soar Above—From the 10 Organ Symphonies of Charles-Marie Widor*. Pro Organo 7202; \$17.98; <www.proorgano.com>.

Pro Organo has recently released the CD, *Soar Above—From the 10 Organ Symphonies of Charles-Marie Widor*, performed by Frederick Hohman on the 7,310-pipe, 108-rank Casavant-Schantz organ located in St. Andrew's Lutheran Church in Mahtomedi, Minnesota. Hohman has chosen twelve selections from various organ symphonies by Widor.

Upon first glance at the back cover of the CD, one would presume that these selections would be interpretively somewhat the same as countless other CDs of Widor's music. What a mistake to make that presumption! Hohman has mastered and captured the true essence of Widor's legacy and performs the music in a way that is refreshing and unmistakably alive. Hohman's interpretation reflects the influence of his teacher, the great American organist David Craighead, and his conscientious use of registrations is not only colorful but creates a vocal lyricism.

Hohman has encapsulated the true essence of French interpretation not only in splendid registrations but also in tempi that bring out the lyrical characteristics of the melodic line. While many young artists today are seemingly caught up with demonstrating a technique that

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"Therefore every scribe who has been trained for the kingdom of heaven is like a master of a house, who brings out of his treasure what is new and what is old."
Matthew 13:52

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is brilliant and “beyond warp speed”, it is refreshing and musically exhilarating to hear Hohman’s interpretation, where articulation, warmth, fluidity of melodic line, and sound color are all combined with his sense of control and beauty.

This CD should be in the hands of organists who can revel in the beauty of this timeless music.

—Kevin D. Parizo, Ph.D.
Middlebury, Vermont

Margaret Phillips: J.S. Bach Volume V—Various free works, partitas and miscellaneous chorale preludes. Recorded on the 1743 Hinsz organ, St. Nicolaas (Bovenkerk), Kampen, and the 1696 Schnitger organ, Hervormde Kerk, Noordbroek. Two-CD set, playing time 155:52. Regent REGCD 301; <www.regent-records.co.uk>.

Toccata & Fugue in D minor, BWV 565; *Toccata & Fugue in D minor*, BWV 538 (“Dorian”); *Toccata, Adagio & Fugue in C major*, BWV 564; *Prelude & Fugue in G minor*, BWV 535; *Prelude & Fugue in C major*, BWV 545; *Fugue in G minor*, BWV 131a; *Trio Sonata No. 2 in C minor*, BWV 526; *Trio Sonata No. 5 in C major*, BWV 529; *Concerto in G major* (after Ernst), BWV 592; *Pedal-Exercitium*, BWV 598; Partite diverse sopra *Christ, der du bist der helle Tag*, BWV 766; Partite diverse sopra *Ach, was soll ich Sünder machen*, BWV 770; Chorale Preludes, BWV 721; 725; 728; 730; 731; 734; 741; 743; 745; 754; 755; 763.

For volume V of the Bach organ works, Margaret Phillips selected two organs from the Netherlands: the Hinsz organ of the famous Bovenkerk in Kampen, and the Schnitger organ of the Hervormde Kerk (Reformed Church) in Noordbroek. This double CD is attractively priced and provides listeners with two full-length recitals on two of Holland’s finest historic instruments. The 20-page booklet includes color pictures of churches, consoles, and façades, as well as organ specifications and registrations. The program is carefully chosen to showcase the organs, and the sound quality provides a fine balance between room/acoustic and clarity.

Ms. Phillips’s strength is particularly prevalent in the trio sonatas and concertos. The slow movement of the concerto in G major, BWV 592, is deftly embellished, while the outer movements are sparkly and brilliant. The Adagio of the *Toccata, Adagio and Fugue*, BWV 564, is played rather safe, and might have benefited from a more inventive (improvisatory) approach, as demonstrated earlier in the concerto. Phillips shows her craftsmanship in the carefully chosen regis-

tration and tempos, and the program provides an excellent overview of Bach’s output. A highly recommended CD.

—Robert August
Fort Worth, Texas

New Organ Music

The Chicago Centenary Anthology, edited by Dennis E. Northway. World Library Publications WLP 003074, \$25.00; <www.wlp.jspaluch.com>.

To celebrate their 100th anniversary, the Chicago chapter of the American Guild of Organists published an anthology of organ music by composers who had a connection to Chicago. What a wonderful idea. It contains a wealth of music of varying levels of difficulty, varying styles, and meant for different purposes. All of the music was unknown to me, as were many of the composers.

Of the composers born in the 19th century, Dudley Buck (1839–1909) is probably the best known, and he is represented by a lush setting called *At Evening*, which is just lovely with strings and contrasting flutes. Lily Wadhams Moline (1878–1966) has the fourth movement, *Toccata*, from her second *Sonata*; it is a piece in the style of a French toccata. The only other female composer represented in the anthology is Florence Beatrice Price (1887–1953), who wrote *In Quiet Mood*, which features long solo lines. The remaining composer born in the 19th century is Leo Sowerby (1895–1968); the volume presents his two very short pastorales, *Pastorale in F* and *Pastorale in the Dorian Mode*, which made me wonder, since they are not among his best known compositions, if he might have written these while in Chicago.

I was happy to see that there was music that is suitable for use in church. A *Miniature on ‘Now the Silence’* by Carl Schalk (1929–) is highly useable. Edward Eicker (1975–) has composed a very interesting *Chorale Suite*, which has sections on *We Gather Together*, *Let All Mortal Flesh Keep Silence*, and *All People That on Earth Do Dwell*, all or any one of which is suitable for the church service. Randall Sensmeier (1948–) has written a short two-movement variation on *If Thou But Suffer God to Guide Thee*. *Two Variations on Llangloffan* by Dennis W. Zimmer (1958–) is slightly more complex and longer, stretching out to nine pages. Paul Bouman’s (1918–) *Partita on Glory Be to Jesus* and Larry J. Long’s (1954–) *Fantasy-Chorale on Conditor Alme Siderum* conclude the chorale-related

compositions. Other pieces that could find use in church as well as recital are Richard Webster’s (1952–) *Fantasy on an Original Tune*; *Elegy* by Brent Weiland (1963–); *Variations on an Elegy* by Philip A. Kraus (1950–); *Aria and Variations* by Paul French (1959–); *Petite Chant Suite* by Alan J. Hommerding (1956–); and the *Fantasy on a Solemn Ostinato* by Richard Hillert (1923–2010).

A number of pieces are probably more intended for recitals rather than service work, although they may serve double duty. Two pieces are designed to show off the Tuba or other Trumpet stops. The *Tuba Tune or Nuptial Processional* by Dennis E. Northway (1958–) is short enough and contains a repeat, so use as a wedding march is possible. A *Tournament of Trumpets* by William Ferris (1937–2000) gives the organist the opportunity to show off every trumpet in the reed division. It is a longer piece and will take some work to master the complex contemporary harmonies and rhythms. A *Gigue for the Tuba Stop* by Donald Stuart Wright (1940–) is a delightful romp in 6/8 time. A piece I found to be very interesting is *White Bread* by Paul Nicholson (1963–). A dancing toccata, the music has no accidentals in it! However, lest you feel cheated as a result, Nicholson makes up for it with constantly changing meters and irregular rhythms—not an easy piece by any means. Finally, Richard Proulx (1937–2010) contributed *Bailado Brasileiro*, a rhythmically complex, dissonant piece of music in his trademark style.

The volume also contains a short history of the Chicago chapter of the AGO, and an article on the reasons for putting together an anthology. In addition, there is an enlightening biographical list at the end, which I found to be more useful than most, in that it includes the composers’ birth (and death) dates, their degrees, and the churches or schools where they served.

This is a most useful addition to the organ literature, and an example that I hope other chapters will emulate. It gives us an idea of some of the talented composers and great music that has come out of the Chicago area. We are all not as fortunate in having the AGO letters fit right into our names—ChicAGO—but a chapter publishing an anthology would allow some new composers to have their music exposed to the larger organ world. A very excellent anthology!

Two Christmas Carols—Variations, by Stephen Fiess. MorningStar Music Publishers MSM-10-143, \$9.00; <www.morningstarmusic.com>.

This book is a joyful rendition of two popular Christmas carols. The first,

seven variations on *God Rest You Merry, Gentlemen*, would work equally well in a church service or recital. The first variation has a fast-moving 16th-note chromatic pattern in the right hand on a 4-foot flute against chords that outline the harmonies. Fiess enjoys changing the rhythm, so that the second variation is in 5/4 time, with parallel thirds in both hands, with the left hand being a mirror of the right hand. In variation three, the left hand has the melody inverted. The fourth variation is again in parallel thirds, but this time in canon, with the left hand inverted near the end. The fifth features 5/8 time, uneven melody, and moving eighths in both hands. Variation six has the melody in sixths in the left hand, with an echoing part in parallel fourths in the right. The final variation is a little toccata of sorts: the right hand has both the melody on top and running 16ths just underneath; the left hand and pedal carry the harmony. The music is quite straightforward harmonically and relatively easy to play, although certain places, the second variation in particular, will require extra work.

The second set consists of four variations on *As Lately We Watched*. It is similar to *God Rest You Merry, Gentlemen* in its construction, the theme simply given in the soprano at the outset. A simple variation in two parts follows, and then a variation with a canon between pedal and soprano. I found the third variation to be the most interesting, with descending triplets against the duplet meter of the melody. The final variation is again a canon, but treated *forte* in a new key.

Festival Toccata on “Kyrie: Orbis Factor” (Gregorian Mass XI), by Don Michael Dicie. Oxford University Press ISBN 0-19-386774-5, \$11.95; <www.oup.com/us/>.

It is fortunate that the chant “Kyrie: Orbis Factor” from the Roman Gradual is given in its entirety at the beginning of the score. If you are unfamiliar with the plainsong, as I was, it becomes readily apparent that the composer has used it repeatedly in the music, beginning with the rapid 16th notes at the beginning and continuing throughout, to the slower setting on the State Trumpet. Extra effort will be required with the registration to bring out the plainsong melody throughout this brilliant toccata. The second manual must have equal weight, but different color, so those many spots where the melody is being played in two parts at once can contrast. A softer central section provides contrast and a chance to use some gentle color combinations before the State Trumpet takes up the theme again. It is difficult music, but not extremely so. Highly recommended.

Kiya Pup Strut, op. 23, by Robin Dinda. Contemporary Organ Repertoire, Wayne Leupold Editions, WL700048, \$9.00; <www.wayneleupold.com>.

Robin Dinda’s small Brittany dog is the apparent inspiration for this delightful romp. A versatile composer with works in differing styles, Dinda is obviously quite comfortable in composing ragtime. One can almost visualize the puppy excitedly exploring and becoming more exuberant by the minute.

A snappy tune, to be played in a swing rhythm, begins the music and provides the backbone of the composition. As the tune grows louder throughout the piece, it is interrupted by jazzy little interludes on secondary manuals. Dinda calls for stop changes throughout, always getting gradually louder until a short pedal solo concludes the work.

I enjoyed the music from my first playing of it, and learned it immediately. It is of easy to medium difficulty and enjoyable to listen to or play. Although it might be more appropriate in a recital, I used it as a postlude on Children’s Sunday and everyone enjoyed it. If you like playing ragtime, this is music you will want to own.

—Jay Zoller
Newcastle, Maine

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The organ and disaster relief: An American organist in Japan

Roger W. Lowther



Roger Lowther at outdoor concert

The train slammed to a hard stop, almost throwing me to the floor. "We are experiencing an earthquake. Please wait a moment," came the voice from the intercom system of the Tokyo subway car. Earthquakes are a part of life in Japan, but no one expected anything like this. It was one of the five largest earthquakes in world history, creating a tsunami that went up to heights of 124 feet and traveled as far inland as six miles! An estimated 30,000 people died and 125,000 buildings were destroyed. Whole towns were wiped out, never to be rebuilt. The overall destruction exceeded \$300 billion, making it the costliest natural disaster in human history. The second-largest nuclear disaster since Chernobyl on top of all this forever poisoned the homes of thousands and crippled the fishing economy all up and down the coast. The day of the quake on 3/11 will stick in the minds of Japanese people for a generation to come as powerfully as 9/11 does for every American.

What part does the organ play in disaster relief? It was not a question I immediately tried to answer, as I was overwhelmed with responding to the earthquake, tsunami, and nuclear disasters. But as it so happened, the very first shelter to which I brought supplies three days after the earthquake had an old electronic keyboard in the corner. When I mentioned to the shelter manager that I was a musician, everyone started to set up chairs and gather around the keyboard. Once I started playing, they didn't want me to stop.

Due to the generous giving of individuals and a foundation, I received a portable Hauptwerk digital organ from Classic Organ Works last year. A portable organ can be taken anywhere. Anywhere! Why not to all the schools, hotels, sports complexes, community centers, and even outdoors in front of homes where people shelter? Almost 100,000 people still resided in shelters three months after the earthquake, grief-stricken and unable to move forward with their lives. A most important part of concerts seems to be the building of relationships. After hearing us play, people are willing to open up to us with their lives and their stories.

I stared in awe as I heard one survivor tell of seeing the tsunami coming and making it to the shelter just ten seconds before the water hit, or another man who survived while floating around in his car! I was brought to tears by one lady who told me how she lost all three of her children, ages 8, 10, and 13, as they were coming home from school. A teenage boy told me how he lost his baby sister, and a teenage girl how she lost both her parents. Everybody who survived in those areas knows many family members, friends, and neighbors who died.

Overlooking the city of Ishinomaki, one of the worst-hit cities in the region where over 6,000 people died, is a large hill topped with a shrine and large *torii* gate. Throngs of people gather there every day to write their prayers and tie flowers to the gate. Having a portable organ has allowed me to take the organ into places I would never dream possible, including right next to that gate. Setting the organ to its highest volume, I played away at Widor's Toccata, Bach's E-Minor Prelude and Fugue, Japanese folk songs, and an improvisation. I explained how the melody of the fugue is "wedged" in a melodic box of Bach's own making, yet breaks through those barriers with a message of hope and freedom amidst adversity.

