

THE DIAPASON

SEPTEMBER 2013



The Episcopal Church of the Good Shepherd
Lexington, Kentucky
Cover feature on pages 30–32

CHRISTOPHER HOULIHAN

“Christopher Houlihan has traversed the trajectory of ‘Rising Star’ to ‘Risen Star’ in a remarkably brief period of time....While Houlihan plays the fiery [Durufle] Toccata with plenty of rhythmic energy, he also achieves fine clarity of detail and control....a torrent of scintillating virtuosity, making for a conclusion of tremendous excitement.... Houlihan brings out the drama, mystery, fantasy, and astonishment that all lie within...His sense of pacing, knowing when to draw out a phrase and when to let the sparks fly, makes for a rewarding, compelling performance....He combines elegance and grace with brilliance and bravado....His outstanding interpretive and communicative skills make him an audience favorite.” (*The American Organist*, 2012)



“One of the bright new stars in the organ world, Christopher Houlihan has already established himself as a concert artist....The organ under Houlihan’s control is full of color in a way that is much more symphonic than it is organistic, an amazing feat in itself....Here is symphonic organ at its very best...Christopher Houlihan totally vindicates the worth of this music [Durufle], reminding us all through that true technical virtuosity, displayed in abundance, is first put to use in the service of the music itself....You will want to hear every note that this young musician plays.” (*The Diapason*, 2013)

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THE DIAPASON

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the Harpsichord, Carillon, and Church Music

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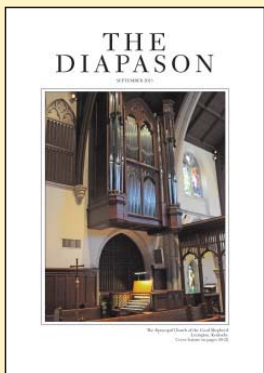
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Indianapolis, Indiana;
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JOHN BISHOP
In the wind . . .

GAVIN BLACK
On Teaching

Reviewers **Jay Zoller**
John Collins
David Herman

Editor's Notebook

In this issue

This month's issue of THE DIAPASON includes Maxim Serebrennikov's analysis of Baroque fugal improvisation, a process that has not been widely explored in English-language theoretical literature. Serebrennikov demonstrates that the improvisation of fugue grew out of figured bass, often using a strophic-form compositional model.

We also present Steven Egler's interview of well-known composer Robert J. Powell, whose music many of us have played. Powell was interviewed during weekend festivities that celebrated both his music and his 80th birthday, and discusses composition, working relationships, and balancing musical styles. John Bishop's latest installment of "In the wind . . ." concerns leaps in technology—and art—that had their roots in traditional techniques and styles, how the past can enhance the future, and how "the end of the world as we know it" can be a positive thing. And Gavin Black's latest chapter of his organ method deals with practice techniques when beginning to play with hands together.

Our cover feature this month spotlights the new four-manual organ at the Episcopal Church of the Good Shepherd in Lexington, Kentucky, Goulding & Wood's Opus 50.

All this is in addition to our regular departments of news, reviews, new organs, an international calendar, organ recital programs, and more.

2014 Resource Directory

The preparation of THE DIAPASON 2014 *Resource Directory* has begun. This valuable publication is the only one of its kind

Here & There

Events

First Church of Christ, Wethersfield, Connecticut, presents its 2013–14 concert series: September 6, Albert Schweitzer Organ Festival concert; November 17, David Spicer; December 8, Christmas concert; January 26, Super Bell XXII; February 23, concert of spirituals; March 23, Showcase for Youth; April 13, Palm Sunday concert; June 8, ASOF winners' concert. For information: 860/529-1575 x209; www.firstchurch.org.



Aeolian-Skinner Opus 1472 by Parkey OrganBuilders

Providence United Methodist Church, Charlotte, North Carolina, presents a series of concerts, celebrating the installation of its Aeolian-Skinner Opus 1472 by Parkey OrganBuilders (Opus 14, three manuals, 66 ranks): September 6, dedication by Alan Morrison; October 18–19, hymn festival; November 3, Duruflé, *Requiem*; December 8, Handel, *Messiah*. For information: www.ProvidenceUMC.org.

St. Mary's Episcopal Cathedral, Memphis, Tennessee, announces its 2013–14 "Music at St. Mary's:



Houston Chamber Choir

Houston Chamber Choir opens its 18th season with a concert inspired by the election of Pope Francis as head of the Roman Catholic Church, and features works associated with the papacy, including Palestrina's *Pope Marcellus Mass*, Francis Poulenc's *Four Prayers of St. Francis of Assisi*, and Mulet's organ work *Tu es Petrus*. The concert will be presented September 15 at 4 p.m. at Holy Rosary Catholic Church (Rosenberg, Texas), and 9/17 at 7:30 p.m. at the Co-Cathedral of the Sacred Heart, Houston. For information: www.houstonchamberchoir.org.

Resounding Art in a Sacred Space" concert series: September 6, Such Sweete Melodie early music quintet; October 11, Walt Strony accompanies the silent film "The General"; November 24, Rhodes College Christmas at St. Mary's; January 31, Luther College Nordic Choir; March 21, Paul Jacobs performs for the Tennessee AGO centennial celebration. For information: 901/527-6123, selsholz@stmmarysmemphis.org, www.stmmarysmemphis.org.

The Church of the Gesu, Milwaukee, Wisconsin, announces upcoming concerts (7:30 p.m.), celebrating the

dedication of its Schantz pipe organ. The organ preserves the heritage of its predecessors, with ten different pipemakers represented in the ensemble, including Kimball, Kilgen, Wangerin, Johnson and Schantz. September 10, Rob McWilliam; October 8, Larry Wheelock; November 12, Wyatt Smith; December 10, Mark Konewko. For information: www.gesuparish.org.

First Baptist Church, Washington, D.C., announces 2013–2014 concerts, Sundays at 4 p.m.: September 15, Lawrence P. Schreiber; October 20, Ken

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Joyce Robinson
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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 2014 *Resource Directory* is November 1. To reserve advertising space, please send an e-mail to advertising sales manager Jerome Butera at jbutera@sgcmail.com, or phone him at 847/391-1045.

Company and association listings in the *Directory* are free, so there's no reason to exclude your organization! If your company is already listed in the 2013 *Directory*, please take a moment to check the information. Should your information be in need of updating (our apologies, but we do not always know when someone moves!), contact me at 847/391-1044 or at jrobinson@sgcmail.com.

Im preparation

Future issues of THE DIAPASON will include feature articles on speech control in mechanical action pipe organs, the 2013 national convention of the Organ Historical Society, the McGill Summer Organ Academy, Iberian battle music for organ, an interview with Gerald Near, and more. ■

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VocalEssence Ensemble Singers

VocalEssence announces its 45th concert season: October 27, *There Was a Child* (Whitacre, Clausen, Hovland, Christiansen, Dove); November 18, *Cocktails & Cabaret*; December 7–8, 13–15, *Welcome Christmas*; 12/14, *Star of Wonder*; February 9, *Witness: Stomp & Sing*; March 21 and 23, *John Rutter Jubilee*; April 27, *Tchaikovsky for Voices*; May 20, ¡Cantaré! Community Concert. For information: www.vocalescence.org.



Craighead-Saunders Organ

The **Eastman Rochester Organ Initiative (EROI)** presents its twelfth annual EROI Festival September 26–29. Highlights include performances, papers, and masterclasses by Edoardo Bellotti, William Bolcom, Hans-Ola Ericsson, Jon Gillock, David Higgs, Nathan Laube, Peter Planayavsky, Christa Rakich, Douglas Reed, and others; the Westfield International Organ Competition; and *Spirits Within*, a Rochester Fringe Festival show of organ improvisation and light projections. For information: www.esm.rochester.edu/eroi/.

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Cowan; November 24, Christopher Houlihan; April 27, Hector Olivera. For information: www.firstbaptistdc.org.

The Cathedral Church of the Advent, Birmingham, Alabama, announces its 2013–14 music events: September 20, Stephen Tharp, Alfonso Lopez, violin, and Michelle Tabor, piano; October 6, New York Polyphony; 10/25, Birmingham Boys Choir; November 8, Frederick Teardo; 11/22, Samford String Quartet, Stephen Cary, tenor, and Cindy St. Clair, piano; January 31, Montevallo Early Music Ensemble; February 2, Charles Kennedy; 2/28, Leon W. Couch, III; April 6, Georgia Tech Chamber Choir; 4/13, Frederick Teardo, Dupré, *Le Chemin de la Croix*; May 2, Leslie C. S. Teardo; 5/18, Cathedral Choir. For information: adventbirmingham.org.

Crescent Avenue Presbyterian Church, Plainfield, New Jersey, announces its 32nd concert season: September 20, Harmonic Brass; November 9, Crescent Choral Society; December 15, *Yuletide* by Candlelight carol sing; March 9, organists Joseph Arndt, Stephen Williams, Carol Weber, Jim Little, and Peter Calabro; April 12, Crescent Choral Society; 4/18, Good Friday Tenebrae; May 18, spring choral concert. For information: crescentconcerts.org.

Advent Lutheran Church, Melbourne, Florida, announces its 2013–14 organ concert series, Sundays at 3 p.m.: September 22, Betty Jo Couch, hymn festival; November 17, Boyd Jones; February 23, Silviya Mateva; May 18, Josiah Armes. Christmas season mid-week mini recitals, Wednesdays at 12 noon: December 4, Thomas Ingui; 12/11, David Vogeding; 12/18, Michael Rickman. For information: www.adventsuntree.com.

Camp Hill Presbyterian Church, Camp Hill, Pennsylvania, presents its music series: September 22, Carol Williams; October 2, Beth Palmer; November 6, Nicholas Basehore; December 4, Timothy Braband; 12/8, Advent Lessons & Carols; 12/24, Lessons & Carols; February 5, Beth and Ron Sider; March 5, David Binkley; April 2, Eric Riley. For information: www.thehcpc.org.

Ars Lyrica Houston announces its 10th anniversary concert season: September 20, 22, 23, *Menus-Plaisirs*; December 31, February 21, Venetian Carnival; February 8, Scarlatti, *La sposa dei cantici*; March 29, Handel, *Susanna*;

May 9, Baroque favorites. For information: www.arslyricahouston.org.