So far I've led 24 concerts in shelters with other Tokyo-based professional musicians. The set-up of my portable digital organ never fails to draw crowds and comments. "What is that?" they ask. "An organ." You can see the look of disbelief on their faces. "How much did it cost?" someone always asks. "About the same as a small car." They shake their heads in amazement, but nothing compares to their reactions once they actually hear it. One lady was overwhelmingly impressed with the low sounds of the pedal. A shelter manager once told me, "You've turned our gymnasium into a beautiful cathedral." People always send me away with "Please come back, and play longer next time!"

I have witnessed dramatic changes in the mood of a shelter during the course of a concert. "Bravo!" and "Wonderful!" ring through the air in a festive way. Children come up to play with me. People repeatedly break down in tears



Roger Lowther at Iwaki concert

as some deal with their grief for the very first time. As a thank-you, one energetic 84-year-old gentleman sang local traditional songs for us, bringing cheers from everyone in the shelter. One broken-down community center was transformed for a little while into an elegant concert hall as the music transcended the surroundings.

On May 11 at 2:46 pm, a moment of silence gripped every shelter in northern Japan. It was the two-month anniversary of the devastating tsunami, and I had a unique opportunity to be at the Onagawa Nuclear Power Plant and perform for the 80 refugees housed there. The security was so intense that the license plate numbers and names of every passenger traveling with me had to be given three days in advance. At the gate, it took some effort to explain that all the electronic gear in the back of the van was really an organ.

When we finally made it through to the shelter near the base of a cooling tower, the mood was incredibly somber, and I realized the usual upbeat beginning to a concert was far from appropriate. Bruce Huebner, a graduate of the top conservatory in Japan, was traveling with me and came up with the brilliant idea to call out a melody from one side of the gymnasium on his Japanese bamboo flute. Steve Sacks echoed a varied response from the other side of the room on the saxophone. Calls and responses of comforting melodies criss-crossed the room, mesmerizing us with their healing power. As we were leaving, one of the junior high girls got up the courage to start playing her flute. Bruce and Steve quickly joined in and before long a whole group of adults was

joyfully dancing in their celebration of life! You can see a short video clip of this amazing moment on my blog: <<http://rogerlowther.blogspot.com>>.

At the International Arts Movement conference in New York City, Jeremy Begbie spoke of music bringing "relief" in our broken world. He said,

In a world that is so obviously not as it ought to be, it is the calling of artists to be agents of a new world, a redeemed world. Whenever we start to believe that nothing can ever be different, that our homes, relationships, careers are basically stuck in a groove and can never change and never will change . . . whenever we start to believe that the horrors of the world just have to be, the emaciated child compelled to beg at a road side, or the prostitute forced to the streets to feed her drug addiction. Whenever we start to believe that there can never be anything new under the sun, it's the artist's calling to make us believe things can be different, that life can be new, that a new world is possible, a world that ought to be.

Do you also have great stories of the role of the organ in disaster relief? I would love to hear about them! Please send me an e-mail: <rogerlowther@gmail.com>.

Roger Lowther serves as the Artist in Residence with Grace City Church, a new church plant seeking to reach young professionals working in the area around Tokyo station. He received a Master of Music degree in organ performance from the Juilliard School, where he studied with John Weaver. He lives with his wife Abi and three small boys in downtown Tokyo. You can read more about their work in Japan at <missionart.org> and <rogerlowther.blogspot.com>.

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Grinnell College Aeolian-Skinner Opus 1091 restoration



Herrick Chapel

Surrounded by farmlands planted in thick carpets of corn, Grinnell, Iowa, is considered one of the most livable small towns in America. Founded in 1854 by abolitionist minister Josiah B. Grinnell, it is home to the college that now bears his name, first established in Davenport in 1846 as Iowa College. Within twenty-five years of its founding, Iowa College relocated to Grinnell, and in 1909 its name was changed officially to Grinnell College. Today it remains an outstanding liberal arts school that pioneered the Social Gospel Reform Movement, a tradition that continues to present times.

Herrick Chapel was dedicated in May 1907 and first housed an organ by Lyon & Healy. This instrument served the college for about thirty years until it was rebuilt by the Kimball Organ Company in 1940. Dedicated by Clarence Dickinson, the Kimball organ had an astonishingly short lifespan. In 1948 it was replaced by Opus 1091 of the Aeolian-Skinner Organ Company, retaining only the forty-six case pipes from the Lyon & Healy instrument. On May 19, 1949 the organ was dedicated by none other than Virgil Fox.

Opus 1091 proved to be, in every sense of the word, an extraordinary instrument. Its feet firmly planted in two distinctly different soils, not only did it feature a Flute Celeste, English Horn, Clarinet, and Vox Humana, it also boasted a Harp/Celesta percussion stop, thought to be one of the last, if not the last such device made by Aeolian-Skinner. These Ernest Skinner-style stops were juxtaposed with a low-pressure floating Positiv division and G. Donald Harrison's renowned American Classic scaling and halving-ratios. As if that were not diversity enough, Opus 1091 also included three electronic

32-foot stops (Bourdon, Bombarde, and Fagott) that were downward extensions of their pneumatic siblings, and which were designed and executed by Michael Harrison, son of the firm's forward-looking president.

When Opus 1091 was surveyed in 2003, it was found to be in pristine, perfectly restorable condition. Always the fortunate recipient of responsible and sympathetic care over the years, the organ seemed to be waiting for the restoration that had been predicted by its builder upon its completion some fifty years earlier. Perhaps not surprisingly, the only casualty proved to be the electronic 32-foot stops, of which only the loudspeakers remained.

Restoration of the organ began in mid-2006, when Richard Houghten of Milan, Michigan removed the console for restoration. The following January began the systematic removal and restoration of the pipework and chassis within the organ chamber. After the chamber had been emptied of its contents, repair and restoration of the organ's environment could take place. Walls, ceilings, and floors were cleaned and given several fresh coats of paint to aid in delivering the organ's sound to the listeners seated in the chapel.

All of the organ's pipes were washed, repaired, and restored to original specifications. The fluework was restored in-house without any attempt to second-guess the builder's intentions. Reed stops were carefully restored by Broome & Company, and now provide the organ with the *éclat* that Donald Harrison envisioned in 1949. All of the organ's chassis was dismantled, cleaned, re-leathered, and adjusted to replicate original factory standards. It is accurate to state that ev-



This photo, taken at the rededication, shows the placement of the console across from the pipe chamber; in use since 1940, this placement was kept when the current organ was installed in 1949. A video screen is in place so the organist can be more visible when performing. Linda Bryant is speaking at right.



Grinnell College Organist Linda Bryant studies the restored console of Aeolian-Skinner Opus 1091



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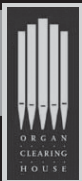
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everything was done to make this a truly transparent restoration, one in which the original builder's concepts and execution were respected at every step of the way. Even Aeolian-Skinner's elegant remote electro-pneumatic machinery for the combination action was retained and restored to its original standards.

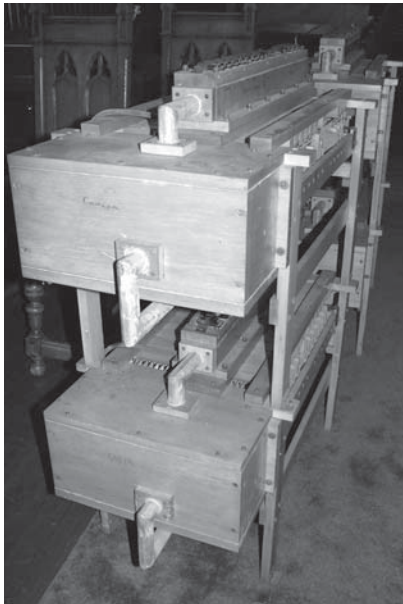
An interesting conundrum appeared when it came to the organ's 32-foot stops. There was little room in the organ chamber for real organ pipes, nor budget for their inclusion. And as much as the restorers resisted the thought of non-pipe sound generation in the organ, the original instrument made no apologies for the installation of such effects. Even though Michael Harrison downplayed the authenticity and effectiveness of such voices in his later years, claiming that they remained "underdeveloped" when he left Aeolian-Skinner, the re-

storers were left with the dilemma of either replicating the original stops with modern digital voices, or leaving three stops in the Pedal Organ without bottom octaves. In the end, the missing 32-foot voices were replicated by Walker Technical Company's contemporary versions of Michael Harrison's experimental stops of 1948. Opus 1091 was rededicated April 3-4, 2009 in a series of events featuring Kevin Bowyer (University of Glasgow), Paul Jacobs (The Juilliard School), and Davis Folkerts, who improvised accompaniments to the silent films *Laughing Gas* and *The Vagabond*.

At every step of the way, the restorers endeavored to stand aside and let the work of the Aeolian-Skinner Organ Company shine through. College Organist Linda Bryant threw her full support behind the restoration project, as did College President Russell Osgood



The pipe chamber can be seen through the refurbished non-speaking façade pipes, which have guarded the chamber since Herrick Chapel was built in 1908.



Aeolian-Skinner remote combination-action machines awaiting restoration



Pedal organ chassis being reinstalled



Herrick Chapel filled with organ components on their way to New Haven



Pitman chest pouch-rails and expression shades ready for re-installation in organ



Grinnell College Organist Linda Bryant at the console of Aeolian-Skinner Opus 1091

and local curator Carroll Hanson, all of whom were enthusiastic about the concept of restoring Opus 1091 to its original condition. Today, more than sixty years after it was dedicated, this organ works and sounds as it did when it left the Aeolian-Skinner shops in 1948. It is the restorers' sense that history will applaud what was done in Herrick Chapel, and that musicians and historians of the future will be grateful that one of G. Donald Harrison's larger and more interesting instruments survived a critical moment in its life, and now serves to teach the future about the past.

*Nicholas Thompson-Allen
Joseph F. Dzeda
A. Thompson-Allen Company, LLC*

Grinnell College has had its wonderful Aeolian-Skinner pipe organ for over sixty years. Situated in Herrick Chapel,

it is used for recitals, religious services, weddings, organ teaching, and concerts. Herrick Chapel has been maintained regularly with modest improvements (sprinklers, simplifying the altar area, restoring stained glass windows, and carpeting). But our organ, which was maintained and repaired, had not been thoroughly renovated.

At the same time as we were getting pointed suggestions to do a restoration, a donor stepped forward who offered to pay half the bill for a thorough estimate of the cost of a renovation. I gladly agreed to this and we hired Joe Dzeda and Nick Thompson-Allen of the A. Thompson-Allen Company of New Haven. I had some acquaintance with the firm due to their work on the Yale campus (where I was an undergraduate and a law student) and at an Episcopal church in New Haven that I had attended.

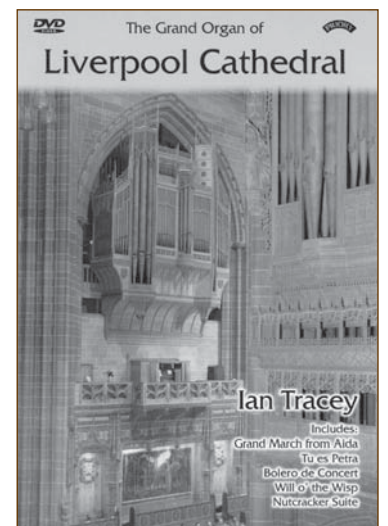
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The estimate was over a million dollars; it called for a restoration of the organ along the same lines as the initial installation. The main problem was finding the resources to pay for the renovation. No one doubted that the project was needed or that the organ was worthy of this investment. Grinnell College

maintains a fund for larger repairs that we believed could pay for a substantial portion, but perhaps not even half of the cost. Fortunately, one of our alumni who had died at about this time left the Music Department a very large bequest. The department, after some importuning by the president, agreed to contribute a

significant amount of the bequest to the organ project.

In the world of fine organ restorers, the work never starts immediately after an agreement is reached, because there is a waiting list. We got in line and soon the project was underway. At the very end, our original donor stepped forward again and suggested he would pay half the cost to refurbish the non-speaking visible pipes.

Finally, we had a series of dedicatory concerts with two well-known organists playing familiar pieces (Bach) and some not-so-familiar modern organ works. It was a wonderful culmination of a needed project that will pay dividends of another fifty years of great organ music. This project would not have happened without the following: 1) an organist who cared, 2) a president who was sympathetic, 3) donors willing to help, and 4) a very fine restorer.

*Russell K. Osgood
Grinnell College President*

I became Grinnell College Organist early in 2001. I inherited an organ with much beauty and potential but with many "issues" because of its age. Turning it on was often an adventure! I very quickly became friends with Carroll Hanson of Iowa City, who had for many years taken care of the instrument—tuning, repairing, and sometimes protecting it from those who thought it should be replaced.

Mr. Hanson introduced me to James Windsor, III of Des Moines, an alumnus of Grinnell College and a huge fan of Aeolian-Skinner organs. He expressed interest in helping me get Opus 1091 restored. I did some research to determine who should be invited to look at the instrument with restoration in mind and together we approached Russell Osgood, Grinnell College President. Mr. Windsor

offered to help pay expenses to bring Joseph Dzeda and Nicholas Thompson-Allen of the A. Thompson-Allen Co., New Haven, Connecticut, to do just that. President Osgood agreed.

Joe and Nick were dancing in the aisles of Herrick Chapel when they realized that this was truly the gem we had told them to expect! They wrote a proposal, which was accepted. I might add that the project became possible because of a large bequest that came to the college at the right time and which was able to be used for this project. Thus began a happy chapter for this instrument, the college, the area, and the organ world. At an age when pipe organs require this kind of attention and funds are not always available, making an instrument vulnerable, this one was restored!