Trinity Episcopal Church, Santa Barbara, California, announces its 2013–2014 music series, Sundays at 3:30 p.m.: September 22, Katya Gotsdiner-McMahan; April 27, Kirkin' o' Tartans; May 11, Young Artists in Concert; June 15, Musical Fireworks; August 2, Old Spanish Days Fiesta Concert. Additional concerts, to be specified later, will take place October 6, November 3, February 9, and March 23. For information: www.trinitysb.org.

The third season of the revived "Great Music in a Great Space" series at the **Cathedral of St. John the Divine** includes choral concerts with the performers placed at various locations within the cathedral: September 25, "Prayers of the Animals"; October 16, Kent Tritle, organ; November 20, concert celebrating the musical legacy of Andrew Carnegie; December 14, Christmas concert; 12/31, Concert for Peace with guests Judy Collins and Harry Smith; February 19, music from Renaissance Spain; April 8, Bach, *St. John Passion*. For information: www.stjohndivine.org/GMGS.html.

Gloriae Dei Cantores presents their 25th anniversary concert season at the Church of the Transfiguration, Orleans, Massachusetts: September 27 and 28, works of Bach, Ives, Vaughan Williams, and Walton; December 6 and 7, works of Martin, Eben, Schoenberg, and Starer. For information: www.gdcchoir.org.

The John F. Kennedy Center for the Performing Arts, Washington, D.C., announces programs for the new Rubenstein Family Organ (Casavant Frères, Opus 3899, 85 ranks) in its first full season at the Kennedy Center: September 29, Season Opening Ball Concert; October 3–5, Saint-Saëns, *Symphony No. 3*; 10/16, Cameron Carpenter; 10/27, Halloween Spooktacular; February 5, Paul Jacobs; May 21, Iveta Apkalna. Additional performances will be announced later. For information: www.kennedy-center.org.

St. Mark's Cathedral, Seattle, announces its 2013–14 concert season: October 6, Mel Butler; November 1, Jonathan Biggers; 11/24, Jiyoung Lee, with Meg Brennand, baroque cello; February 2, John Stuntebeck, with Brian Fairbanks, flute; March 7, Alan De Puy; 3/23, Clint Kraus, with Linda Strandberg, soprano; May 23, Jonathan Dimmock, all-Bach program. For information: www.saintmarks.org.

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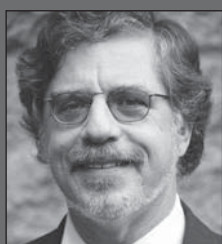
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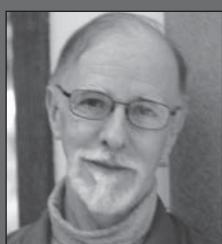
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Here & There

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St. Mary's Cathedral, San Francisco, continues its organ recitals, Sundays at 3:30 p.m.: October 6, Marco Cadeario; 10/13, Emanuele Cardì; 10/20, Hans Uwe Hielscher; 10/27, David Troiano. For information: ctietze@aya.yale.edu.

The Cathedral Basilica of St. Louis, St. Louis, Missouri, announces its 2013–14 concert season: October 11, Jane Parker-Smith; December 7 and 8, Christmas at the Cathedral; February 8, Cantus; 2/23, Organ and Brass Spectacular; March 15, Stile Antico; April 8, St. Louis Symphony and Chorus; May 2, The Alleluia Ringers. For information: www.CathedralConcerts.org.



Restored von Beckerath organ at the University of Nevada, Las Vegas (photo by Dorothy Young Riess M.D.)

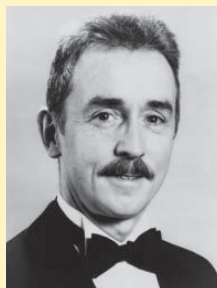
The Music Department at **University of Nevada, Las Vegas**, and the Rudolf von Beckerath Company of Hamburg, Germany, will celebrate the completion of the restoration of the 53-rank Maureen Jackson Smith Memorial Organ built by that firm in 2004 with a gala re-inauguration recital sponsored by the Southern Nevada AGO chapter on October 11 at 7:30 p.m. in Doc Rando Recital Hall on the university campus in Las Vegas. (See THE DIAPASON, July 2007, cover feature.)

On May 24, 2012, a failed sprinkler head on the stage of Doc Rando Hall rained down water on the instrument for 20 minutes before the system could be shut off, causing extensive damage. Restoration work included replacement of Great, Positiv, and Pedal chests, all trackers, the console, some wooden pipes, and the entire façade of the instrument. A team from Beckerath, headed by Holger Redlich, manager of the company, came in January 2013 to prepare the instrument for the restoration work that would follow in May. The recital hall remained in full operation during the spring academic term.

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Nunc Dimittis

Organist and musicologist **Walker Evans Cunningham** died unexpectedly at his home in San Francisco on May 14. He was 65. Cunningham grew up in Blackstone, Virginia, where his mother encouraged him to pursue his love of music. He won a scholarship to Oberlin, where in 1970 he earned a Bachelor of Music degree in organ performance from the Conservatory and a Bachelor of Arts degree in music and German from the College.



Walker Evans Cunningham

Cunningham then taught at Emma Willard School in Troy, New York, where he was awarded an Andrew Mellon Foundation faculty grant to study with Marie-Claire Alain at the Haarlem Summer Organ Academy, and to do research in France. He spent 1973–74 as a research and performance fellow at the Institut de Musicologie, University of Fribourg, Switzerland, where he studied organ with Luigi Tagliavini. He earned both an M.A. and Ph.D. in musicology at the University of California, Berkeley, where he was awarded multiple fellowships.

Walker Cunningham performed many organ concerts in the United States, including a keynote concert for the Columbia Bach Symposium in New York City, and in Spain, Germany, Switzerland, Sweden, Norway, and Austria. He took second prize at the Hofhaimer Competition in Innsbruck, Austria. Also a harpsichordist, he was a continuo player and accompanist with chamber, choral, and symphonic organizations such as the Berkeley Pro Musica Chorus, California Bach Society, and San Francisco Symphony. He served as organist and music director for St. Mark's Episcopal Church in Berkeley, organist and choirmaster for St. John the Evangelist Episcopal in San Francisco, and at other churches in the U.S. and Europe. He authored *The Keyboard Music of John Bull* (UMI Research Press, 1984). In 1992, he co-edited with Charles McDermott *Canzoni d'intavolatura d'organo*, a collection of Claudio Merulo organ intabulations. He recorded and produced the CD *The Historic San Francisco Organ of the Church of St. John the Evangelist* (Arkay Records, 1993), and was a reviewer for THE DIAPASON.

Thanks to his own research and the help of his doctors, he survived two bouts with AIDS and 29 years of HIV. When AIDS brought an end to his performing career, Cunningham became a technical editor and writer at Cisco Systems, and later a consultant. Walker Evans Cunningham is survived by his sister Joy Cunningham of Austin, Texas.

Contributions in Walker Cunningham's memory may be made to the Oberlin Conservatory of Music Scholarship Fund, either online at <https://new.oberlin.edu/office/development/donate> or by check to Oberlin College, Department of Development, Room 005, 50 West Lorain Street, Oberlin, OH 44074.

Carol Newton Hawk died March 5 at age 64. Born into a family of teachers and musicians, she began piano study at age five, and organ study, with her older brother, the late Robert Newton, at age 12. She later studied with Roger Nyquist. After attending DeAnza College in Cupertino, California, she married John Hawk and they moved to the Sacramento area. She



Carol Newton Hawk

served as organist at Fair Oaks Presbyterian Church in Fair Oaks, California for 29 years, and as an accompanist for music programs of local elementary schools. Carol Hawk served the Sacramento AGO chapter in many capacities, including as dean for six years, and was a member of Mu Phi Epsilon International Music Fraternity and the Sacramento Choral Society. Carol Newton Hawk is survived by her husband, two daughters, four grandchildren, her mother, and a brother.

Douglas L. Rafter, Portland's longest-lived municipal organist, died July 3 in Portland, Maine. He was 97. A native of Wilmington, Vermont, Rafter moved to Portland in 1971. A concert organist, he had a repertoire of about 275 pieces of organ music memorized. He also taught music at St. Paul's School in Concord, New Hampshire, at the University of Southern Maine, and privately. Rafter served as organist and choir director at Immanuel Baptist Church for 13 years, and then worked at other Portland-area churches until his retirement in 2005.



Douglas L. Rafter

Over the years, he gave 1,700 concerts throughout the United States, playing his first concert in Portland in 1936, right after earning his associate's certification from the American Guild of Organists. In March 2010, he was honored by the AGO for 75 years of consecutive membership, all but the last five of which had been in uninterrupted service as a church organist and concert performer.

Douglas Rafter was Portland's municipal organist from 1976 until 1981, playing both classical and popular works. He played summer series concerts for 68 years, and was also noted for his Christmas preludes before the annual Magic of Christmas concert.

Musician and organbuilder **John A. Schantz**, 93 years old, passed away at his home in Orrville, Ohio, on July 4. Born on June 14, 1920, he was the youngest child of Victor and Bess Schantz. His studies in piano and organ at the Oberlin Conservatory of Music were interrupted by service in the U. S. Army during World War II. Upon completion of his undergraduate degree in 1947, he joined the staff of Schantz Organ Company. With his brother Bruce and cousin Paul, John Schantz was part of the third generation of the family business. During his tenure, the Schantz Organ Company rose in prominence from a regional concern to an organbuilding firm of national (and later international) standing. He served as tonal director of the firm for many years, and as corporate secretary/treasurer, and chairman of the board of directors.



John Schantz (circa 1947) at the console of Aeolian, Opus 1223 (1915), Stan Hywet Hall & Gardens, Akron, Ohio. This organ was restored by Schantz Organ Company in 2009.

Beyond work with the organ company, he was a lifelong, active member of Christ United Church of Christ in Orrville, an officer with the Orrville Chamber of Commerce, Orrville United Way, and the Orrville Public Library Board. He was a long-time member and officer of the MacDowell Club of Wooster, Ohio. John A. Schantz is survived by his spouse of 60 years, Marilyn, a son Timothy, daughters Molly, Melanie, and Suzanne, and ten grandchildren. ■



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PREFERRED THROUGHOUT THE WORLD

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Five artisans from Beckerath arrived at the end of May and completed the work in early July. The restoration process involved many people from the university; Jonathan Good, Chair of the Department of Music, coordinated that effort. Formal acceptance of the restored organ occurred on July 4. Insurance covered the cost of the restoration.

Isabelle Demers, who had presented a recital on the instrument just two weeks prior to the disaster, will be the featured artist at the October 11 gala. Her program will be the first in the Southern Nevada chapter's 2013–14 organ recital series. Other performers scheduled for the season are Jonathan Dimmock, Pamela Decker, and Nathan Laube. For information: www.sncago.org.

—Paul S. Hesselink

The Church Music Association of America will hold a conference exploring liturgical and sacred music renewal movements October 13–15 at the Church of St. Agnes and the Cathedral of St. Paul in St. Paul, Minnesota. The event, marking the 40th anniversary of the residence of the Twin Cities Catholic Chorale, founded by Msgr. Richard J. Schuler, will explore former and present efforts to revive the Church's sacred liturgy and music, particularly as exemplified by Msgr. Schuler's work.

The conference will include the celebration of vespers (Mozart's *Vesperae Solennes de Confessore*) and sung Masses, featuring Haydn's *Paukenmesse*, classical works for organ, chanted Gregorian propers, and a modern polyphonic setting of the Mass ordinary (Yves Castagnet's *Messe Salve Regina*). Presenters include William Mahrt, Dom Alcuin Reid, and Jeffrey Tucker. For information: www.cmaa.org.

Dialogues Mystiques, an international organ festival at the **Benediktinerabtei Unserer Lieben Frau zu den Schotten** in Vienna, continues: October 15, Michael Gailit; November 5, Thomas Trotter; December 10, Zuzana Ferjenčíková. For information: www.dialogues-mystiques.info.

The **Organ Media Foundation** has completed its annual fund-raising drive, and is now planning into 2014 as funds have been raised to continue all of its current projects, including its largest, the audio station Organlive.com, now in its tenth year of broadcasting. This past year the foundation installed new European servers and rolled out its second audio station, *Positively Baroque*. Both

stations broadcast 24-hour streams of classical organ music.

The broadcast library currently holds over 16,000 tracks from more than 1,200 albums of music, including pairings of organ and orchestra, solo instruments, choir, or vocal solos. Recordings come from commercially produced albums, both old and new, and a collection of digitally archived LPs and 78s.

Broadcasts are completely free to anyone with a broadband Internet connection. *Organlive* and *Positively Baroque* are also available on Apple and Android devices, through iTunes Radio, and on Internet audio devices such as the Roku or Logitech Squeezebox. The stream is heard in more than 100 countries by more than 15,000 unique listeners each month.

While tuned into the broadcast, listeners can browse the entire library and request specific tracks to be played on *Organlive*. Listeners can search by work title, composer, album title, organist, and by organ. Information is presented about what is being played, as well as links to read more or to purchase the album, sheet music, or MP3 file when available. Links to public-domain libraries of sheet music allow listeners to follow along with the music, or save and print scores for themselves.

This year the foundation also provided live audio coverage of concert events for the dedication of the recently restored organ of Third Baptist Church in St. Louis, and is planning future live events. During the past year announcements were made of the added support of the record labels Pro Organo, and Regent Records. For further information, visit www.organmedia.org.

The Library of Congress announces "The Library of Congress National Recording Preservation Plan," a blueprint for saving America's recorded sound heritage for future generations. The congressionally mandated plan spells out 32 recommendations involving both public and private sectors and covering infrastructure, preservation, access, education, and policy strategies. The cumulative result of more than a decade of work by the library and representatives from professional organizations of composers, musicians, musicologists, librarians, archivists, and the recording industry, the plan's recommendations address such problems as a lack of storage capacity and preservation expertise, rapidly changing technology, and disparate copyright laws governing historical recordings. The preservation plan is available as a download from www.clir.org/pubs/reports/pub156; for further information, visit www.loc.gov.

The Pew Center for Arts & Heritage has awarded over \$6.5 million in grants supporting 52 upcoming projects by local Philadelphia cultural organizations of varying size and stature. Projects will bring major international artists and cultural leaders to the city, engage local communities in participatory cultural experiences, and ensure that Philadelphia remains a destination for diversity and excellence in the arts. In addition, the center, which is funded by the Pew Charitable Trusts, is providing fellowships of \$60,000 each to 13 artists in the region, including one collaborative team. For information: www.pcah.us.

People

Karen Beaumont announces autumn concerts: September 24, King's Chapel, Boston; November 3, St. John Cantius, Chicago; November 18, Summerfield United Methodist Church, Milwaukee, Wisconsin; December 7, St. Paul's Episcopal Church, Milwaukee. For information: <http://karenbeaumontorganist.mysite.com>.



Cameron Carpenter (photo: Scott Gordon Bleicher)

Cameron Carpenter announces the spring 2014 launch of his international touring organ. Currently under construction in the USA, the organ, built by Marshall & Ogletree LLC of Needham, Massachusetts, includes a modular five-keyboard console, a parallel processing system utilizing samples from several organs, and a proprietary "geographic" concert audio system scalable to venues of all sizes and to television.

Carpenter will officially open the organ on March 9, 2014 in a day-long festival at Lincoln Center's Alice Tully Hall, after which the organ will fly to Europe in advance of his May 2014 tour of European concert halls, including the Baden-Baden Festspielhaus, Vienna Konzerthaus, Cologne Philharmonie, Frankfurt Alte Oper, and others.

Sony Classical has signed Cameron Carpenter to a long-term multi-album recording contract; his debut Sony album will be recorded on his touring organ for 2014 release. The album will include Carpenter's transcriptions and settings of classical and modern music and the world premiere recording of his new work for organ, *Music for an Imaginary Film* (2013). For information: www.cameroncarpenter.com.



Jonathan Dimmock

Jonathan Dimmock is featured on a new recording, *Bach at Haarlem* (Gothic LRCD-1131, \$16.98), recorded on the 1738 Christian Müller organ in the Bavokerk, Netherlands. Grammy® Award winner (for his work with the San Francisco Symphony) Jonathan Dimmock has recorded more than 35 CDs and concertized extensively on six continents. This recording features some of Bach's most popular works, including Toccata in d minor, BWV 565. For information: www.gothic-catalog.com.

A new recording by **David Goode**, *A Parry Collection*, has been released on Regent Records. The CD (REGCD365) features Hubert Parry's large-scale organ works, played on the historic 19th-century William Hill organ in the Chapel of Eton College (where Parry was educated). For information: www.regentrecords.com.



Charles Dodsley Walker, Christopher Houlihan

Organist **Christopher Houlihan**, Trinity College Class of 2009, presented a homecoming performance to an estimated crowd of 650 people at the Trinity College Chapel on July 2. Houlihan performed works by Bach, Duruflé, and

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A. E. Schlueter Pipe Organ Co.

A. E. Schlueter Pipe Organ Company is pleased to announce the contract to build a new 50-rank pipe organ for **Iglesia ni Cristo, Central Temple, in Quezon City, Philippines**. The resources of this instrument will be controllable from a IV-manual drawknob console. Several divisions of the organ will have chamber openings into side chapels which can be closed off from the main Temple to allow the organ to also be playable as two separate two-manual instruments.

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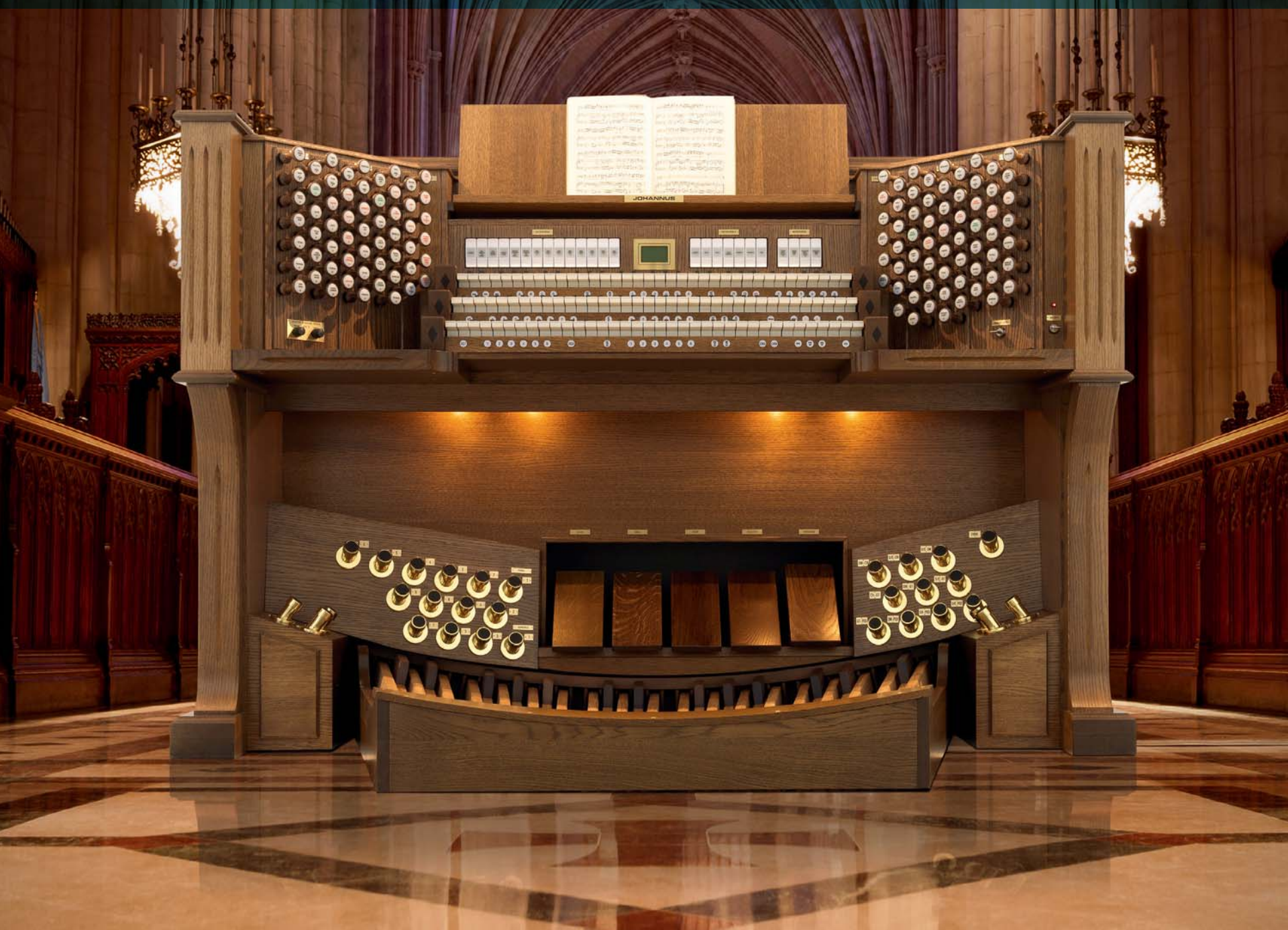
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JOHANNUS

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Liszt, as well as the world premiere of *Steel Symphony*, by Patrick Greene, a fellow Trinity alumnus who graduated in 2007, and from the Boston Conservatory in 2010. Greene's work was commissioned by Trinity College Chapel Music for this occasion. Organist and composer Charles Dodsley Walker, Class of 1940, was in attendance for the special event.