A used three-manual Allen electronic was purchased for use while the restoration was underway. It is now in use at St. Mary's Catholic Church in Grinnell.

The organ was rededicated April 3–4, 2009, with a recital by Kevin Bowyer of Glasgow, Scotland, who performed a work by John Zorn commissioned by Grinnell College for this event, a recital by Paul Jacobs of the Juilliard School, and a silent film accompanied by Davis Folkerts of Pella, Iowa. The same weekend, the organ was designated an "Historic Instrument" by the Organ Historical Society. The certificate hangs on the case just below the pipe chamber.

I am blessed with the opportunity to perform regularly and to teach on this instrument. My students are able to practice on it. It still lends its voice to worship, weddings and memorial services, baccalaureate, alumni events, and various concerts and performances.

*Linda Bryant
Grinnell College Organist*

Photos courtesy of Grinnell College

Aeolian-Skinner Opus 1091, Grinnell College, Grinnell, Iowa

Great Organ – 61 notes – 3¼" wind

16'	Quintaton	42 scale, com.
8'	Diapason	43 scale, ¼ m, ½ on 17th
8'	Bourdon	#2 1–12 stopped wood, 13–61 spotted metal with felted canisters
8'	Gemshorn	great type, cone tuned
4'	Octave	56 scale, ¼ m, ½ on 18th
4'	Flute	50 scale at 8'C, harmonic at 1'C
2½'	Twelfth	67 scale, ¼ m, ½ on 18th
2'	Fifteenth	70 scale, ¼ m, ½ on 18th
III-V	Fourniture	46 scale at 8'C, ¼ m, ½ on 19th
		15-19-22 12 notes
		12-15-19-22 18 notes
		8-12-15-19 6 notes
		1-8-12-15 12 notes
		1-5-8-12-15 13 notes
		245 pipes

Chimes
Tremolo

Swell Organ – 73 notes – 5" wind

16'	Gedeckt	1–24 stopped wood, 25–73 spotted metal with felted canisters
8'	Geigen Diapason	46 scale, ¼ m, ½ on 17th, slotted and slided
8'	Chimney Flute	1–12 zinc metal with felted canisters, 13–61 spotted metal with felted canisters with chimneys, 62–73 open spotted metal
8'	Salicional	60 scale, 1/5 m
8'	Voix Celeste (t.c.)	60 scale, 1/5 m
8'	Flauto Dolce	com.
8'	Flute Celeste (t.c.)	com.
4'	Octave Geigen	57 scale, ¼ m, ½ on 17th
4'	Flute Triangulaire	1–49 open wood, 50–73 open common metal
2'	Flautino	61 pipes, 70 scale, ¼ m, ½ on 17th
IV	Plein Jeu	all 48 scale at 8'C, ¼ m, ½ on 18th
		19-22-26-29 17 notes
		15-19-22-26 12 notes
		12-15-19-22 12 notes
		8-12-15-19 7 notes
		1-8-12-15 6 notes
		1-5-8-12 7 notes
		244 pipes
16'	Contra Hautbois	5¼" at 16'C, parallel domed shallots
8'	Trompette	French #2 – parallel domed shallots
8'	Oboe	com.
8'	Vox Humana	lift cap
4'	Clarion	French #2 – parallel domed shallots
	Tremolo	

Choir Organ – 73 notes – 5" wind

16'	Contra Dulciana	12 pipes, 44 scale at 16'C, ½ m
8'	Viola	54 scale, ½ m
8'	Concert Flute	old stock Orchestral flute with open bass
		1–49 open wood, harmonic at 1'C,
		50–61 harmonic open metal, 62–73 open metal
8'	Dulciana	73 pipes, 56 scale at 8'C, ½ m
8'	Unda Maris (t.c.)	56 scale, ½ m
4'	Orchestral Flute	50 scale at 8'C, harmonic at 1'C
4'	Dulciana	12 pipes
2½'	Nazard	61 pipes, helical metal to metal koppel-type canisters
2'	Piccolo	61 pipes, 70 scale, ½ m, harmonic at 1'C
1½'	Tierce	61 pipes, baroque type, ½ m, breaks back one octave at G56
8'	Clarinet	com.
8'	English Horn	com.
	Harp	
	Celèsta (61 bars total)	
	Chimes (25 notes)	
	Tremolo	

Positiv Organ – 61 notes – 3" wind

8'	Nachthorn	1–12 zinc with felted canisters,
		13–61 spotted metal with felted canisters
4'	Koppel Flute	helical metal to metal koppel-type canisters
2½'	Nazard	"baroque"
2'	Blockflöte	"baroque"
1½'	Tierce	"baroque"
III	Cymbel	as Germanic Positiv opus 951
		29-33-36 12 notes
		26-29-33 6 notes
		22-26-29 6 notes
		19-22-26 6 notes
		15-19-22 12 notes
		12-15-19 6 notes
		8-12-15 13 notes
		183 pipes

Pedal Organ – 32 notes – 5" wind

32'	Bourdon	(electronic)
16'	Contre Basse	#1
16'	Bourdon	#1A
16'	Viola	42 scale, ½ m
16'	Dulciana	(Choir)
16'	Quintaton	(Great)
16'	Gedeckt	(Swell)
8'	Spitzprincipal	32 pipes, 43 scale, ¾ m, straight pipes
8'	Flute	12 pipes – Bourdon
8'	Dulciana	(Choir)
8'	Gedeckt	(Swell)
4'	Choral Bass	32 pipes, 56 scale, ¼ m, ½ on 17th, slotted and slided
III	Mixture	96 pipes, all 46 scale at 8'C, ¼ m
		5½', 2½', 2' no breaks
32'	Bombarde	(electronic)
32'	Fagott	(electronic)
16'	Posaune	8" scale at 16'C, English shallots
16'	Hautbois	(Swell)
8'	Tromba	12 pipes
4'	Clarion	12 pipes
	Chimes	

Unison Couplers

Swell to Great
Choir to Great
Swell to Choir
Great to Choir
Unison release to Swell, Choir, and Great

Octave Couplers

Swell to Swell 16'
Swell to Swell 4'
Swell to Great 16'
Swell to Great 4'
Swell to Choir 16'
Swell to Choir 4'
Choir to Choir 16'
Choir to Choir 4'
Choir to Great 16'
Choir to Great 4'
Great to Great 16'
Great to Great 4'

Pedal Couplers

Great to Pedal
Swell to Pedal
Choir to Pedal
Positiv to Pedal
Swell to Pedal 4'
Choir to Pedal 4'
Great to Pedal 4'

Combinations

Great 1–6
Swell 1–6
Choir 1–6

Positiv 1–4

Pedal 1–6
General 1–7
Coupler 1, 2, 3 (one under each manual)

Mechanicals

Positiv to Great on, off and release
Positiv to Choir on, off and release
Swell expression pedal
Choir expression pedal
Crescendo pedal with 6 indicator lights
Sforzando reversible pedal and piston
Great to Pedal reversible pedal and piston
Swell to Pedal reversible piston
Choir to Pedal reversible piston
Swell to Great reversible piston
Swell to Choir reversible piston
Choir to Great reversible piston
Pedal to Manual combinations "On" and "Off" for each manual
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Crescendo and Sforzando
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Franjo Dugan Croatian Organist, Teacher, and Composer

Chris Krampe

Franjo Dugan: A forgotten composer

Croatian history shares a commonality with western European countries and simultaneously retains very different experiences from those countries further west. Without getting too historically involved, it is fair to say that the past century of Croatia's historical experience has vastly influenced the historical consciousness the modern country at large experiences today. This produces a specific cultural paradigm, which affects all areas of scholarly research, including music.

A musical figure almost completely overlooked in Croatian history is the organist, composer, and teacher Franjo Dugan (1874–1948). Many of Dugan's students went on to play very influential roles in Croatian musical culture; for example, Croatian composer Boris Popandopulo not only received acclaim within his own country, but in his lifetime also received international attention for his compositions. Within information available about these musicians, Franjo Dugan is rarely mentioned.

The reasons for this are not always clear or concise. Dugan was primarily interested in composing for the church, and he played an important role in the growth of Croatian liturgical music, which most definitely placed his work at odds with the former Yugoslav communist government. The suppression of art by governmental structures is no new research topic, and although it is an important subject, nonetheless it will not be emphasized within the scope of this article due to the sheer complexity and range of that issue.

Political motivation aside, another major reason that this man has been largely forgotten outside Croatian organ circles lies in the language barrier; virtually no information about Dugan exists in English, and therefore all information on him must be translated from Croatian. The existing records on Dugan at this time are few, though a renewed interest in his life could produce biographical information that currently has not surfaced. The primary purpose of this article is to introduce Franjo Dugan as a reformist and as one of the most important figures in the creation and elevation of Croatian musical culture, and to discuss Dugan's role in helping to produce a generation of musicians who were then able to disseminate his instruction to an even higher level.

With respect to international scholarly interest, Franjo Dugan's life and work are very important subjects in that his music represents a melding of late nineteenth-century musical ideals with Croatian folk music and melodic principles. Study of his music enables the international community to better understand European cultural trends that are already established; Croatian musicological research is still quite new outside of the Republic of Croatia, and scholarly understanding of Franjo Dugan will eventually help scholars understand how music before and after him also fits into a larger European framework. In order to gain an appreciation of Dugan's style and compositional skill, this article will first give a brief biography of Franjo Dugan, and will then discuss three organ compositions by him: *Fantasy on the Folk Song "Pozdravleno budi telo Jezusa"* (Greeted Is the Body of Christ), *Prelude and Fugue in B major*, and finally *Prelude and Variation on the Advent Song "Ptičice lijepo pjevaju"* (The Little Birds Sing Beautifully).

Life, work, and influence

Franjo Dugan was born in Krapinica, Croatia, on September 11, 1874. He attended the Zagreb grammar school, during which time he was first introduced to basic music theory and musical principles.¹ Interest in the organ and organ



Franjo Dugan in the Zagreb Cathedral, 1935

music also manifested during his grammar school years, though he had not yet received formal organ instruction. He acquired enough facility at the instrument to take a small position at a village church, where he accompanied Mass on Sundays and also practiced. In 1889, at the age of 15, he took a larger position at St. Peter Church in Gotolovnac. He met Zagreb cathedral organist Vatroslav Kolander during this time, and under his instruction briefly studied organ technique and repertoire.

After grammar school, Dugan was accepted into the Zagreb Archbishop Seminary in 1890. At the seminary he made the acquaintance of Janko Barlé, archivist of the music society "Vijenac". It was Barlé who first introduced the young Dugan to

the various music periodicals of the time, most notably those that were primarily involved with the current trends in the Cecilian movement, a European liturgical movement that sought to reform late nineteenth-century church music, primarily music within the Catholic church, by using Gregorian chant as a model for worship.² The Cecilian movement reverberated strongly with Franjo Dugan's own ideas about Croatian liturgical music and the directions he felt should be taken by the Croatian Catholic Church musically, and thus in later years he would become a major Croatian proponent of the movement's ideals.

In 1893 Dugan decided to abandon his seminary studies and pursue studies in mathematics and physics at the



Dugan portrait

University of Zagreb. He was appointed assistant organist at the Zagreb Cathedral in 1895. In 1897, he completed his studies at the University of Zagreb and was accepted as a teacher at the Zagreb grammar school, where he remained until 1907.

He married Ana Jagić, daughter of well-known Croatian linguist Vatroslav Jagić, in 1907; in the same year he began formal musical studies for the first time at the Berlin Hochschule für Musik. His professors included Max Bruch, at that time the director of the composition department, Robert Kahn, Johannes Wolf, and Karl Krebs. During this time his work was first published in the Croatian liturgical periodical *Saint Cecilia*. In 1908, upon completion of the composition exam in Berlin, he was named professor of the Croatian Music School, a preparatory school for the study of music. During his time at the school he repeatedly came into conflict with the board of directors over differing opinions of what direction the school should take, and he was transferred to the Osijek School for Math and Science.³ He returned to Zagreb in 1910 when he took the position of Professor of Mathematics at the first, and then second, math and science grammar schools.

He became the cathedral organist in Zagreb after the death of his first organ teacher, Kolander, in 1921. He was

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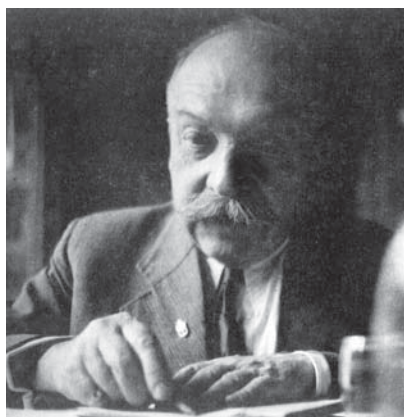


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Franjo Dugan (left) and fellow Croatian composer Krsto Odak in front of Kastner and Öhler Department Store, Zagreb, 1943



Final photograph taken of Franjo Dugan, 1944

named a professor at the Conservatory of Music in Zagreb in 1920 after serving in the grammar schools for 23 years. His duties at the conservatory included teaching organ, music theory, and counterpoint. He gave classes on Bach's most important organ works, and introduced the students to late nineteenth-century European organ music to which they had not previously been exposed.⁴

He served as department chair of composition from 1927–1940, and he retired in 1941. He passed away on December 12, 1948. Dugan and his wife had six children, two of whom became prominent musicians in Croatia during the next generation.

Dugan can be credited with pioneering the Cecilian movement in Croatia and advocating it throughout his life, composing new Croatian music intended for liturgical use that adhered to the movement's ideals, educating a generation of Croatian organists and church musicians, and promoting the organ as a concert instrument by regularly giving concerts throughout his lifetime.

Franjo Dugan also conducted several choral ensembles throughout his lifetime. He conducted the Zagreb choral ensemble "Kolo" (1901–02), "Sloga" (1910–1913), "Serbian Singing Society" (1921–1922), and most notably, the Oratorio Choir of St. Mark's Church (1923–1925). Under his direction, the Oratorio Choir performed works by Palestrina, di Lasso, and Bach cantatas, very exclusive repertoire for Zagreb musical circles during that time period.⁵

Dugan's early musical influences represent both Croatian and western European musical traditions. Dugan taught himself the organ by using books written by Christian Louis Heinrich Kohler, Franjo Kuhač, Johann Christian Heinrich Rinck, and Vjenceslav Novac. He also had opportunities to study Bach's organ scores, and was very fond of his music. Dugan's own style was highly influenced by Bach's polyphony⁶; much in the vein of other late nineteenth-century composers for organ such as Joseph Rheinberger and Max Reger, Dugan's music represented a combination of old-

er contrapuntal devices with chromatic harmony. He also studied Croatian folk song, and the combination of these elements in his early life would become the foundation of his compositional style later in life. Broader stylistic elements found in Dugan's compositional output, such as his interest in imitative forms and in polyphonic composition in general, his interest in Croatian folk music and Croatian hymnody, and his melding of Baroque musical forms with late romantic harmony are all identified in his compositions for organ.

Dugan's organ compositions largely represent his early stage of composition before he attended the Hochschule in Berlin. With the exception of three works—*Prelude and Fugue in B* (1908–09), *Prelude and Variation on 'The Birds Sing Beautifully'* (1941), *Christmas Prelude* (1942)—the rest of his 46 organ works were composed before his Hochschule study. The influence of his Berlin education is quite apparent in these works; the pieces are more masterfully crafted than earlier, more passionate works. The later works place a stronger emphasis on thematic development, whereas the earlier works are more improvisatory in nature, and use numerous, sometimes unconnected melodic motives.

Dugan's Fantasy on a Folk Song

Fantasy on the Folk Song 'Greeted Is the Body of Jesus' was composed in 1895. The piece opens with a slow, grave introduction seven measures long. Dugan's early compositions frequently make use of a slower introduction followed by a faster, more virtuosic treatment of the main melodic material from the introduction (Example 1). At the moderato section in m. 8, Dugan places the melody in the tenor voice; the next six measures function as an answer to the opening question phrase. Dugan then dovetails the end of this phrase with the beginning of the actual folk song arrangement, a technique common in his organ works.

The fantasy proper is fairly strict polyphony, and constantly moves forward in tension until the end of the work. He creates this tension by using mixture chords at important cadential points, and by moving from an eighth-note figuration to a faster triplet figuration for the final, short codetta of the last eight measures. The main melodic material he uses from the actual folk song is primarily the opening phrase; he breaks this theme up and creates short, imitative motives, which he then combines in counterpoint.

Example 1. Fantasy on the Folk Song 'Greeted Is the Body of Jesus'

Example 2. Prelude in B Major

Largo - [Maestoso ♩ = 84]

Prelude and Fugue in B Major

Dugan's *Prelude and Fugue in B Major* was composed during the period of compositional study in Berlin. This work, along with his *Toccata in G Minor* and the *Prelude and Fugue in C Minor* ("chromatic"), is considered his most masterful composition for organ.⁷ From the opening two measures, Dugan takes a very different harmonic approach to composition than in earlier works (Examples 2 and 3). He employs chromaticism more frequently in this work, and develops melodic motives into longer, soaring ideas instead of the short, folk-influenced ideas of his earlier work. He does not abandon the playfulness and Croatian folk element of his earlier work; he merely stretches out musical ideas with compositional devices that create the sense of a formalized folk song. His early works employ forms that closely relate to the folk song idioms on which they are based.

Structurally, the work has much in common with the op. 59 organ pieces of Max Reger. The prelude is a development of one short melodic idea, which then becomes the fugue motive. There is no pause between movements; the end of the prelude dovetails with the beginning of the fugue. The fugue uses rhythmic diminution to build into a finale-type coda, and the piece ends

with a chromatic harmonic progression into a B-major resolution.

Dugan's late compositional style: Prelude and Variation on an Advent Song

Prelude and Variation on the Advent Song 'The Birds Sing Beautifully' is representative of Dugan's late compositional style. A very different type of work than the *Prelude and Fugue in B Major*, the piece is much shorter, and in many ways represents a return to earlier compositional ideas and influences. The phrase structure follows the general model of a folk song, and the use of chromaticism is less prevalent and more subdued than the *Prelude and Fugue*.

The piece opens with a chorale arrangement of the main theme typical of the style (Example 4). The melody is not embellished and remains in the soprano voice. The variation is in the alto voice and the accompaniment makes use of sixteenth-note figuration in the soprano voice. The variation is a very clear, straightforward arrangement of the original folk melody, and could easily be used as a hymn accompaniment for congregational singing, for which it was probably composed (Example 5). Dugan ends the piece with a short, contrapuntal treatment of the folk tune much in the manner of his opening arrangement.

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Example 3. Fugue in B Major

[Moderato ♩=96]

Example 4. Prelude on an Advent Song

Maestoso

Example 5. Variation on an Advent Song

Andantino

As previously mentioned, the piece was written later in life (1941), and is a good example of Dugan's attempt to create "Croatian" church music for Croatian Catholic services. Dugan wished to remove overtly secular foreign music from church services and replace it with music that he felt represented the conservative Cecilian ideals, and his own native Croatian folk music. It is important to avoid labeling this desire as nationalistic; this was not politically motivated, nor can it be observed from any available correspondence that Dugan was interested in promoting Croatian nationalism. He was absolutely aware of the nationalistic movements in music throughout Slavic lands during his time, but he was primarily motivated by the belief that Croatian music deserved to be elevated to an equal level in the church with the foreign church music then being used in Croatia.

Conclusion

Franjo Dugan's life work and compositional output represents a major contribution to the Croatian and European musical heritage. Until quite recently, this composer, performer, and scholar has been nearly completely overlooked. Historical developments in Croatia's recent past combined to prevent the study and dissemination of Franjo Dugan's compositions, specifically those for the church, which are a large portion of his overall output. As events within the past 15 years have allowed for a more deliberate study of church music and compositions expressly written for Croatian Catholicism, the time for examining this man's musical development, compositional output, and pedagogical influence has arrived. This research will produce not only a better understanding of Croatian music history and musical development in the early 20th century, but will also strengthen international understanding of European musical development at large. As research begins to develop in countries and societies previously unable

to do so, or unable to draw sufficient international interest from researchers, the complexities of European musical development and culture will be further examined and understood. ■

Notes


1. Sanja Raca, "Biography of Franjo Dugan," *Complete Organ Works of Franjo Dugan* (Zagreb: Grafa, d.o.o., Društvo za promicanje orguljske glazbene umjetnosti Franjo Dugan [The Society for the Advancement of the Music of Franjo Dugan], 1998): 167–169.
2. Ibid.

3. Ibid.
4. Ibid.
5. Ibid.
6. Raca, 163–165.
7. Ibid.

Chris Krampe received his undergraduate degree in church music from Drake University in Des Moines, Iowa, in 2004, and a master's degree in church music from the University of Kansas in 2009. He has studied and coached with Marie Claire-Alain, Karel Paukert, James Higdon, and Carl Staplin. In 2003 he took second place for organ at the Music Teachers' National Association (MTNA) competition in Salt Lake City, Utah. He is currently working on a doctoral degree in choral conducting with Paul Tucker at the University of Kansas,

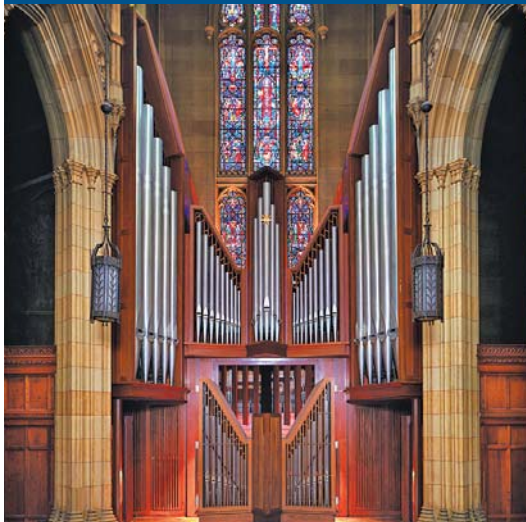
where he is director of Men's Glee and Collegium Musicum.

Krampe recently directed a choral/dance collaboration of the Medieval mystery play "Ordo Virtutum" by Hildegard of Bingen with members of the KC Ballet and Stirling Dance Theater. Krampe's main research areas are Croatian organ and choral music, for which he has received grants to conduct research along the Croatian Dalmatian coast. During the summer of 2009, he gave a presentation on Croatian music at the College Music Society International Conference in Zagreb, Croatia. He has also presented his research at several conferences throughout the United States. Chris Krampe currently serves as director of music at Prairie Baptist Church in Prairie Village, Kansas.



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Cover feature

**Anabel Taylor Chapel
Cornell University Baroque Organ
Ithaca, New York
GOArt / Parsons / Lowe**

Selection

In 2003 Cornell University began planning for a new Baroque organ that would complement the existing Aeolian-Skinner organ in Sage Chapel (Opus 1009 III/68, 1940), as well as other smaller instruments located on campus. The decision was made to place the new instrument in an enlarged rear gallery, constructed with heavy timbers, in the intimate acoustic of Anabel Taylor Chapel. The new Baroque organ would be built by the Gothenburg Organ Art Center (GOArt), part of Gothenburg University in Gothenburg, Sweden, under the primary leadership of researcher and organbuilder Munetaka Yokota. This would not merely be an organ in “Baroque style,” but as much as possible, a reconstruction of an organ that could have been built in the late 17th or early 18th centuries by the German builder Arp Schnitger. The organ that Schnitger built in 1706 for the Charlottenburg Schlosskapelle (Palace Chapel) in Berlin was used as the primary model. This instrument is unique in that it blends the usual characteristics of Schnitger’s instruments built for the area around Hamburg (northwest Germany and the Netherlands), and characteristics of instruments in eastern and central Germany similar to what Johann Sebastian Bach would have known. It was also a sizable instrument for the Palace Chapel in which it stood.

The Charlottenburg organ was unfortunately destroyed during World War II, but there are recordings of the organ in addition to several photographs and documentation data, which allowed GOArt to use the original organ as a model. Because the Charlottenburg organ was confined in an unusual space, it was decided to follow a different model for the case design. The organ built by Schnitger in 1702 for the church of St. Salvator in Clausthal-Zellerfeld was chosen as a model for the case. Although its mechanism has been replaced several times since, the original Schnitger case is still in existence.

During the planning for this project, it was also decided to research how Schnitger built instruments in a city that was some distance from his home in Hamburg. This prompted GOArt and Cornell to enlist cabinetmaker Christopher Lowe of Freeville, New York, and Parsons Pipe Organ Builders of Canandaigua, New York, as local collaborators on the project. GOArt would design the organ, make the pipes, and build the keyboards, pedalboard, music rack, and bench, and provide all of the blacksmith work. Chris Lowe would construct the case, moldings, and balcony structure, and Parsons would build all of the internal mechanism: bellows, foot pumping mechanism, wind trunks, *sperrventile*, tremulant, key action, stop action, and windchests. The Parsons firm, Chris Lowe, and Munetaka Yokota would all work together to install the completed organ once the organ was set up and tested at Parsons’ Canandaigua workshop.

Parsons’ participation

Each new project brings its own set of challenges, and when a project involves three primary collaborators working for a university that demands perfection, those challenges could become overwhelming. However, working carefully through each new challenge, the final result speaks for itself as to the dedication to quality brought by each party.

One of the first challenges that we were presented with was the process of communicating design drawings. The design team in Gothenburg created a 3D CAD model of the organ. This model could be imported to our own 3D software, enabling us to measure components and create our own supplemental technical drawings. Three-dimensional



View from the front of Anabel Taylor Chapel



The console area, produced by GOArt, is modeled after the original in Charlottenburg Schlosskapelle

computer modeling provides us with a greater sense of how all of the components relate to each other, allowing us to look at any combination of components and to rotate the computer model, and examine it from many angles. This was

especially useful during this project, as this construction style was new to our staff and different from that to which we were accustomed.