J. Michael McMahon, Gordon Truitt

The National Association of Pastoral Musicians (NPM) board of directors has announced that **J. Michael McMahon** left his position August 3. McMahon's earned degrees include master's degrees in liturgical studies (University of Notre Dame) and divinity (Washington Theological Union), and doctor of ministry (Catholic University of America). He has taught at the Catholic University of America, Washington Theological Union, and Georgetown University, and served as NPM president and chief executive officer from 2001–2013.

Gordon E. Truitt will serve as interim coordinator while a national search is conducted for NPM's new chief executive officer. Dr. Truitt has been senior editor of *Pastoral Music* and other NPM publications. His years of experience and involvement with the national office will ensure program continuity. For information: www.npm.org.



Thomas Scheck

Thomas Scheck was honored July 14 at a reception at Trinity Episcopal Church, Upperville, Virginia, on the occasion of his fiftieth anniversary as a church musician. To commemorate the occasion, Scheck played a recital, with works by Bach, Chauvet, Guilman, Honegger, Howells, Lefébure-Wély, Manz, Rheinberger, Walther, Widor, and Willan.

Organist of Trinity Church since 1999, Thomas Scheck began his church music career July 14, 1963, as organist of Zion Evangelical Lutheran Church, Danville, Ohio. He has served churches in Georgia, New Jersey, Ohio, and Virginia. A graduate of Westminster Choir College, Princeton, New Jersey, Scheck studied organ with Mary Krimmel and Eugene Roan, and conducting with David Agler, John Kemp, and Dennis Shrock. Prior organ study was with Jane Mayer and Mabel Zehner in his native Ohio.

Martin Schmeding will lead courses on pedal piano and organ in Alsace, France, September 19–22. Topics include Bach, Mendelssohn, Franck, Schumann's works for Pedalklavier, and Albert Schweitzer and the organ. Instruction will be provided on the original pedal piano owned by Albert Schweitzer in the Albert Schweitzer House in Gunsbach, the Albert Schweitzer organ in the church in Gunsbach (1961 Alfred Kern), the 1771 Andreas Silbermann organ in Walbach, and on the 1918 Charles Mutin organ in Wihr au Val. For information: www.organpromotion.org.

Ulfert Smidt is featured on a new recording, *Bach at Three Organs*, on the Rondeau label (Rondeau Productions ROP6046). A variety of Bach works are performed on the three organs at the Marktkirche in Hannover, Germany. For information: www.naxosusa.com.

Jeremy David Tarrant will present a recital at St. Mary Cathedral, Lansing, Michigan, on October 6 at 4 p.m. On October 7, 2013, 7:00 p.m. Tarrant will conduct a masterclass at Plymouth Congregational Church in Lansing. Both events are sponsored by the Greater Lansing AGO chapter.



Joe Utterback

Joe Utterback traveled in Switzerland at the end of June 2013, taking scenic trains that originated from St. Moritz, Zermatt, Montreux, Grindelwald, and

Lucerne. He played jazz piano for guests at the Hotel Hauser in St. Moritz, Europe Hotel & Spa in Zermatt, and Hotel Schweizerhof in Grindelwald. His new piece, *My Lord, What Morning!* for organ and soprano sax (or B-flat clarinet or trumpet), dedicated to Lois Toeppner, is available for \$12 at Jazzmuze.com.

Christopher Wells is featured on a new recording, *Fanfare: Christopher Wells plays the organ music of Craig Phillips*, on the Pro Organo label (CD 7256). Recorded on the Casavant organ at Christ Church, Bronxville, New York, the program includes *Fanfare*, *Suite Breve*, *Tribute*, *Archangel Suite*, *Psalm Prelude*, *Four Hymn Preludes*, *Song of Peace*, *Partita on 'Veni Creator'*, *Aria*, and *Fantasy Toccata*. For information: www.proorgano.com.

Publishers

Bärenreiter announces new publications. Johannes Brahms, *Sacred Choral Music a cappella*, is an Urtext edition by Peter Schmitz (BA 7575, € 22.95), based on reliable sources that include autograph manuscripts, engraver's copies, and first editions. The collection contains the seven *Marienlieder*, op. 22; *Two Motets*, op. 29; *Three Sacred Choruses* for female voices, op. 37; *Two Motets*, op. 74; *Fest- und Gedenksprüche*, op. 109; and the *Three Motets*, op. 110.

Gerard Bunk: Sacred Choral Music (BA 7548, €12.95) is an Urtext edition by Jan Boecker and Klaus Eldert Müller of important choral works from the late-Romantic composer: *Der 1. Psalm*, op. 47; *Weihnachtslegende*, op. 62; and the motets *Selig seid ihr Armen*, op. 77, and *Sollt ich meinem Gott nicht singen*, op. 83. These range from three-part female choir to eight-part mixed choir. For information: www.baerenreiter.com.

Fruhauf Music Publications is celebrating their tenth year with a newly redesigned website, and with two complimentary online publications, both based on the hymn PICARDY: a quiet four-verse unison anthem, and an organ postlude. The scores are intended for download, reprint, and performance, and are available along with a third new PDF file, Catalog 2014. Visit www.frumuspub.net, or e-mail Frumus01@aol.com.

Michael's Music Service announces new sheet music publications. *Bible Poems*, by Jaromir Weinberger (1896–1967), is the original edition from 1939 now again in print, through Alfred Music. *Communion*, op. 80, from 1926

by René Becker (1882–1956), is Communion music, nearly sight-readable. *Bells across the Meadows*, by Albert Ketelbey (1875–1959), was arranged by Gatty Sellars (1887–c1943). For information: michaelsmusicservice.com.

Sunnyside Press announces publication of *Only His Organs Remain*, a biography by Richard Triumpho of Robert S. Rowland (1898–1995), whose organbuilding career was centered in eastern New York State, beginning in 1920 in Utica, working with the Clarence Morey Organ Company and the Buhl Organ Company, continuing in Ossining, New York, and ending, at age 80, with a free-standing organ for the Old Palatine Church, near St. Johnsville, New York. Hardcover, 242 pages, with photos, illustrations, an Appendix containing stoplists, and copies of organ contracts; \$24.95 plus \$4.00 shipping. Available from Sunnyside Press, 297 Triumpho Road, St. Johnsville, NY 13452; r.triumpho@gmail.com; 518/568-7853.

Recordings



Words with Wings CD

The **Church Music Association of America** has released an audio CD of *Words with Wings*, a series for teaching chant and music generally to children. Suitable for a small program for any parish, school, or home, the CD is an essential complement to the books in the series, which together make it possible to have a children's choir program. For information: musicasacra.com.

Naxos has released a new recording, *Vol. 6 Heinrich Scheidemann (c.1595–1663) Organ Works, Vol. 6*. Organist **Julia Brown** plays the Brombaugh Organ Opus 35 at First Presbyterian Church, Springfield, Illinois. The program includes early works reflecting the influence of Scheidemann's teacher Sweelinck, along with transcriptions and



Photo: Michael Timms



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Photo: David Morrison

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Bedient Opus 89

Bedient Pipe Organ Company has published its latest newsletter, *eNotes*. The July issue describes the progress of Opus 89, for Lincoln, Nebraska's St. Joseph Catholic Church, an unusual installation. Most of the pipework is located behind the crucifix in the above photo; the only visible part of the pipework will be the Ancillary Choir division, shown at top left. The issue also offers information on Opus 88, in a Southern California residence, and an interview with Gene Bedient in the *Lincoln JournalStar*. For information: www.bedientorgan.com.

variations on secular tunes and Lutheran chorales. Naxos CD 8.573118; for information: www.naxos.com.

Organ Builders



Sigurd Øgaard at Noack Opus 98 shop recital

The Noack Organ Co., Inc. has refurbished its Opus 98, which will be installed in Hertz Hall at the University of California, Berkeley. The instrument was originally located in Wilmington, Delaware, where it enriched worship at the Episcopal Cathedral of St. John. In November 2012 it was moved to the Noack shop in Georgetown, Massachusetts. The case was cleaned, repaired, and reinforced for its new home in earthquake-prone California. To accommodate the layout of the hall, the Positive was moved closer to the main case, and the instrument was raised several feet by means of a plinth. There was one tonal change: a new Contrabass 16' in the Pedal division. This rank, made from white oak, was added behind the main case. All pipes in the instrument were voiced for consistency and speech, and damaged pipes were repaired as necessary.

Sigurd Øgaard played Opus 98 in this shop recital on June 22, 2013. Øgaard

currently serves as organist at Palmer Memorial Episcopal Church, accompanist and organist for the Bach Society Houston, as well as instructor of improvisation and hymn playing at the University of Houston. The recital included selections by composers from Sweelinck to Sjøgedal, as well as an improvisation and "congregational" hymn-singing.