Although the communication of CAD files across platforms provided challenges,



Manual Mixtur pipes with burned rack holes



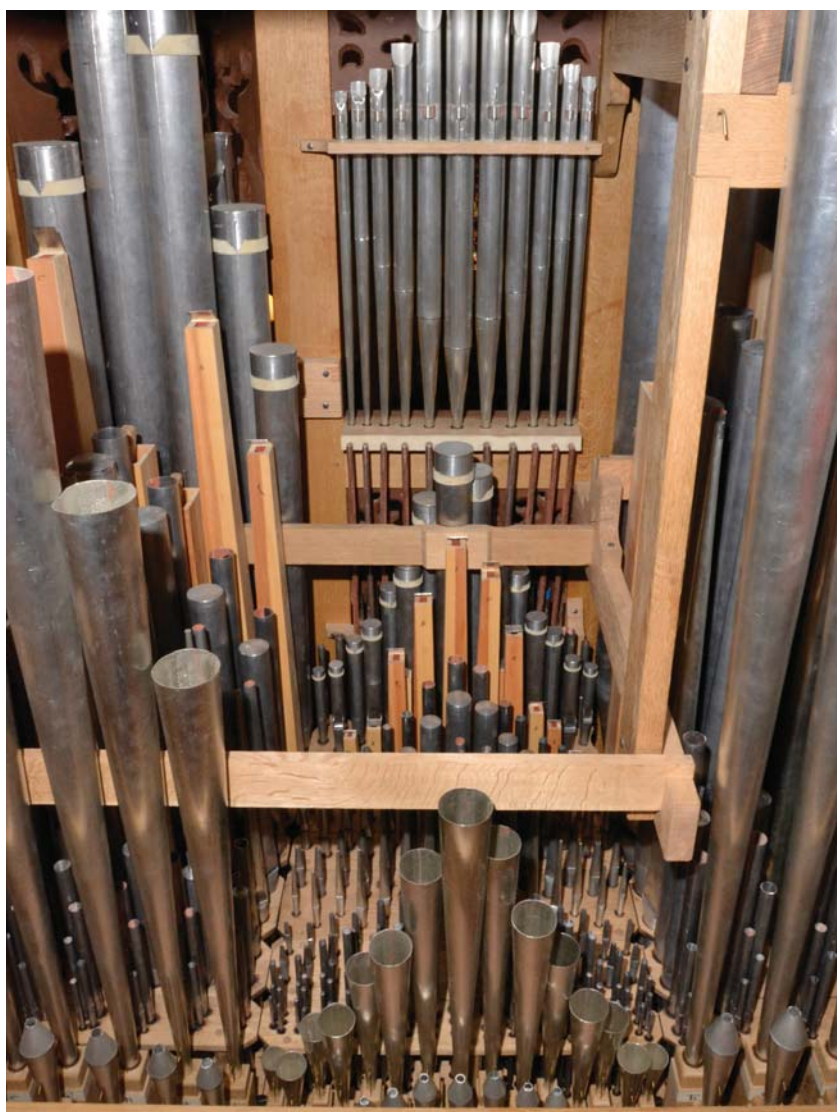
Matthew Parsons burning rack holes outside of Anabel Taylor Chapel (photo credit: Jason Koski)



Manual key action behind the console



Detail view of tracker ends with hand-bent brass wires hooked into the squares



Manual pipework, including lead tubes to façade pipes



Reed boots mortised into the toeboards. The tops of the boots have a strip of parchment wrapped around them for reinforcement



Jacques van Oortmerssen and Annette Richards examine completed components in Parsons' workshop with Peter Geise during a shop inspection



Organ tented for ammonia fuming in Parsons' workshop

other modern forms of communication were invaluable to this project, and are something that we guess Schmitzger might have appreciated if it had been available to him. The use of Internet video conferencing allowed us to demonstrate and ask questions about specific shop techniques while allowing us to watch as Munetaka addressed these questions through demonstration, sketches, and gestures. These calls became daily occurrences during the latter part of the project and were crucial to its success.

This project was to be a "Process Reconstruction"—a term coined by the GOArt research team to describe the method used to discover unknown construction techniques, through the process of actually building the organ, rather than just through scholarly discussion. In other words, sometimes we cannot know the specific process or the correct way of building a component until we have experimented. In the end, this required us to learn many new skills and gave us an appreciation for the process that we may not have otherwise known.

The use of woodworking techniques consistent with the period was essential for the project's success. We were permitted to use power equipment to mill lumber and cut it to size, but the final surface needed to show the traces of hand planing and scraping. As modern woodworkers, we are more likely to reach for our router or palm sander than for our hand plane. The necessity of using hand planes and scrapers in this project has re-trained us to reach for those tools and complete the task at hand before we could have gotten the router set up. The organ is made entirely of quarter-sawn white oak. This construction style relies heavily on joinery, some nails, and some glue. Long nails, ranging in length from 4 to 5 inches, were hand-forged by a blacksmith in Sweden, along with all the other ironwork required for the key and stop action, the bellows pumping mechanism, and the casework hinges and locks. Leather was provided by a German supplier, using period tanning techniques.

The key and stop actions are made in a manner consistent with Arp Schmitzger's practice. The key action rollers are made of white oak. Key action squares are made of iron and were supplied by GOArt. Most trackers and stickers are made of white oak, and the ends are hand wrapped with twine for strength. All metal trackers are of brass wire, and all trackers and stickers have hand-bent brass wire ends inserted. The key action is suspended, which means that the keys pivot at the tail and hang from the trackers or rest on the stickers from the chest. The Manual key action travels up from the key to the rollerboard, which is nailed to the back frame of the organ. The Rucwerk keyboard pushes stickers that carry the action to a rollerboard, which is located under the organist. The Pedal key action also relies on stickers that transfer motion to a rollerbox, which carries the motion, via trackers rather than rollers, to the Pedal chests on either side of the organ.

The stop knobs are made of pear that has been dyed black, with a bone button in the center. The stop action traces and

trundles are made of white oak, with iron arms and levers. The iron arms are heated red-hot and then pounded into the oak trundles and are secured by quickly peening the iron.

The organ is wound from four large wedge bellows located in an isolated room in the tower of Anabel Taylor Chapel, approximately 30 feet above and behind the organ. The bellows can be foot pumped, or an electric blower can be used for practice without an assistant. Solid oak windlines connect these bellows to the organ. Windlines are joined with splines or inserted with tenons, and all joints are sealed with leather. A single Schmitzger-style tremulant affects the entire organ.

Five windchests are located throughout the organ. The Manual and Pedal each have two chests, and the Rucwerk has one. All of the chests are built of solid quarter-sawn white oak. Given the wide humidity swings common to New York State, leather slider seals are used to eliminate runs and provide consistent wind to the pipes through changing climatic conditions. This required that each individual toeboard be carefully shimmed to allow the sliders to move with the correct freedom.

Casework

The casework was made by Christopher Lowe and Peter DeBoer in Chris's workshop outside of Ithaca, New York. As the parts were made over an eleven-month period, they were assembled in a nearby barn. The case is made almost entirely of quarter-sawn white oak, mostly domestic. The oak in the long pedal tower frames and the thick posts at the console sides was imported from Germany. The rear panels are made of unfinished pine. Traditional joints hold the frame together: dovetails, splines, and pegged mortise and tenon. The panels are held together with clenched wrought-iron nails and have hand-forged iron hinges where access is needed for tuning. The molding profiles taken from the Schmitzger organ in Clausthal-Zellerfeld were smoothed with an array of old wooden molding planes and custom-made planes and scrapers.

When Chris asked for guidance on what the finished surface of the moldings should be like, Munetaka responded, "We want to see the tool marks . . . but they have to be nice tool marks." The insides of the panels are finished with an extra deeply scooped texture for its acoustic property. All the oak has been fumed with ammonia to darken it, and the exterior surfaces were rubbed with linseed oil with iron-oxide pigment. The pipe shades are of basswood scroll-sawn to leafy shapes, and were painted by Joel Speerstra and his mother, Karen, with shadows and details to appear three-dimensional.

The casework was dismantled from the barn and moved to our Canandaigua workshop in November 2008. The interior components were installed over the next year, and the entire organ was enclosed in a tent and fumed with ammonia. Following this process, three wooden

stops were installed for testing, and the organ was featured in an open house event at our facility on January 10, 2010.

Installation

Installation of the organ began in February 2010. This process required more on-site construction than to what we are accustomed. Because the pipes were shipped directly to Cornell University, the racking process had to be completed on-site. This required burning the rack holes to the correct size, for each pipe, in a tent outside the chapel in the frigid February air. The various tapered irons were carefully heated in a hand-crank coal forge; monitoring the exact temperature of the irons was critical to the process. Once ready, the irons were used to enlarge the holes by burning the wood until the pipes fit correctly. All of the upper racking was performed on-site, with the façade pipes being carefully carried up the scaffold to be marked for the precise location of the hook. Once soldered, a pin was located and driven into the oak rack.

All of the pipes that are offset from the main chests are conducted with lead tubes that were individually mitered, soldered, and fit on-site, and forced into leathered holes in the toeboards.

Pipework

The majority of the pipes in the organ are combinations of lead and tin. The wooden stops are made of pine. The pipe metal was cast on sand, as it would have been in Schnitger's time. This technique was "rediscovered" by GOArt as part of their original research project in Gothenburg. In contrast, the modern method of casting thick metal sheets and then planing metal to the desired thickness by machine, produces a weaker material because it removes the hardest metal from the outer surface.

As Munetaka Yokota notes,

If the handcraft worker has to do everything by hand, then she or he will have the incentive of casting it as close as possible to the desired thickness and with the desired taper, and scraping it minimally, but very carefully, in the areas where it must be scraped well for acoustical reasons. This much more complex process works with the metal to create a sheet that gives a structural and acoustic result that, almost as a byproduct of the process, is as close as possible to the original Schnitger pipes. . . . Process reconstruction was developed with the goal of reproducing the acoustical quality of the 17th-century organ pipes, and this . . . philosophy is applied to the rest of the organ production as much as possible.

Final product

The organ was publicly presented during the Organ Inauguration and Dedication Festival and Conference, March 10–13, 2011 on the Cornell University campus. Many lectures were presented detailing the world that existed when the original organ at Berlin's Schlosskapelle was introduced in 1706. There were demonstrations of the organ's individual stops and a discussion about the construction process, and numerous concerts to demonstrate the organ as a solo instrument as well as how it worked together with other instruments. The inaugural concert by Harald Vogel was presented twice to allow more people to experience the new instrument in the intimate space of Anabel Taylor Chapel. The first inaugural concert also featured the new composition *Anacrusis* by Kevin Ernste. This piece featured the organ with electronic sounds as well as live organbuilding sounds made by numerous students and organbuilders who had worked on the instrument.

We would like to thank Professor Annette Richards, University Organist, who was the impetus behind this project and the glue that held it all together. Professor David Yearsley also provided welcome support and encouragement throughout the project. The support of Jacques van Oortmerssen, who served as inspector for Cornell during the project, was crucial to its success, and his performance during the festival was a tribute to his contributions.

The artistic endeavor of building the organ now gives way to the artistic endeavor of using it to teach and to enrich the lives of people for generations to come. For Parsons Pipe Organ Builders, there is a single underlying purpose: that this organ will be used by Cornell students to glorify God through weekly services of worship.

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Parsons' staff:

Richard Parsons
Calvin Parsons
Duane Prill
Peter Geise
Aaron Feidner
David Bellows
Glenn Feidner
Graham Sleeman
Jay Slover
Matthew Parsons
Steven Martindale
Tony Martino

Photo credit: Timothy Parsons, unless otherwise indicated

Anabel Taylor Chapel Cornell University Baroque Organ Ithaca, New York GOArt / Parsons / Lowe

MANVAL (II)

1	PRINCIPAL	8 fus
2	QVINTADENA	16 fus
3	FLOITE DVES	8 fus
4	GEDACT	8 fus
5	OCTAV	4 fus
6	VIOL DE GAMB	4 fus
7	SPITZFLÖIT	4 fus
8	NASSAT	3 fus
9	SVPER OCTAV	2 fus
10	MIXTVR	4 fach
11	TROMMET	8 fus
12	VOX HVMANA	8 fus

RVCWERK (I)

1	PRINCIPAL	8 fus
2	GEDACT LIEBLICH	8 fus
3	OCTAV	4 fus
4	FLÖITE DVES	4 fus
5	OCTAV	2 fus
6	WALTFLOIT	2 fus
7	SEPOVIALT	2 fach
8	SCHARF	3 fach
9	HOBOY	8 fus

PEDAL

1	PRINCIPAL	16 fus
2	OCTAV	8 fus
3	OCTAV	4 fus
4	NACHT HORN	2 fus
5	RAVSCHPFEIFE	2 fach
6	MIPTVR	4 fach
7	POSAVNEN	16 fus
8	TROMMET	8 fus
9	TROMMET	4 fus
10	CORNET	2 fus

(preparation)

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VENTIEL RVCWERK
VENTIEL PEDAL
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Pitch: a1 = 415 Hz
Compass: Manuals C, D–d3
Pedal C, D–d1

Temperament: Werckmeister III

The stop names are presented as on the stop labels. Note that the "x" has been replaced by a "p" in both the Rucwerk Sepquialt and Pedal Miptur, possibly as a nod to the division names Rückpositiv and Pedal.

30 stops, 40 ranks, with one preparation.

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New Organs

David Petty & Associates, Eugene, Oregon Seattle University, Seattle, Washington

David Petty & Associates of Eugene, Oregon have recently delivered their Opus 5 to St. Ignatius Chapel at Seattle University. The organ contains four stops, all made of wood. The 8' Gedackt and 4' Spitzprincipal are quarter-sawn white oak, the Nasard is cherry, and the 2' Principal is made of purpleheart, for tonal and visual reasons. The entire case, blower box, bench, and carvings are of quartered white oak. The carvings were designed and executed by Mark Andrew,

a local colleague of the builder, in cooperation with the organ committee of St. Ignatius Chapel. The carvings complement the architectural lines of the modern chapel. The organ is used daily for devotions and Masses and complements the existing Steinway grand piano.

Readers are invited to visit the builder's site (www.davidpettyorgans.com) to view color photographs of the instrument under construction.

Manual

8'	Gedackt
4'	Spitzprincipal
2 3/4'	Nasard
2'	Principal



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
Gail Archer; Wapping Community Church, South Windsor, CT 4 pm
Michael Hey; St. Norbert Abbey, De Pere, WI 2 pm

16 OCTOBER
Janette Fishell; First Presbyterian, Ilion, NY 3 pm
Judith Hancock; St. James' Church, New York, NY 3 pm
Ulrike Northoff; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Charles Tompkins; Washington National Cathedral, Washington, DC 5:15 pm
Katherine Hunt, with soprano; Cathedral of Mary Our Queen, Baltimore, MD 5 pm
David Lang; Mount Calvary Church, Baltimore, MD 5:15 pm
Hector Olivera, with Virginia Beach Symphony; Sandler Center for the Performing Arts, Virginia Beach, VA 3 pm
Wilma Jensen; Duke University Chapel, Durham, NC 5 pm
Robert Heath, harpsichord; Plymouth Congregational, Coconut Grove, FL 4 pm
The Chenaults; First Presbyterian, Gainesville, GA 3 pm

Organized Rhythm (Clive Driskill-Smith, organ and Joseph Gramley, percussion); Vineville United Methodist, Macon, GA 4 pm
Westminster Cathedral Choir; Cathedral of St. Peter in Chains, Cincinnati, OH 3 pm
Barbara MacGregor & David Fisher; Kent United Church of Christ, Kent, OH 4 pm
Craig Cramer; St. Joseph Cathedral, Columbus, OH 3 pm
Diane Bish; First Presbyterian, Birmingham, MI 3 pm

Richard Newman; Cathedral Church of St. Paul, Detroit, MI 3 pm
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 4 pm
Thomas Murray; Memorial Chapel, Culver Academies, Culver, IN 4 pm
Steven Betancourt, with choirs and dance; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm
Robert Woodworth Jr., with piano; The Federated Church, Paxton, IL 3 pm
Stephen Hamilton; St. James Lutheran, St. Paul, MN 4 pm

17 OCTOBER
Hector Olivera; First Presbyterian, Virginia Beach, VA 7:30 pm
Westminster Cathedral Choir; Cathedral of St. John the Evangelist, Cleveland, OH 7:30 pm

18 OCTOBER
Chris Dekker; Park Congregational, Grand Rapids, MI 12:15 pm

19 OCTOBER
Audrey Timm-Rhinehart; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

20 OCTOBER
Elizabeth Wareham; Westminster Presbyterian, Dayton, OH 12:10 pm

21 OCTOBER
Janette Fishell; Methuen Memorial Music Hall, Methuen, MA 8 pm
Brandon Santini; Trinity Church, Boston, MA 12:15 pm
Kelly Jensen, solo handbells; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Jean-Baptiste Robin; St. James Episcopal, Fairhope, AL 7 pm
Westminster Cathedral Choir; Overture Hall, Madison, WI 7:30 pm

22 OCTOBER
Ken Cowan, masterclass; Yale University, New Haven, CT 12 noon
Felix Hell; Longwood Gardens, Kennett Square, PA 8 pm
Haig Mardirosian, with piano and soprano; Sykes Chapel, University of Tampa, Tampa, FL 7:30 pm

David Enlow, masterclass; Indiana University, Bloomington, IN 2 pm
Isabelle Demers; Church of the Gesu, Milwaukee, WI 7:30 pm

23 OCTOBER
Ken Cowan; Woolsey Hall, Yale University, New Haven, CT 8 pm
Christopher Houlihan; St. Barnabas Episcopal, Irvington-on-Hudson, NY 5 pm
James Lazenby; Church of the Resurrection, New York, NY 3 pm
The Renaissance Singers; Church of St. Ignatius Loyola, New York, NY 4 pm
Choral Evensong; St. James' Church, New York, NY 4 pm
Douglas Kostner; St. Patrick's Cathedral, New York, NY 4:45 pm

Richard Sutton; Cathedral Church of St. John the Divine, New York, NY 5 pm
Frederick Teardo; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Mendelssohn Choir of Pittsburgh; Shadyside Presbyterian, Pittsburgh, PA 4 pm
AGO PipeSpectacular; Washington National Cathedral, Washington, DC 5:15 pm
John Scott; St. John's Episcopal, Lynchburg, VA 4 pm
Jean-Baptiste Robin; Christ Church, Pensacola, FL 3 pm
Paul Jacobs; Samford University, Birmingham, AL 2:30 pm

Todd Wilson; East Lake United Methodist, Birmingham, AL 2:30 pm
Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm
Stephen White; Cathedral Church of St. Paul, Detroit, MI 5 pm
David Jonies; Cathedral of the Holy Angels, Gary, IN 3 pm
David Enlow; 91st Street Christian Church, Bloomington, IN 4 pm
Richard Hoskins; St. Simon's Episcopal, Arlington Heights, IL 3:30 pm
Anita Werling; First Presbyterian, Macomb, IL 3 pm

24 OCTOBER
Robert Knupp; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

25 OCTOBER
Douglas Cleveland; Savage Chapel, Union University, Jackson, TN 7:30 pm

26 OCTOBER
John Scott; Highland Presbyterian, Lancaster, PA 7 pm

27 OCTOBER
Choir of St. Luke in the Fields, music of Byrd; Church of St. Luke in the Fields, New York, NY 8 pm
Jerry Taylor; Westminster Presbyterian, Dayton, OH 12:10 pm

28 OCTOBER
Scott Foppiano; Merrill Auditorium, Portland City Hall, Portland, ME 7:30 pm
Stephen Kalnoske; Trinity Church, Boston, MA 12:15 pm
David Higgs; Slee Hall, SUNY Buffalo, Amherst, NY 7:30 pm
Donald Sutherland, with horn; St. Paul's Episcopal, Chattanooga, TN 7:30 pm
Scott Hyslop; St. Lorenz Lutheran, Frankenthum, MI 7 pm

29 OCTOBER
Bruce Neswick; St. Bede's Chapel, Greenwich, CT 7:30 pm
Alan Morrison; Spivey Hall, Clayton State University, Morrow, GA 3 pm
Todd Wilson, silent film accompaniment; Stambaugh Auditorium, Youngstown, OH 2 pm
Halloween Pipes Spooktacular; St. Mary's Episcopal Cathedral, Memphis, TN 5:30 pm
David Lamb; St. Christopher's Episcopal, Carmel, IN 7 pm

30 OCTOBER
Lubbert Gnodde; Unitarian Universalist Church, Woodstock, VT 7 pm
Julie Vidrick Evans; St. John's Church Lafayette Square, Washington, DC 12:10 pm
Gail Archer, works of Liszt; Vassar College, Poughkeepsie, NY 3 pm
Emmanuel Duperry; Cathedral Church of St. John the Divine, New York, NY 5 pm
Frederick Teardo; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Karl Moyer, pipe organ walk; Zion Church, Millersville, PA 2 pm
Jeremy Filsell; Calvary Episcopal, Pittsburgh, PA 4 pm
Schola Cantorum de Venezuela; Cathedral of St. Peter in Chains, Cincinnati, OH 3 pm
Jonathan Ryan; First Baptist Church of Greater Cleveland, Shaker Heights, OH 3 pm
David Lamb; St. John Presbyterian, New Albany, IN 6 pm

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Christopher Houlihan; Wisconsin Lutheran College, Milwaukee, WI 1:30 pm**Tom Trenney**, recital plus silent film accompaniment; Glenview Community Church, Glenview, IL 7:30 pm**Nathan Laube**; Westminster Presbyterian, Rockford, IL 3 pm

31 OCTOBER

Mark Steinbach; Sayles Hall, Brown University, Providence, RI 12 midnight**Michael Britt**, silent film accompaniment; McDaniel College, Westminster, MD 7 pm

1 NOVEMBER

Nathan Laube; St. Stephen's Episcopal, Richmond, VA 7:30 pm**Jeffrey Roland**; Park Congregational, Grand Rapids, MI 12:15 pm

2 NOVEMBER

Richard Frey; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm**Kent Jager**; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm**Christopher Urban**; First Presbyterian, Arlington Heights, IL 12:10 pm

3 NOVEMBER

Giuseppe Schinaia, harpsichord; First Church, Boston, MA 12:15 pm**Benjamin Hutto**; St. John's Church Lafayette Square, Washington, DC 12:10 pm

4 NOVEMBER

Heinrich Christensen; Trinity Church, Boston, MA 12:15 pm**Raúl Prieto Ramírez**; Trinity College, Hartford, CT 7:30 pm**Nathan Laube**; Grace Episcopal, Utica, NY 7 pm**Daniel Sansone**, with Peabody Orchestra; Cathedral of Mary Our Queen, Baltimore, MD 8 pm**Isabelle Demers**; Christ United Methodist, Greensboro, NC 7:30 pm**David Enlow**; St. Petersburg College, St. Petersburg, FL 7:30 pm

Sarasota-Manatee Bach Festival; Christ Church, Bradenton, FL 7:30 pm

Jeremy McElroy; Peachtree Road United Methodist, Atlanta, GA 4:30 pm, 5 pm Evensong

5 NOVEMBER

Marilyn Keiser; Verizon Hall, The Kimmel Center, Philadelphia, PA 3 pm**David Lamb**, with oboe; First Presbyterian, Columbus, IN 7:30 pm6 NOVEMBER
Choral Art Society Masterworks Chorus; Merrill Auditorium, Portland City Hall, Portland, ME 3 pm**Christopher Houlihan**; St. John's Episcopal, Waterbury, CT 3 pm

Choral Evensong for All Saints' Day; Cathedral of the Incarnation, Garden City, NY 4 pm

Stephen Davies; St. Patrick's Cathedral, New York, NY 4:45 pm**Frederick Teardo**; Cathedral Church of St. John the Divine, New York, NY 5 pm**Rhonda Edgington**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm**Ken Cowan**; Evangelical United Methodist, New Holland, PA 4 pm**Andrew Meagher**; Washington National Cathedral, Washington, DC 5:15 pm

Sarasota-Manatee Bach Festival; Church of the Redeemer, Bradenton, FL 7:30 pm

Gail Archer; St. Philip's Cathedral, Atlanta, GA 3 pm**Jeremy McElroy**; Peachtree Road United Methodist, Atlanta, GA 4:30 pm

Feast of All Saints Evensong; Peachtree Road United Methodist, Atlanta, GA 5 pm

Yarbrough & Co., African-American Gospel concert; Our Lady, Queen of the Most Holy Rosary Cathedral, Toledo, OH 4 pm

Rutter, *Requiem*; First United Methodist, Columbus, IN 9 am**Craig Cramer**; Good Shepherd Institute, Kramer Chapel, Concordia Theological Seminary, Fort Wayne, IN 4:30 pm**Bruce Neswick**; St. Luke's United Methodist, Indianapolis, IN 3 pm**Loralee Culbert**; St. John Presbyterian, New Albany, IN 4 pm**Janette Fishell**; St. Peter Catholic Church, Memphis, TN 4 pm**Nathan Laube**; West End United Methodist, Nashville, TN 4 pm**Isabelle Demers**; St. Mary's-on-the-Highlands Episcopal, Birmingham, AL 4 pm

VocalEssence; Fitzgerald Theater, St. Paul, MN 4 pm

7 NOVEMBER

Janette Fishell, masterclass; Calvary Episcopal, Memphis, TN 7:30 pm

8 NOVEMBER

Raúl Prieto Ramírez; Peachtree Presbyterian, Atlanta, GA 7:30 pm**Robert Bozeman**; Ransdell Chapel, Campbellsville University, Campbellsville, KY 12:20 pm

9 NOVEMBER

Hampus Lindwall; St. Paul Cathedral, Pittsburgh, PA 7:30 pm**Grant Hellmers**; Old Salem Museums & Gardens, Winston-Salem, NC 12 noon

11 NOVEMBER

Brian Jones; Trinity Church, Boston, MA 12:15 pm**Gerre Hancock**, lecture; Christ Church, Rochester, NY 11:15 am**Gerre Hancock**; Third Presbyterian, Rochester, NY 4:30 pm**Olivier Latry**; Lincoln Center, Alice Tully Hall, Starr Theater, New York, NY 7:30 pm

12 NOVEMBER

Joan Lippincott, masterclass; St. John's Lutheran, Sudbury, MA 10 am

Singing Boys/Keystone Girls Choir; Hemlock Farms Concert Association, Hawley, PA 7:30 pm

Raúl Prieto Ramírez, masterclass; Zion Evangelical United Church of Christ, Indianapolis, IN 10 am

13 NOVEMBER

Joan Lippincott; Parish of All Saints Ashmont, Boston, MA 4 pm**Bruce Neswick**; Sacred Heart Cathedral, Rochester, NY 2 pm

Mannes College of Music students, works of Liszt and Bach; Madison Avenue Presbyterian, New York, NY 3 pm

Ross Wood; Cathedral Church of St. John the Divine, New York, NY 5 pm**Tom Bell**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm**Stefan Engels**; Grace Lutheran, Lancaster, PA 3 pm**Kenneth Danchik & Donald Fellows**; St. Paul Cathedral, Pittsburgh, PA 4 pm**Olivier Latry**; Leith Symington Griswold Hall, Baltimore, MD 4 pm**Bradley Hunter Welch**; St. Mary's Episcopal, Richmond, VA 3 pm**Andrew Unsworth**; Duke University Chapel, Durham, NC 5 pm**Laura Ellis**; Queen of Peace Catholic Church, Ocala, FL 3 pm**David Lamb**; Cathedral of St. Philip, Atlanta, GA 3:15 pm**Isabelle Demers**; Emory University, Atlanta, GA 4 pm**Craig Cramer**, works of Buxtehude; St. Joseph Cathedral, Columbus OH 3 pm

Choral Vespers; Westminster Presbyterian, Dayton, OH 4 pm

Christopher Houlihan; Samford University, Birmingham, AL 4 pm**Jeremy David Tarrant**; Cathedral Church of St. Paul, Detroit, MI 3 pm**Nathan Laube**; Mayflower Congregational, Grand Rapids, MI 3 pm**Pierre Pincemaille**; St. Boniface Church, Louisville, KY 3 pm**Christopher Urban**, with trumpet; First Presbyterian, Arlington Heights, IL 4 pm**Gail Archer**; St. John Cantius Church, Chicago, IL 2 pm**Linda Andrews**; First Presbyterian, Macomb, IL 3 pm

15 NOVEMBER

Isabelle Demers; Durham Community Church, Durham, NH 7:30 pm**Olivier Latry**; St. Matthew Lutheran, York, PA 7:30 pm**Helen Hawley**; Park Congregational, Grand Rapids, MI 12:15 pm**Raúl Prieto Ramírez**; Hope College, Holland, MI 7:30 pm**Yun Kyong Kim**; Church Street United Methodist, Knoxville, TN 7:30 pm

16 NOVEMBER

Paul Jacobs; Church of St. Ignatius Loyola, New York, NY 7:30 pm**Regina Pozzi**; Old Salem Museums & Gardens, Winston-Salem, NC 12 noon