Carillon News
by Brian Swager

TowerBells website

Campanologist **Carl Zimmerman** has for many years maintained a website with a huge amount of information

on carillons and bells, an excellent reference site. He sent this information about tower chimes as well as a plea for information to keep the site as current as possible. Zimmerman has been a carillonneur member of the Guild of Carillonneurs in North America for more than half a century, and a handbell ringer, change ringer, and researcher into the history and products of American bellfounders. His website, www.TowerBells.org, covers all these topics and more. It will eventually present technical details about every carillon, chime, zvon, and great bell (over 4 tons) in the world, as well as all rings and tubular tower chimes outside of the United Kingdom. It is already complete, as far as is known, in some respects for many areas of the world.

Many organists are familiar with the names of Deagan and Mayland, inventors of distinct types of organ chimes that are still available today, albeit not from the original manufacturers. Some may know that John C. Deagan also produced tower chimes, sets of 10 to 32 tubular bells weighing up to several hundred pounds each, made from the same material as conventional bronze bells. All have electric actions, and many were equipped to be played from the organ console as well as by other means. Over 400 such tower chimes were made by Deagan, and many of them are still in more or less regular use today.

The word "chimes" can be either singular or plural, depending on context. In the archaic singular usage, "chimes" means "a group of bells," but there is no singular equivalent. Example: "I heard the chimes pealing out on Christmas Eve." In present-day plural usage, "chimes" means "more than one chime," i.e., more than one set of bells, which can be used to play melodies but are not large enough to qualify as a carillon. Example: "Our town has three chimes—one in each of the three principal churches." Without the qualifier "tubular," a chime is always assumed to be made of conventional cast bronze, tower bells, as a carillon is. With the qualifier "tubular," it is important to use the additional qualifier of "tower" in order to distinguish such instruments

from the sets of thin-walled tubular bells found in pipe organs, long-case chiming clocks, etc.

Prior to a discovery last year, it was not known that Rowland H. Mayland also produced tubular tower chimes, playable from an organ console. One such chime survives in a church on Long Island. Though it is no longer playable from the organ console, its original electric action still works, now under control of a modern clock mechanism. Mayland's own descendants, while quite familiar with the organ chime business, were totally unaware of their ancestor's work on tower chimes until this discovery was reported to them.

A single Mayland tower tube also survives in the great Wanamaker organ in Philadelphia. Its acquisition is undocumented, but there is speculation that it might have been submitted as a sample when the addition of a tower chime to that organ was being planned. In the end, a 37-note Deagan tower chime, the only one of that size ever built, became the present Major Chimes stop on that organ. There is also a Minor Chimes stop, which is a set of regular organ-style tubular bells.

Mayland's work with tower chimes preceded that of Deagan, whose first such installation was in 1916. Very little is known of this period of transition from the manually operated tubular tower chimes of Walter H. Durfee and the U.S. Tubular Bell Company to the electrically operated tubular tower chimes of Mayland, Deagan, and possibly also McShane.

All tubular tower chimes that are currently known are listed and described at www.TowerBells.org. If your church has such a chime, or if you know of one nearby, you may be able to contribute to improving those listings and descriptions and the related history. Friends of tubular tower chimes will thank you!

Send items for "Carillon News" to Dr. Brian Swager, c/o THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025; or e-mail brian@allegrofuoco.com. For information on the Guild of Carillonneurs in North America: www.gcna.org.

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Reviews

Music for Voices and Organ by James McCray

Thanksgiving: a holiday for all

Enter into his gates with thanksgiving, and into his courts with praise: be thankful unto him, and bless his name.

For the Lord is good; his mercy is everlasting, and his truth endureth to all generations.

—Psalm 100

Our national holiday of Thanksgiving will be problematic for church choir directors in 2013. This year it falls on November 28, and the First Sunday of Advent is only three days later on December 1. The combination of a late Thanksgiving and an early Advent will require careful planning to satisfy musical requirements in most churches. Many singers may be gone for that holiday, and many choirs normally rehearse on Thursdays, which adds to the dilemma. Rehearsals and repertoire will be squeezed into a shrinking time period that may flummox the most ardent and responsible organizer.

Thanksgiving is an American tradition that transcends religions and denominations. It is also the beginning of the holiday season in our country. From the Macy's Thanksgiving parade in New York until the January 1 Rose Bowl parade in California, Americans happily slide into festive, albeit exhausting, activities. However, we must never forget to give thanks for all the many blessings we enjoy as Americans. It is important to pause and reflect on how fortunate most of us really are.

The reviews this month feature music for Thanksgiving services in November (Sunday the 24th or Thursday the 28th). Keep in mind that singing anthems of thanksgiving throughout most of the year is also appropriate, so a choral work in this genre has many future uses. Next month's column will review works for Advent.

Now Thank We All Our God, Jeremy Bankson. SATB, congregation, and organ with optional brass quartet/quintet, timpani, and handbells, MorningStar Music Publishers, MSM-60-7016A, \$1.75 (M-).

There are three verses, with the congregation singing on the first and third; to accommodate different hymnals, two different texts are provided. The middle verse is an elaborate, unaccompanied setting for the choir. If brass is not used, the organ, on three staves, has a festive and busy accompaniment. The full score (MSM-60-7016) and instrumental parts (MSM-60-7016B) are available. On the back cover is a reproducible page for the congregation. An easy and useful setting.

Thanksgiving, Dan Locklair. SATB and organ, Subito Music Publishing, 9140510, \$2.25 (M+).

Based on Psalm 65, the text has been adapted by the composer. Although it is not a traditional Thanksgiving text, it does convey the message. The music is challenging, with an extended unaccompanied verse. The organ part, on three staves, has some linear dissonances, yet creates warm harmonies. Sophisticated music that is very expressive.

A Psalm of Thanksgiving, Timothy Shaw. Unison/two-part with piano and optional C treble instrument, Choristers Guild, CGA 1321, \$2.10 (M-).

This children's anthem is based on Psalm 100; it has a flowing piano accompaniment with tuneful melodies for the choir. The score contains a part for the optional treble instrument, found on the back cover. Highly recommended for a skilled children's choir.

Now Thank We All Our God, J. S. Bach, arranged by Hal Hopson. SATB and organ with optional congregation, brass quartet and timpani, MorningStar Music Publishers, MSM-50-6080, \$1.70 (E).

Only one verse is used in Hopson's arrangement. The chorale is boldly stated over a pulsating rhythmic accompaniment that has brief interludes between the phrases. There is a seven-measure instrumental introduction that is balanced at the end with a modified instrumental passage. This setting includes a reproducible page for congregational use. Very practical and easy arrangement.

A Simple Song of Thanks, Susan N. Callaway. Unison and piano, Choristers Guild, CGA 1139, \$1.85 (M-).

The pervading feature of this setting is its syncopated melody. There are two verses that include a brief quotation of the Crüger chorale, *Nun danket alle Gott*, which was the basis of the Bach work listed above. The keyboard music is a harmonic setting of the melody, also emphasizing syncopated rhythms.

O Clap Your Hands Together, All Ye People (A Thanksgiving Anthem), Martin Shaw. SATB and organ, Novello and Company, 29-0141, price not available (item out of print, but may be specially ordered and reproduced) (M).

Martin's spirited setting of Psalm 47 is bold, loud, and festive. The organ part is on two staves and somewhat independent, often with a bravura character. The music is well crafted and will be useful at other times of the year.

Come, Ye Thankful People, Come, Charles V. Stanford. SATB and organ, Galaxy Music (Stainer & Bell), SATB and organ, W67, \$1.45 (M-).

Stanford composed new music for this popular Henry Alford text, rather than use the traditional tune ST. GEORGE'S WINDSOR. The setting is straightforward and pragmatic, with a simple organ part on two staves. Easy, tuneful music.

Give Thanks to the Lord, Lloyd Larson. SATB and keyboard, Beckenhorst Press, BP 1935, \$1.95 (M).

This rhythmic 3/4 setting incorporates the hymn tune KREMSEK, giving a popular familiarity to the setting. The keyboard part is on two staves, and there are frequent unison choral passages and key changes. Simple music.

Now Thank We All Our God, Paul D. Weber. SAB and organ, Concordia Publishing House, 98-4153, \$1.75 (M-).

The lively 6/8 setting has a rolling, dancelike texture for the first two verses, which are followed by a strong, loud keyboard setting of the familiar Johann Crüger chorale tune. The choir then returns with a unison setting of the third verse in the opening musical style of the first two verses.

Sing to the Lord of Harvest, Bob Burroughs. SATB and piano, GIA Publications, G-6794, \$1.50 (M).

This an exciting and creative setting characterized by a quick, staccato accompaniment for the more lyric choral lines. The music sounds more difficult than it really is as it builds to a dramatic coda. Highly recommended.

Book Reviews

Lessons Learned: Practical Insights into Developing an Effective Adult or Student Choir Ministry, by Randy Edwards. MorningStar Music Publishers, ISBN 978-0-944529-56-0, MSM-90-43, \$15.00, www.morningstarmusic.com.

Randy Edwards has had plenty of experience working with youth choirs. As founder and director of programs for a multi-denominational ministry called YouthCUE, he now has over 600 youth choirs in 24 states. This handy little book of 91 pages deals with an area of choir work that gets little attention. If you are looking for a book on how to beat a five pattern or on how to achieve choral blend, then this is not the book for you. Edwards instead concentrates on those attributes of a youth music ministry that will help attract teenagers to singing—to help them appreciate the beauty around them and in the music, and to develop a passion for spreading the Gospel through singing.

The first half of the book is broken down into ten lessons, followed by questions for the director in a type of

self-evaluation. The lessons deal with appreciating beauty, developing a personal passion for the music ministry, being a real person—being vulnerable, organizing your time, organizing the program, becoming relevant, the text in youth choral music, taking road trips with your choir, having compassion, and having an entrepreneurial spirit as opposed to a custodial one. The follow-up questions, entitled "Take It to the Next Level," help readers analyze their ministry.

The second half of the book is devoted to what Edwards calls "personal diagnostics." The areas that he covers are worth mentioning: the pace of a choir rehearsal, a pre-season organizational checklist, how to sustain a strong beginning, pre-first rehearsal reminder, what students need from a youth choir director, giving students personal time, conducting a mini-clinic for student choir directors, overcoming inertia, the characteristics of a relevant director, teaching a choir to sing with better dynamics, a lesson from Texas public schools, the how-to and benefits of a student choir repertoire system, keeping students engaged for the whole rehearsal, rallying students to commitment, and finding a good balance between rehearsal and 'performance'.