17 NOVEMBER

Gail Archer; Harvard University, Cambridge, MA 12 noon**Craig Cramer**; First Presbyterian, Greenwood, SC 7:30 pm

18 NOVEMBER

Rosalind Mohnsen; Trinity Church, Boston, MA 12:15 pm**Isabelle Demers**; The United Methodist Church, Saratoga Springs, NY 7:30 pm**Stephen Tharp**; Grace Church Brooklyn Heights, Brooklyn, NY 7:30 pm**David Enlow**; National City Christian Church, Washington, DC 12:15 pm**David Enlow & John Walker**, orchestral reduction accompaniment masterclass; Holy Trinity Catholic Church, Washington, DC 7 pm**Olivier Latry**; Sykes Chapel, University of Tampa, Tampa, FL 6 and 8 pm

Alabama School of Fine Arts Orchestra and Choir; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

Bruce Neswick; Illinois College, Jacksonville, IL 7:30 pm

20 NOVEMBER

Simon Preston; Woolsey Hall, Yale University, New Haven, CT 8 pm

Choral concert; Cathedral of the Incarnation, Garden City, NY 4 pm

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•**Wilma Jensen**; Grace Episcopal, Elmira, NY 4 pm

Felix Hell; Cadet Chapel, United States Military Academy, West Point, NY 4 pm

Saint Andrew Chorale, works of Vivaldi & Monteverdi; Madison Avenue Presbyterian, New York, NY 3 pm

Jonathan Dimmock; Cathedral Church of St. John the Divine, New York, NY 5 pm

Kevin Kwan; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Ken Corneille, with flute; St. Patrick's Cathedral, New York, NY 6:30 pm

Dongho Lee; Shadyside Presbyterian, Pittsburgh, PA 4 pm

Tom Bell; Washington National Cathedral, Washington, DC 5:15 pm

Ted Dix, with Masterworks Chorale of Carroll County; McDaniel College, Westminster, MD 3 pm

David Lawrie; Mount Calvary Church, Baltimore, MD 5:15 pm

Janette Fishell; River Road Presbyterian, Richmond, VA 5 pm

Olivier Latry; Westminster Presbyterian, Lynchburg, VA 4 pm

Raúl Prieto Ramírez, with piano; Greene Memorial United Methodist, Roanoke, VA 4 pm

Patrick Kreeger, with orchestra; First United Methodist, Wilson, NC 3 pm

Craig Cramer; Vanderbilt Presbyterian, Naples, FL 4 pm

Mozart, *Missa brevis in F Major*, K. 192; Christ Church, Bradenton, FL 7:30 pm

Brian Taylor, with choirs of St. John's Episcopal, Savannah; St. Peter's Episcopal, Savannah, GA 4 pm

Capitol City Madrigal Singers; Peachtree Road United Methodist, Atlanta, GA 5 pm

Jeremy Filsell; Episcopal Church of the Ascension, Vestavia Hills, AL 4 pm

Christopher Houlihan; Central College Presbyterian, Westerville, OH 4 pm

University of Cincinnati Chamber Choir; St. Peter in Chains Cathedral, Cincinnati, OH 1:30 pm

David Lamb, with brass; St. Boniface Church, Louisville, KY 11 am

Karen Beaumont; Cathedral of St. John the Evangelist, Milwaukee, WI 4 pm

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

James Russell Brown; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

Bruce Neswick, hymn festival; Westminster Presbyterian, Springfield, IL 4 pm

21 NOVEMBER

Wilma Jensen, masterclass; First Presbyterian, Binghamton, NY 7 pm

25 NOVEMBER

Joshua Lawton; Trinity Church, Boston, MA 12:15 pm

27 NOVEMBER

John Robinson; Church of the Advent, Boston, MA 4:30 pm, Lessons & Carols 5 pm

Joby Bell; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

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

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

28 NOVEMBER

Lorraine Brugh; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

29 NOVEMBER

Organ, choir, and brass concert; Cathedral of Mary Our Queen, Baltimore, MD 7:30 pm

Peter Kurdziel; Park Congregational, Grand Rapids, MI 12:15 pm

30 NOVEMBER

Terry Yount; Morrison United Methodist, Leesburg, FL 12 noon

UNITED STATES

West of the Mississippi

15 OCTOBER

Paul Jacobs; Brigham Young University-Idaho, Rexburg, ID 7:30 pm

•**David Arcus**, improvisation workshop; Christ Episcopal, Tacoma, WA 10 am

16 OCTOBER

Chelsea Chen; Cathedral Church of St. Paul, Des Moines, IA 4 pm

Westminster Cathedral Choir; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm

Donald Sutherland; Bates Recital Hall, University of Texas, Austin, TX 4 pm

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

David Arcus; Christ Episcopal, Tacoma, WA 4 pm

Janine Johnson, harpsichord; Resurrection Parish, Santa Rosa, CA 3:30 pm

Rexphil Rallanka; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Frederick Swann; First Congregational, Los Angeles, CA 3 pm

Los Angeles Master Chorale; Walt Disney Concert Hall, Los Angeles, CA 7 pm

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

Robert Bates; All Souls Episcopal, San Diego, CA 4 pm

19 OCTOBER

Westminster Cathedral Choir; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm

21 OCTOBER

Wilma Jensen; First Congregational, Greeley, CO 7:30 pm

John Scott; Episcopal Church of the Transfiguration, Dallas, TX 8 pm

James David Christie; Our Lady of Fatima Parish, Seattle, WA 7:30 pm

22 OCTOBER

David Higgs, masterclass/lecture; Edythe Bates Old Recital Hall, Rice University, Houston, TX 1 pm

•**Wilma Jensen**, masterclass; First Congregational, Greeley, CO 9:30 am

23 OCTOBER

Westminster Cathedral Choir; St. John's Abbey Church, Collegeville, MN 3 pm

Andrew Peters, silent film accompaniment; Second Presbyterian, St. Louis, MO 4 pm

Gail Archer; St. Peter's Episcopal, St. Louis, MO 5 pm

•**Chelsea Chen**; First Lutheran, Fargo, ND 4 pm

James Metzler; Trinity Episcopal Cathedral, Little Rock, AR 3 pm

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Dorothy Young Riess, M.D.; Nichols Hills United Methodist, Oklahoma City, OK 4 pm
David Higgs; Edythe Bates Old Recital Hall, Rice University, Houston, TX 7 pm
Clive Driskill-Smith; Our Lady of Lourdes Church, Sun City West, AZ 3 pm
J. Melvin Butler, with soprano; Thomsen Chapel, St. Mark's Cathedral, Seattle, WA 2 pm
Sietze DeVries; Grace Lutheran, Tacoma, WA 3 pm
Elna Johnson; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

24 OCTOBER
Robert Bates; Winspear Hall, University of North Texas, Denton, TX 8 pm

25 OCTOBER
Jean-Baptiste Robin; Visitation Parish, Kansas City, MO 7 pm

28 OCTOBER
David Jonies; St. Raphael's Cathedral, Dubuque, IA 7 pm
Helen Wiley; Bates Recital Hall, University of Texas, Austin, TX 7:30 pm
 Ars Nova Singers, with Boulder Chamber Orchestra; St. John's Cathedral, Denver, CO 7:30 pm
Martin Olson; Spanaway Lutheran, Spanaway, WA 12 noon

29 OCTOBER
 Houston Chamber Choir; St. Philip Presbyterian, Houston, TX 7:30 pm
William Ness; Pacific Union College, Angwin, CA 4 pm

30 OCTOBER
+James Dorroh; Cathedral of St. John Berchmans, Shreveport, LA 3 pm
Marie Rubis Bauer; Trinity Lutheran, Lynnwood, WA 7 pm
John Cannon; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Cameron Carpenter; Louise M. Davies Symphony Hall, San Francisco, CA 8 pm
Clark Wilson, silent film accompaniment; Walt Disney Concert Hall, Los Angeles, CA 7 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

3 NOVEMBER
Jeannine Jordan, with visual artist, Bach and Sons; St. John's Episcopal, Tulsa, OK 7:30 pm

Ty Woodward; First Congregational, Fresno, CA 3 pm

4 NOVEMBER
 Mozart, *Requiem*; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm
David Pickering; All Faiths Chapel, Kansas State University, Manhattan, KS 7:30 pm
Kyle Johnson; Samuelson Chapel, California Lutheran University, Thousand Oaks, CA 7 pm

5 NOVEMBER
+Paul Jacobs; St. John's Cathedral, Denver, CO 8 pm

6 NOVEMBER
Dong-ill Shin; Coker United Methodist, San Antonio, TX 3 pm
 Davies, *A Short Requiem in D*; St. John's Cathedral, Denver, CO 3:30 pm
Chelsea Chen; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
Hans Fagius; Trinity Lutheran, Lynnwood, WA 7 pm
 Duruflé, *Requiem*; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

7 NOVEMBER
S. Wayne Foster; Benaroya Hall, Seattle, WA 7:30 pm

8 NOVEMBER
Dongho Lee; St. Paul's United Methodist, Houston, TX 7:30 pm

11 NOVEMBER
Nathan Laube; Broadway Baptist, Fort Worth, TX 7:30 pm
Ezequiel Menendez; St. James Cathedral, Seattle, WA 8 pm

12 NOVEMBER
Paul Jacobs, masterclass; Bethlehem Lutheran, Minneapolis, MN 10:30 am

13 NOVEMBER
Paul Jacobs; Bethlehem Lutheran, Minneapolis, MN 4 pm
+Todd Wilson; Arborlawn United Methodist, Fort Worth, TX 7 pm
Herbert Buffington; Bates Recital Hall, University of Texas, Austin, TX 4 pm
Alan Morrison; St. Mark's Episcopal, San Antonio, TX 4 pm

Mark Brombaugh; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm

Jeannine Jordan, with visual artist; First Baptist, Portland, OR 2 pm
 Los Angeles Master Chorale; Walt Disney Concert Hall, Los Angeles, CA 7 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

17 NOVEMBER
Stefan Engels, masterclass; Caruth Auditorium, Southern Methodist University, Dallas, TX 8 pm

18 NOVEMBER
 Vienna Boys Choir; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm
Stefan Engels; Caruth Auditorium, Southern Methodist University, Dallas, TX 8 pm
Raúl Prieto Ramírez; St. John's Cathedral, Denver, CO 7:30 pm
Christopher Houlihan; Pinnacle Presbyterian, Scottsdale, AZ 7:30 pm
Ezequiel Menendez; St. James Cathedral, Seattle, WA 8 pm
Carole Terry; Christ Episcopal, Tacoma, WA 12 noon

20 NOVEMBER
Stefan Engels; Christ the King Lutheran, Houston, TX 6 pm
 Choral Evensong; St. John's Cathedral, Denver, CO 3:30 pm
Angela Kraft Cross; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Gail Archer; Cathedral of Christ the Light, Oakland, CA 5 pm
László Fassang; Walt Disney Concert Hall, Los Angeles, CA 7 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

21 NOVEMBER
Bruce Neswick; St. James Episcopal, Alexandria, LA 7 pm
Stefan Engels, workshop; University of Houston, Houston, TX 12 noon

25 NOVEMBER
Ken Cowan & Lisa Shihoten, organ and violin; First Presbyterian, Little Rock, AR 8 pm
Laura Ouimette; Spanaway Lutheran, Spanaway, WA 12 noon

27 NOVEMBER
 Advent Lessons & Carols; St. John's Cathedral, Denver, CO 3:30 pm
Tim & Cheryl Drewes; Grace Lutheran, Tacoma, WA 3 pm
David Hatt; St. Mary's Cathedral, San Francisco, CA 3:30 pm
 Advent Organ Series; Trinity Episcopal, Santa Barbara, CA 3:30 pm

INTERNATIONAL

15 OCTOBER
Ian Tracey; Liverpool Cathedral, Liverpool, UK 3 pm, with Festival Evensong
Samuel Liégeon; St. Saviour's Church, St. Albans, UK 5:30 pm

16 OCTOBER
Camille Deruelle, with flute; Basilique Saint-Sernin, Toulouse, France 12 noon
Martin Stacey; Westminster Cathedral, London, UK 4:45 pm
Paul Bowen; Westminster Abbey, London, UK 5:45 pm
Ken Cowan; Knox Presbyterian, St. Thomas, ON, Canada 2:30 pm

17 OCTOBER
Thomas Trotter; St. Andrew's Church, Ottawa, ON, Canada 7:30 pm

18 OCTOBER
Nicholas Hare; Marlborough Road Methodist, St. Albans, UK 12:30 pm
Peter Wright; St. Lawrence Jewry, London, UK 1 pm

19 OCTOBER
Iain Simcock; Westminster Cathedral, London, UK 7:30 pm
Thomas Trotter; Cathedral Church of the Redeemer, Calgary, AB, Canada 8 pm

20 OCTOBER
Diego Innocenzi; St. Margaret Lothbury, London, UK 1:10 pm
Thomas Trotter, masterclass; Wyatt Recital Hall, Mount Royal University, Calgary, AB, Canada 9:30 am

21 OCTOBER
Tim Byram-Wigfield; University Great Hall, Reading, UK 7:30 pm

22 OCTOBER
Roger Fisher; All Saints, Marlow, UK 7:30 pm

23 OCTOBER
Richard Lester; Westminster Cathedral, London, UK 4:45 pm
James McVinnie; Westminster Abbey, London, UK 5:45 pm
Thomas Trotter; Westminster United Church, Winnipeg, MB, Canada 7:30 pm

25 OCTOBER
Peter Hopkins; Marlborough Road Methodist, St. Albans, UK 12:30 pm
Thomas Trotter; Cathedral Church of St. George, Kingston, ON, Canada 7:30 pm