Pertinent quotations are used throughout the book; they are helpful in getting the points across. Edwards's book is easy to read and understand and contains some very helpful advice; if you are going to take his message seriously, expect to do some real soul-searching of your own. I recommend this book to anyone who conducts a choir.

—Jay Zoller
Newcastle, Maine

New Recordings

Wolfgang Kogert, Johann Caspar Kerll Complete Free Organ Works. Membran Music Ltd., order no. 60248, €19.99; available from www.membran-online.de.

Although highly regarded almost up to the 19th century in England as well as in his native Germany, the keyboard works of Johann Caspar Kerll (1627–93) are today virtually unknown in the U.K. outside of a small circle of players specializing in the south German organ music of the 17th century. Organist at the Brussels court in 1647–56, Kerll was a pupil of Carissimi in Rome in 1648–49, returned to Vienna, moved to Munich in 1656, and then went back to Vienna in 1674, where he became principal court organist to Leopold I. He published a collection of verses for the Magnificat entitled *Modulatio Organica* in 1686, and a relatively small corpus of material has been preserved in manuscript. The first canzona was included in Arresti's anthology ca. 1687 in Bologna, one toccata and three canzonas were printed in anthologies in Amsterdam and London

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between 1698–1719, and two of his canzonas were copied by John Reading into a manuscript ca. 1728, when he was organist at Dulwich College.

This recording by Wolfgang Kogert contains 19 works, comprising all eight of the extant toccatas (one on each of the tones or modes), six canzonas, a ciaccona, passacaglia, ricercata, capriccio on the cucu, and the battaglia. They are played on the oldest surviving organ in Vienna. Originally constructed for the Franciscan church in 1642 by Johann Wöckherl, it suffered alterations during the 19th century and again in 1951, when it was reassembled following storage during the war. Fortunately, much has survived, including the flue pipes in the Hauptwerk and some of the Pedal, the bellows, and certain parts of the tracker action. The Swiss builder Kuhn restored the instrument to its 1642 state in 2009–11; it is tuned in meantone at A=457, and the Brustpositiv has split keys for the subsemitones, i.e., D[#]/E^b and G[#]/A^b. Even so, there is a splendidly wayward effect to our ears not accustomed to meantone. There are eight stops on the Hauptwerk, including a principal chorus up to 2' and a six-rank Mixtur, 8' Quintadena, and 8' and 4' Copls. The Brustpositiv contains six stops: 8' and 4' flutes, 4' and 2' principals, a three-rank Zümbel, and the only reed on the manuals, an 8' Krumphörner. The Pedal division comprises six stops from 16' to 2', a four-rank Mixtur, and 8' Pusaunen.

The track arrangement on the CD presents a toccata followed by a canzona, with the remaining pieces inserted at appropriate times, finishing with the ricercata and the battaglia. The toccatas show their clear indebtedness to Frescobaldi and Froberger, although they do not include fugal sections; they exceed the latter in the large number of written-out trills and sweeping runs. The sectional nature of some of them enables Wolfgang Kogert to display a varied registration; the slightly rasping Krumphörner is heard in no. 3, both by itself and with the 4' Principal. No. 3 opens with a more reflective imitative section before the rapid passagework. No. 5 is an adroitly composed exercise in proceeding by leap rather than conjunct motion. No. 6 is entitled "per il pedale" (although the pedal is used where appropriate in the other toccatas), and no. 4 is a hauntingly beautiful work "cromatica con durezza e ligature," in which the rather rapid tremulant is featured to great effect. In this piece the meantone tuning is particularly noticeable.

The canzonas, again sectional (the repeats are not observed), are predominantly fugal in character, with the occasional rapid figuration; the registration chosen reflects the individuality of each. The *Capriccio sopra il Cucu* is one of three versions Kerll produced, a witty work based on the falling minor third so popular in the 17th century and sounding appealingly charming on the Brustwerk 4' Spitzflöte.

Two works based on ostinato basses are included: the ciaccona is a relatively short work based on the tetrachord C-B-A-G, while the much longer passacaglia is based on the descending D-C-B^b-A; in both of them rapid figuration and motifs are spun over the bass. Both are played without change of register, the former on the 8' Principal, the latter on the 4' Copl, which makes a change from the usual bravura and bombast. The ricercata is a gentle, purely contrapuntal piece in the archaic style, here played on just the Hauptwerk Principal.

The final piece on the CD is the battaglia. Found in a manuscript in the Biblioteca Nacional de Catalunya in Barcelona, it has been claimed as a work by the Spanish maestro Cabanilles although it is included in Kerll's own catalogue of his keyboard works, appended to the *Modulatio*, and is quiet, unlike Cabanilles's authentic battle pieces. Here the lack of a manual Trumpet does not diminish the overall effectiveness of this piece on this organ, and the concluding section brings the CD to a thoughtful conclusion.

Kogert's playing is soundly assured, the articulation and ornamentation clear throughout, even in such passages as the rapid repeated notes forming the subject of the third canzona. The technical demands of many of the pieces—including fast passages in parallel tenths, scalar runs in contrary motion, big leaps, many written-out trills (which certainly appear daunting on the page, particularly when they occur in internal voices)—are all undertaken with panache and dextrous vitality that brings these works to life. The one surprise is that the opening chords of toccatas are subjected to a sweeping, lengthy arpeggiated treatment with plenty of passing notes, which is now thought to be out of keeping with Frescobaldi's comments on the opening of toccatas. The registrations are well chosen, allowing us to hear the many varieties of tonal blending and contrast possible on even a small organ; the overall effect is of transparency and clarity, particularly in the lower compass, which enables us to hear the intricacy of the part-writing in the canzonas and the impact of chords against virtuosic passagework in the toccatas.

The CD includes a booklet in German, English, and French, which gives a general introduction to Kerll, a detailed description of the keyboard works, full details of the organ, including several color photos and of the registrations used in each piece, and a biography of the performer. Wolfgang Kogert and Membran Music deserve our thanks for undertaking this project to bring the music of Kerll alive in such a vibrantly exciting recording on an instrument of his time; it is very much to be wished that it will act as a stimulus to players to explore this little-known repertoire.

—John Collins
Sussex, England

First and Grand. Walt Disney Concert Hall Organ, premiere recording by Christoph Bull. Bull Run Music 00706; www.christophbull.com.

I am not fond of the appearance of the Disney organ, but it has nice sounds, some of which are heard on this disc. Built by Orgelbau Glatter-Götz and Manuel Rosales, the organ contains much that is worth hearing. However, on this CD, Bull does not play enough variety to adequately show off the organ.

Only two pieces on the disc are authentic organ literature, the remainder being either a transcription or an improvisation by Bull. In Bach's A-minor Prelude and Fugue, he began softly and added stops every half measure; the buildup of sound made the tempos inconsistent. The fugue, likewise, began on a single flute and built up to full organ, with the Llamada reeds added at the end. The other organ piece was Nicolaus Bruhns's "little" *Prelude in E Minor*. Some of the contrasting episodic sections were delightful, though the *forte* sections between them seemed a little heavy-handed and too loud.

Bull enjoys improvising on older compositions, making them sound "modern." *Retrové*, by an anonymous 1325 composer, at first hearing was dramatic and exciting; but on a second and third run-through it was repetitious, a fault that threatened more than one of Bull's arrangements. *Winnetou-Melodie* by Martin Böttcher is based on the Italian spaghetti Westerns of the 1960s. This piece featured some nice melodies on softer reeds. The music was meditative, as the jacket said, and one of my favorite pieces on the album.

Couperin's *Récit de Cornet* served only to inspire Christoph and had little to remind one of the original. However,

there were some delightful mutation stops featured in the solo sections. Barber's *Adagio for Strings* had, naturally, a full complement of string sound, which was warm and expressive. Although most of the piece was tenderly rendered, I didn't feel it was necessary to get all the way up to full organ in the crescendo. The addition of a soft 32' in the final bars was a nice touch.

Christoph Bull switched over to the pop idiom in his rendition of "A Day in the Life" from the Beatles' *Sgt. Pepper's Lonely Hearts Club Band* album. The organ was at once jazzy, then dramatic. I chuckled when the voice came in—Christoph himself singing? I couldn't find that a soloist was mentioned anywhere, but words from the song were sung here and there between glissandos crashing and a couple of sections where he, admittedly, aimed to make the organ sound like a Hammond.

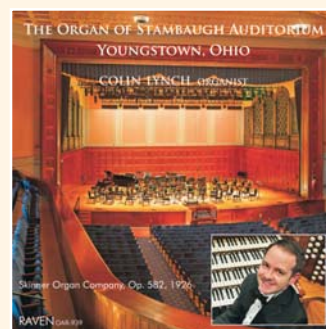
There were two improvisations. One, the "Beethoven Improvisation," included four of Christoph Bull's favorite Beethoven themes. After a passage on full organ, *Für Elise* appeared, followed in due time by the themes from the first movement of the Fifth Symphony, the Seventh Symphony second movement, and finally, the Ninth Symphony last movement. The other improvisation, *A Minor Trance*, explores various flute sounds of the organ. Gradually adding octave stops, Bull builds to a crescendo using repeated chords culminating on a grand C-major chord that one assumes to be the end. However, a single flute has a short coda on a single note, sounding much like Morse code. Since the program notes say it is sending off a message, perhaps it is. In any event, it was a puzzling ending.

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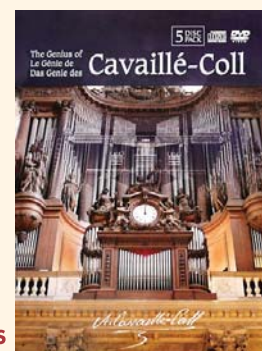
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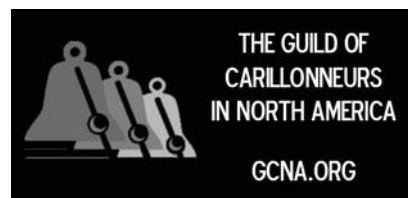
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A Disney classic concluded the album: *When You Wish upon a Star*. It took me back to my childhood and was an appropriate way to pay tribute to the great man himself for whom the hall was named. Bull did not play full organ and the ending was lovely.

The small booklet was helpful in explaining the performer's thoughts and included many nice photographs of the artist. For a recording that purports to be a premiere, I would have expected more of the mainstream literature putting the organ through its paces. As it is, for a first recording on the organ, it is not the one I would want to buy.

—Jay Zoller
Newcastle, Maine

New Organ Music

Hans Leo Hassler, *Sämtliche Werke, Band XIII, Orgelwerke, Teil I/II*, edited by Ulrich Wethmüller and Wolfgang Thein. Breitkopf & Härtel, €140 and €186, respectively.

Far better known today for his numerous publications of vocal music both sacred and secular, Hans Leo Hassler (1564–1612) was a south German contemporary of the north European composers John Bull, Jan Pieterszoon Sweelinck, Pieter Cornet, and Jean Titelouze. He studied with Andrea Gabrieli in Venice, where he met Andrea's nephew Giovanni, with whom he maintained a cordial friendship throughout his life. Employed as organist in Augsburg, Nuremberg, Ulm, and Dresden, his reputation as a virtuoso is attested to by many of his numerous compositions, which, according to Willi Apel, include about 16 toccatas, seven

introits, 24 ricercars, two fugues, 30 canzonas, 14 Magnificat settings in six verses, an organ Mass, and several individual versets/chorale settings, as well as two large-scale sets of variations.

Although a somewhat smaller output than that of his Augsburg contemporary Christian Erbach, the sheer scale of his compositions far outweighs Erbach's works. No autographs have survived and the great majority of Hassler's keyboard output is to be found in four manuscripts now in Berlin, Padua, Munich, and Turin; in addition, there are many intabulations of his vocal works in contemporary prints and manuscripts. Problems of attribution are frequent, with some pieces ascribed to Hassler in one source being attributed to Erbach or even Sweelinck or Merulo in others; it is also quite possible from the style that some of the anonymous pieces in the sources may also be by Hassler.

There are very few modern editions of his works; since the *Denkmäler der Tonkunst in Bayern* volume of over a hundred years ago (which printed only 16 pieces), there have been editions of the organ Mass from Bärenreiter, the variation set on *Ich ging einmal spazieren* (Schott), some of the toccatas (American Institute of Musicology), the Magnificats (Il Levante Libreria, Italy), and a small but valuable selection published by Schott, which included examples from the main genres and is still the best introduction to Hassler's eclectic style. A small selection of 25 keyboard intabulations is also available from Breitkopf, but these pieces, although fascinating as basic examples of an art in its own right, almost certainly do not derive from Hassler himself and cannot be compared with the sublime technical skills shown in his original keyboard works.

The complete keyboard works will comprise two volumes in the complete works series now published by Breitkopf & Härtel, of which the first volume, subdivided into two parts, has been available for a while. This volume is devoted entirely to those works that appear only in the 16-volume collection of manuscripts compiled ca. 1637–40 for the Fugger family in Augsburg and which are now in Turin. The first part (186 pages of music) includes an introit, six toccatas, 12 ricercars, two fugues, 13 canzonas, and 17 versets that form the organ Mass. The introit and majority of toccatas consist of stately chordal openings leading to passages of rapid figuration over sustained chords passing from hand to hand, followed by a central fugal section (lacking in nos. 4 and 6) before a return to the rapid figuration.

They clearly show their indebtedness to Andrea Gabrieli's toccatas, but some of Hassler's pieces surpass them in technical demands and length; the toccatas on the sixth, seventh, and ninth tones run to 220, 233, and 311 bars respectively. Some of the fugal sections also include sequential passages in which short rhythmic or melodic motifs are developed.

The ricercars are written predominantly in the flowing vocal style, but enlivened from time to time with 16th-note passages, especially at cadences—again a feature of some of Andrea Gabrieli's own contributions to this genre, but without suffering from the occasional Venetian excess in incorporating diminutions into contrapuntal pieces. No. 2 on the 1st tone and no. 6 on the 4th tone are more reflective, slower-moving pieces. The subject of No. 5 on the 3rd tone ascends with the sharpened F and G, and descends with them flattened, and makes much of this interplay, including a section that modulates through remote keys of B and C# major and F# minor. No. 9 is based on the hexachord, which is heard in ascending, followed by descending, form; curiously, this piece lacks a triple-time section, although one does appear in nos. 5, 10, and 11. (There is also an extended appearance of the hexachord in the *Tocatta on the Sixth Tone*.) Many pieces exceed 300 bars, with the *Ricercar on the 7th Tone* reaching the monumental length of 668 bars.

In the style of the Venetians, these pieces are plurithematic; in some pieces the second subject appears as a continuation of the first before being developed in its own right. The two fugues, also lengthy works, show little distinction from the ricercars; the subject of the second was used by de Macque and Frescobaldi among others, and this piece also contains a triple-time section. A compendium of all the learned devices of counterpoint, including stretto and double augmentation, these pieces are among the finest examples of the genre in the literature.

The majority of the canzonas are also contrapuntally conceived, the openings being in the usual dactylic rhythm, with occasionally the opening note repeated

to give four quarter notes instead of a half note and two quarters; the compass of the subjects is quite varied. Lively passagework occurs in nos. 19 and 23, and there are many instances of running eighth notes against sustained chords. The second part of no. 27 contains some vigorous strettos and echo effects. Much lighter in style than the ricercars, these delightful pieces are more readily approachable and less technically demanding. There is relatively little part-crossing in these pieces, the German tablature being more a method of recording the score than concerning itself too much with the niceties of accurate voice-leading. A frequently occurring rhythm in the toccatas and canzonas is the short-short-long, usually as eighth-eighth-quarter note.

The versets include the sections of the alternatim organ *Missa de Apostolis* as used in the Protestant liturgy (including the introit *Mihi autem nimis, Domine probasti*, two *Kyries*, a *Christe*, a further *Kyrie*, *Et in terra pax, Agnus Dei, Cum Sancto Spiritu, Sanctus, Pleni sunt coeli, Benedictus, Agnus, Responsorio*, and *Calicem Domini*, with fine settings of *Ach Gott von Himmel sieh darein* and the *Credo in unum Deum*. Almost all of the versets, most of which are quite lengthy at over 70 bars, contain rapid passagework in a manner similar to Claudio Merulo and Andrea Gabrieli's organ Masses, the *Agnus Dei* being akin to a small-scale toccata. Comparison with the surviving contemporary and slightly later Italian organ Masses will prove time well spent.

The second part (266 pages of music) contains the 14 Magnificat settings, the two sets of variations, and a handful of attributed pieces. The Magnificat settings (one of which is found in the appendix) cover over 165 pages; each tone is represented by at least one setting, the fourth tone by four, one of which is comparatively slight, with the average number of bars being only ca. 40. These groups of settings, probably the most comprehensive from one composer, must rank as the longest as well, and each set contains great textural and stylistic variety.

Each tone opens with either a toccata in its own right (2nd, 4th, 6th, and 8th tones) or with a toccata-like setting of the first verse, the verses following being composed in a wide range of styles with toccata, bicinia, full chordal passages, and contrapuntal writing being represented; the subjects of the latter, which sometimes includes toccata elements at cadences and as a coda, are usually in longer note values, but some contain written-out ornaments in the style of Andrea Gabrieli and Merulo. The chant appears in various forms and in different voices.

The toccata that opens the set on the 3rd tone contains modulations in a chordal passage through B minor, F# minor, C# minor, Bb major, and C minor. This section is completed by six verses on *In exitu Egypt* (the *Tonus peregrinus*) and sixteen individual verses, again exploiting varied textures and styles. The

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latter follow the order of the tones up to no. 12, and nos. 13 and 16 on the 3rd and 14 and 15 on the 4th. Most verses contain ca. 40–45 bars, but no. 14 weighs in at 103; no. 15, at 169 bars, combines elements of the toccata, chromatic ricercar, and full chordal writing and may have served as an alternative opening toccata. No. 16, written almost entirely in a chordal style, covers 173 bars. No. 10 opens in triple time, and nos. 11 and 13 include a short triple-time section, but all the others are in cut C time.

The three sets of variations that follow include the enormous set of 31 on *Ich ging einmal spazieren*; the melody is well known through being sung to the text of *Von Gott will ich nicht lassen*; each variation runs to ca. 48 bars. The song *Susanne un jour* by Lassus, a great favorite with Renaissance composers for instrumental settings, is subjected to 29 variations, of which the first three average 28 bars, and the fourth extends to some 52 bars, but the succeeding 25 average just nine bars each. These two sets cover a wide range of compositional techniques and again reach the pinnacle of variation form for the time. A short galliard concludes this section.

In the appendix we find a *Ricercar primi toni*, two canzonas, a set of verses on the Magnificat 1st tone transposed up a fourth, and a further set on *In exitu Israel*. All are found anonymously in the source but have been tentatively assigned to Hassler through their position in the manuscript. The ricercar is gentler than many of the ascribed examples, with animated passagework at cadences. The two canzonas are quite lengthy examples, the second one having a triple-time section before the final, more rhythmically vigorous section.

The two volumes are in large portrait format on high-quality paper, with six or seven systems to each page; the printing is clear with the notes sensibly spaced. Many of the pieces demand a first-rate technique and make taxing demands in some places. The player will have to consider applying accidentals in several places, and decide where to use the pedals—sometimes the big stretches in the LH may require other imaginative solutions on today's instruments. The introduction and extensive critical commentary are in German only, and there are no helpful comments on performance practice or specifications of contemporary organs (fortunately this information is available in several other publications both contemporary and modern) to assist in a historically informed performance today.

Although the very high price will undoubtedly deter the great majority of players (why do these monument editions have to be priced so far beyond the individual player?), I do encourage those interested in at least looking at and playing through these splendid pieces to order a copy via the interlibrary loan system. They will not be disappointed at the time spent with this south German master. It

is very much to be hoped that the final volume containing works found in other sources will appear before too long.

—John Collins
Sussex, England

Ragtime Pipes: Music of Scott Joplin, transcribed for organ by Gregory Eaton. Wayne Leupold Editions, WL600209, \$30.00.