27 OCTOBER
Christophe Mantoux; St. Marienkirche, Osnabrück, Germany 8 pm

29 OCTOBER
Simon Hogan; Bloomsbury Central Baptist, London, UK 4 pm

30 OCTOBER
Carolyn Shuster Fournier; The American Church, Paris, France 5 pm
Carlo Curley; Albert Hall, Nottingham, UK 2:45 pm
Andrej Kouznetsov; Westminster Abbey, London, UK 5:45 pm
Dong-ill Shin; Saint-Hyacinthe Cathedral, Saint-Hyacinthe, QC, Canada 7:30 pm

31 OCTOBER
Frederick Stocken; St. Michael's Cornhill, London, UK 1 pm



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1 NOVEMBER
Andrew Benson-Wilson; St. Giles-in-the-Fields, London, UK 1:10 pm

3 NOVEMBER
Hartmut Leuschner-Rostowski; St. Margaret Lothbury, London, UK 1:10 pm

4 NOVEMBER
Martin Ellis; St. Peter & St. Paul, Godalming, UK 1 pm

6 NOVEMBER
Petra Veenswijk, with choir, Fauré, *Requiem*; Maria van Jessekerk, Delft, Netherlands 3 pm
Huw Morgan; Westminster Cathedral, London, UK 4:45 pm
Daniel Cook; Westminster Abbey, London, UK 5:45 pm

7 NOVEMBER
Nicolas Kynaston; Methodist Central Hall, Westminster, London, UK 7:30 pm

10 NOVEMBER
Tim Byram-Wigfield; Concert Hall, Reading, UK 7:30 pm

12 NOVEMBER
Christophe Mantoux; Cathédrale Ste-Cécile, Albi, France 8:30 pm

13 NOVEMBER
Hayo Boerema; Laurenskerk, Rotterdam, Netherlands 3 pm
Peter Stevens; Westminster Cathedral, London, UK 4:45 pm
Ilya Kudrjartsev; Westminster Abbey, London, UK 5:45 pm

14 NOVEMBER
Catherine Ennis; St. Michael's Cornhill, London, UK 1 pm

20 NOVEMBER
Stephen Hamilton; Church of St. Sulpice, Paris, France 11:30 am
Stephen Disley; Westminster Cathedral, London, UK 4:45 pm

23 NOVEMBER
Timothy Wakerell; Concert Hall, Reading, UK 1 pm

24 NOVEMBER
Gerard Habraken; St. Margaret Lothbury, London, UK 1:10 pm

26 NOVEMBER
Joonho Park; St. Albans Cathedral, St. Albans, UK 5:30 pm
Tim Byram-Wigfield; Concert Hall, Reading, UK 7:30 pm
David Dunnett; Bloomsbury Central Baptist, London, UK 4 pm

27 NOVEMBER
James Sherlock; Westminster Cathedral, London, UK 4:45 pm
Gail Archer; St. Luke's Anglican Church West, Ottawa, ON, Canada 4 pm

29 NOVEMBER
Jonathan Hope; St. Lawrence Jewry, London, UK 1 pm

30 NOVEMBER
Nicolas Kynaston; Westminster Cathedral, London, UK 7:30 pm

Organ Recitals

GAVIN BLACK, harpsichord, Christ Episcopal Church, Norwich, CT, May 15: *Toccata in d*, BWV 913, Bach; *Suite in e*, Froberger; The Death and Burial of Jacob (*Biblical Sonata No. 6*), Kuhnau; *Sonata in G*, Handel; *Thirty-two variations on "La Capricciosa"*, Buxtehude.

KEN COWAN, Grace Episcopal Church, Charleston, SC, May 29: *Fantasia in f*, K. 608, Mozart; *Canon in A-flat*, op. 56, no. 4, *Canon in b*, op. 56, no. 5, Schumann; *Valse*

Mignonne, op. 142, no. 2, Karg-Elert; *Introduction, Passacaglia and Fugue*, Willan; *Toccata and Fugue in d*, BWV 538, Bach; *Danse Macabre*, Saint-Saëns, arr. Cowan; *Prelude to Die Meistersinger von Nürnberg*, Wagner, arr. Lemare/Warren.

JULIE M. FORD, The Cathedral of the Holy Angels, Gary, IN, May 1: *March Triomphale on "Nun Danket Alle Gott"*, Karg-Elert; *An Wasserflüssen Babylon*, Reincken; *A Rejoicing*, Fedak; *Waltz in D-flat*, Chopin; *Prelude and Fugue in c*, BWV 549, Bach; *There Is a Happy Land*, Shearing; Scherzetto, Lied, Carillon (*24 pieces en style libre*), Vierne.

STEPHEN HAMILTON, with Kenneth Hart, narrator, First United Methodist Church, Richardson, TX, April 7: *Sonata de 1º tono para clave I para órgano con trompeta real*, Lidón; *Praeludium in e*, Bruhns; *Litanies*, JA 119, *Le Jardin suspendu*, JA 71, Alain; *Toccata, Villancico y Fuga (BACH)*, Ginastera; I: *Jesus Is Condemned to Death*, VIII: *Jesus Comforts the Women of Jerusalem*, XI: *Jesus Is Nailed to the Cross*, XII: *Jesus Dies upon the Cross (Le Chemin de la Croix*, op. 29), *Prelude and Fugue in B*, op. 7, no. 1, Dupré.

JACK W. JONES, The Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL, May 1: *Heraldings*, Hebble; *Aria*, Rawsthorne; *Fantasia in f*, K. 608, Mozart; *Psalms-Prelude II*, Howells; *Toccata Giocosa*, Mathias.

AARON DAVID MILLER, with Sarah Carmack, oboe, and Seth Keeton, bass, The House of Hope Presbyterian Church, St. Paul, MN, April 3: *The Water's Edge*, 11th century; *Aberystwyth, Y Corn Hiria, Su Gan*, Welsh folk songs; *Sonatina in a*, Byrn; *Petit March, Canzonetta*, Mathias; Rhosymedre, Ebenezer (*Three Chorale Preludes on Welsh Folk Songs*), Vaughan Williams; *Two Welsh Folk Variations*, Anonymous, ca. 1780; *Day*

Is Done, Traditional; *The Ash Grove*, Anonymous, 18th century.

CHRISTA RAKICH, St. Cecilia Cathedral, Omaha, NE, May 19: *Fantasia in C*, Byrd; *Vater unser im Himmelreich*, Böhm; *Komm, Gott Schöpfer, heiliger Geist*, BWV 667, Bach; *Prelude in festo Pentecostes*, Woodman; *Toccata (12 Chorale Preludes*, op. 8), Demessieux; *Homage à Pachelbel: Partita on Love den Herren*, Rakich; *Sonata No. 5 in C*, BWV 529, *Praeludium in E*, BWV 566, Bach.

DOROTHY YOUNG RIESS, University of Nevada, Las Vegas, NV, May 6: *Fête*, Langlais; *Kyrie, Gott heiliger Geist*, BWV 671, Bach; *Jesus bleibet meine Freude*, BWV 147, Bach, arr. Biggs; *Herzlich thut mich erfreuen*, op. 122, no. 4, Brahms; *Bourrée (Suite for Cello*, No. 3), Bach, arr. Riess; *Jesu meine Freude*, op. 87, no. 2, Karg-Elert; *Waltz 2 (Suite for Variety Orchestra)*, Shostakovich, arr. Riess; *Maple Leaf Rag*, Joplin, arr. Riess; *Transports de Joie (L'Ascension)*, Messiaen.

JEREMY DAVID TARRANT, with the Michigan Sinfonietta, Christopher James Lees, conductor, The Cathedral Church of St. Paul, Detroit, MI, February 25: *Choral III en la mineur*, Franck; *Scherzo*, Durufé; *Andante sostenuto (Symphonie gothique*, op. 70), Widor; *Impromptu, Andantino, Carillon de Westminster (Pièces de fantaisie)*, Vierne; *Concerto in g for organ, strings, and tympani*, Poulenc.

STEPHEN THARP, St. Cecilia Cathedral, Omaha, NE, April 8: *Stations of the Cross*, Dupré.

THOMAS WIKMAN, Lutheran School of Theology, Chicago, IL, April 5: *Prelude in b*, BWV 544, *Erbarm' dich mein, o Herre Gott*, BWV 721, *Fugue in b*, BWV 544, Bach; *Adagio (Symphony No. 3 in f-sharp*, op. 28), Allegro risoluto (*Symphony No. 2 in e*, op. 20), Vierne.

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PUBLICATIONS/ RECORDINGS

Grieg's Peer Gynt Suite (Gaul) remains well known today. The movements describe: Morning in the Sahara, Peer at the bedside of his dying mother, encounters with an Arab dancer and trolls, and finally his flight from the Mountain Troll King. (Young people will recognize this one!) michaelsmusicsservice.com; 704/567-1066.

Fruhauf Music Publications is pleased to highlight two new seasonal choral selections: *Unnumbered Through the Ages*—a Verse Anthem for All Saints (SATB & organ, 9 pp.); *A Starlit Night It Was in Bethlehem*—a Verse Anthem for Lessons & Carols, Christmas (SATB, SAB, unison & organ, 10 pp.). Both selections are moderately difficult. Visit www.fruhaufmusic.com for complete listings and details, e-mail orders or download printable .PDF order form. Eafuahauf@aol.com; 805/682-727, mornings M-F, PDST; send USPS inquiries to: Fruhauf Music Publications, P.O. Box 22043, Santa Barbara, CA 93121-2043.

Eight Historic Pipe Organs of the Copper Country located in towns on Michigan's upper peninsula, surrounded by Lake Superior, are played by Christina Harmon on a new CD, Raven OAR-928. The repertoire includes the first recording of a *Theme with Variations* composed by the late Dallas pedagogue Robert T. Anderson and unusual works by Langlais, Powell Weaver (*Copper Country Sketches*), Everett Titcomb, and many others. The organs are by builders Garret House (1874) of Buffalo, NY; 1893 Lancashire-Marshall of Moline, IL; Carl Barckhoff (1899) of Latrobe, PA; William Schuelke (1902) of Milwaukee; Kilgen (1905) of St. Louis; Estey (1908) of Brattleboro, VT; Austin (1913) of Hartford, CT; and one of 52 organs built by Casavant (1916) at the South Haven, Michigan, plant which operated 1912-1918). \$14.98 postpaid worldwide from Raven, Box 25111, Richmond, VA 23261, www.RavenCD.com.

PUBLICATIONS/ RECORDINGS

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The Mother Church Aeolian-Skinner is played by John Near on 2 CDs. This amazing collection of major works superbly played by Mother Church associate organist John R. Near (Widor's biographer, editor of the definitive edition of Widor's organ works, and professor at Principia College, Elmhurst, Illinois) documents in excellent sound the 237-rank Aeolian-Skinner op. 1203 before more than 2,000 of its 13,389 original Aeolian-Skinner pipes (including 35 ranks of principals, mixtures, and chorus reeds) were discarded, along with several ranks of subsequent additions by others, during the renovation completed in 1999. Substantial CD booklet notes relate the unfinished condition in which the organ was left in 1952 and subsequent tonal finishing and additions undertaken by Jack Steinkampf, Jr., and Jason McKown during the period of Near's tenure with colleague Thomas Richner, organist of The Mother Church. Raven OAR-620, 2 CDs for the price of one: \$14.98 postpaid worldwide from Raven, Box 25111, Richmond, VA 23261, www.RavenCD.com.

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PUBLICATIONS/ RECORDINGS

Like the harpsichord? Harpsichord Technique: A Guide to Expressivity, second edition, by Nancy Metzger is a hands-on guide for touch and historically informed performance. www.rcip.com/musicadulce.

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

Historic Organs of Seattle: A Young Yet Vibrant History, the latest release from OHS, is a four-disc set recorded at the 2008 OHS national convention, held in the Seattle, Washington area. Nearly five hours of music feature historic organs by Aeolian-Skinner, Casavant, Hook & Hastings, and Hutchings-Votey, Kilgen, Tallman, Woodberry, Hinners, Cole & Woodberry, plus instruments by Flentrop, C. B. Fisk, and Rosales, and Pacific Northwest organbuilders Paul Fritts, Martin Pasi, John Brombaugh, Richard Bond, and many more! Renowned organists Douglas Cleveland, Julia Brown, J. Melvin Butler, Carole Terry, Bruce Stevens, and others are featured in live performances on 24 pipe organs built between 1871 and 2000. Includes a 36-page booklet with photographs and stoplists. \$34.95, OHS members: \$31.95. For more info or to order: <http://OHSCatalog.com/hiorofse.html>.

PUBLICATIONS/ RECORDINGS

The Chicago-based Gaudete Brass Quintet (www.gaudetebrass.com) joined musical forces with organist Robert Benjamin Dobey to record premieres of newly composed and newly commissioned works for organ with brass quintet. The Chicago-based quintet has quickly gained favor in chamber music circles, and the ensemble has been seen in performance at key chamber music festivals. The ensemble recorded their album at Grace Episcopal Church, Sheboygan, Wisconsin, with Dr. Dobey at the Schoenstein organ. The location recording was made with the ultra-high-fidelity multi-channel DSD (Direct Stream Digital) format and was produced by Frederick Hohman. The Pro Organo recording is available at www.proorgano.com.

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

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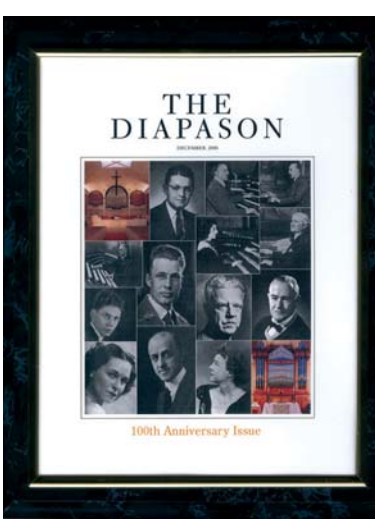
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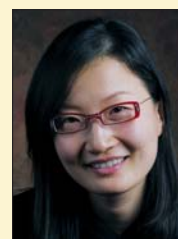
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