I don't quite understand the need for "transcriptions" of Joplin's rags, as they seem to transfer so readily and directly from piano to the organ (with the pedals making easier work for the left hand's "ragged" part, and the very occasional thinning of the right hand texture). Nonetheless, for those who don't enjoy "do it yourself" projects, this volume will be useful. To begin with, the extensive, thorough, and interesting introduction has much useful material on history and performance practice, including a reminder about tempo: "Do not play this piece fast. It is never right to play Ragtime fast," wrote Joplin. There is a good division of roles between left hand and pedal in this edition, though there are a few passages of fast notes in the pedal (*Easy Winners* and others) that I would give instead to the left hand. The editor wisely reduces passages calling for rapid octave doublings to a single octave. Registrations, some fingering and pedal indications as well as dynamic indications are provided. The volume includes many of the standards (*Maple Leaf Rag; The Entertainer; Weeping Willow; The Ragtime Dance; Pine Apple Rag; Solace; Magnetic Rag*) as well as at least one new to me: *Bethena—A Concert Waltz*. And, appropriate to our time, *The Wall Street Rag* with its inserts of texts within the score: "Panning in Wall Street"; "Brokers feeling melancholy"; "Good times have come"; etc.

Eight Psalm Impressions for Organ, Vol. III, Douglas E. Wagner. Hope Publishing Company, no. 8522, \$12.95.

There are eight pieces of three to four pages each. Following the titles are references to the Psalm texts that each reflects. They are well written, of medium difficulty, and all playable on a two-manual instrument of modest resources, but they are not particularly

inventive. There are few harmonic surprises so, given the traditional texture and harmony, certain oddities of voice leading and phrase design stand out.

Pavane pour une infante défunte, by Maurice Ravel, transcribed for organ by Dennis Janzer. Wayne Leupold Editions, WL600263, \$9.00.

Dennis Janzer writes that he drew upon both the solo piano and the orchestral scores in devising this version for organ. The transcriber has included the composer's indications of time, in italics, throughout the score. However, these plus the abundance of phrasing and articulation marks throughout make it rather difficult to see the notes themselves.

Morning Songs for Organ Solo, Gwyneth Walker. ECS Publishing, no. 7620, \$18.40.

The composer offers helpful explanations for the three songs in her preface. The first, *Welcome, Day!*, is quite fast and requires nimble fingers. Marked "With a joyful bounce," and lasting for only one minute (at the composer's tempo), it is a delight to hear and play. The second, *In This Still Room (Are Angel Voices)*, is deceptively ambitious in technical requirements, though not too difficult, providing you are/were good at Hanon exercises. The piece has many good ideas but I am not sure that they adequately sustain the weight of its length. *Go Forth With Joy!* begins sturdily and with promise, but the going forth, with its many sections, takes a bit too long.

Biblical Sketches (The Lexington Organ Book). MorningStar Music Publishers, MSM-10-746, \$20.00.

These eight pieces by seven composers comprise the winning entries in a competition devised by the Lexington, Kentucky AGO chapter. The collection is dedicated to the late John Courter, a chapter member who designed the competition for the 2011 Region V convention in Lexington. From the Introduction: Carter's idea "was to request pieces based on Biblical themes because of the difficulty of finding organ pieces closely tied to specific, yet common, scriptural passages."

The volume has very much to commend it, including its purpose,

organization, and musical contents. Works range in difficulty from moderately easy to moderately difficult—something for everyone. Each piece is based upon a New Testament text. Biographies of the composers are included as well as brief comments on the works. These portraits of scripture are an unusual and welcome resource to those who seek to wed their music to lessons or the liturgical year.

The committee chose well in awarding first prize to the work by Robert J. Greene, Jr. This piece really has something to say, and does it with panache. At 82 measures of 12/8, it is the longest and most ambitious of the set. Expressive, creative, imaginative and with admirable attention to musical detail, the piece is especially remarkable in that it is the composer's first work for organ! The jazzy rhythmic pattern in the right hand is easily learned. Left hand and pedal are repetitive, in a minimalist way—very interesting. Tricky, but the patterns are easy to pick up.

The meditation on Matthew 20 ("The last will be first and the first will be last") by Philip M. Young is written as a palindrome, which is its most interesting aspect. It is an admirable concept, but difficult to bring off unless you are Bach, Bartók, or a serial composer. The trumpet tune ("Rejoice in the Lord Always") by Jeff Enns has a nice musical idea, perhaps repeated too often. It is a sturdy enough trumpet tune in the 18th-century style and format. "The Peace of Christ" (Clif Cason) is a benediction, moving on a pilgrimage through many keys.

The evocative "Come, Follow Me" (Bernard Sanders) pits a canon in two parts above an ostinato that suggests the path trodden. A sense of direction is impelled by way of its 5/4 meter. "The Call" (Raymond Weidner) beckons. William Bryant's prelude on "The Transfiguration" is mysterious, as is that event itself; this is the most "modern"-sounding in the collection. Rhythmically interesting, it beckons the listener into a dance, colored with 4ths and 5ths in the melody and propelled by rhythmically complex and frequently changing meters. The ecstatic ending is a challenge to understand, but so is the Transfiguration.

—David Herman

The University of Delaware

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Thanks to the success of the "Growing Into God's Vision" campaign at First United Methodist Church of Colleyville, Texas, the congregation is now singing with a new Rodgers Infinity 361. Dr. Jung Won Kim, organist, was instrumental in the two-year organ selection process. The speakers went in behind the pipe façade to create an installation of both musical and visual beauty. The installation was completed in June 2013 by Church Organ Gallery of Plano, Texas.



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Organ Method XII

I begin this column with the last two paragraphs of the previous, for better continuity and to allow the reader to follow the process I am describing easily without having to refer to last month's issue. Also, I have again included the Scheidt piece (Example 1) as this discussion continues. My book will contain a repertoire list with annotations at the end of the method, and students will be given guidelines to find further two-voice pieces for practicing, as well as for other purposes.

putting both hands together.) In any case, since the purpose of this exercise right now is to help you become increasingly comfortable putting the two hands together, there is nothing to be gained by speed. There is a lot to be gained by good focus.

In putting the hands together in a passage, make sure that you remind yourself in advance of the note on which each hand will start—especially if the two hands do not come in together. In the beginning of this piece, the right hand comes in well after the left hand, so you should be thinking ahead a little

but, since the notes don't range very far, almost any fingering that respects the right way of playing the repeated notes will work well. For the left hand one good pattern is 4-3-4-3-4-2-4-5-4-3-2-1-2-1-2-1, and of course there are other possibilities.)

Even though you have practiced each hand separately well enough to consider it learned, you should begin the process of putting the two hands together by playing through each hand once, starting with whichever hand you think is less difficult. As you do this, you should hear or imagine the other voice,

last—start playing the two hands together. Again, the tempo for this will have to be slower than the tempo at which you were able to play each hand separately, since the level of complexity has gone up. To find an appropriate beginning practice tempo, try starting with a steady slow beat in your head that represents the shortest (quickest) note value that is found in the passage. In this case, that is the sixteenth note. Get used to this beat before you start playing. (A slowly dripping water faucet is the image that I like to use for this kind of slow, steady beat.)

Example 1

Example 2

Example 3

Once you have chosen fingering and practiced the same measure (or measure and a half) of each hand—remembering that the left hand will require more attention and repetition, and remembering to practice each hand enough that it is really learned—then you are ready to put the two hands together. You will probably have to reduce the tempo a bit from whatever speed each hand separately had reached while practicing them individually. (It is all right for the two hands to have reached different tempos in separate practicing, as long as you now slow things down to accommodate the extra complexity of

bit to avoid hesitation at that spot. It is not necessary to have the correct finger actually touching the note before playing it, but it is important to be conscious of what the note will be and to keep your hand nearby.

I will use the section starting at the end of measure three of the piece, shown in Example 2, to discuss some details of the procedure for practicing hands together.

First, there are two assumptions: that you have already worked out fingering, and that you have practiced each hand separately until it is thoroughly learned. (A very suitable fingering pattern for the right hand would be 2-3-2-3-2-3,

Example 4

especially its rhythm. With the passage shown in Example 3, that is most important while running through the right hand part, since the left hand rhythm is more challenging

After you have run through the hands separately—more difficult hand

You will find yourself counting four of these slow sixteenth notes between the time that you play the first note in the right hand and the moment when you are supposed to play the first left hand note, and then the same again before it is time to play the next note in each

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hand. Take advantage of this time to look ahead to what the next note(s) is/are: be ready to play it (them) on time. If it is impossible to do so, or if it feels like an emergency or a scramble, the tempo is too fast. If it happens comfortably, the tempo is right. It is important that the slow beat in your head be steady; it is not important for it to have numbers or syllables that relate it to the measures or to the time signature. If you want to do that sort of counting—one-eh-and-eh, or something similar—that is fine. However, it is not necessary or particularly relevant to this sort of practicing, and if it is even a little bit distracting or confusing, then you should certainly not do it. A steady beat just needs to be a steady beat.

During this systematic early practicing, you should look at your hands as little as possible. In fact you probably don't need to look at your hands at all. If you think you have to look to find a particular note, you should challenge yourself not to: at least try not looking every other time, or two times out of three. One purpose of not looking at your hands is to look at the music: to be very conscious and purposeful about knowing what notes come next. The cause of most wrong notes in keyboard playing is not knowing what the next note is supposed to be. The other compelling reason for not looking at your hands is that every time you find a note by looking, you pass up a chance to improve your kinesthetic sense of the keyboard and thus the security of your playing.

The next step in putting the hands together is to increase the tempo gradually. After you have played through the passage several times at your extremely slow and comfortable starting tempo, and only when you feel that that has become really easy, you should increase the tempo a little bit. Let yourself hear your slow beat get a little bit faster in your head, and then start the passage at that new tempo. If you have increased the tempo by a small enough amount, then that new tempo should work: that is, playing the passage at that tempo should be possible with accuracy and without a sense of emergency, though it won't at first be as easy or as nearly automatic as the slower tempo was. If the passage falls apart, then you hadn't practiced enough at the slower tempo, or (more likely) you increased the tempo by too large an amount at once. If this happens, play the passage a few more times at your slow starting tempo, then increase that tempo by less than you did on the first attempt.

After you have become accustomed to your new (second) tempo, you can increase the tempo a little bit more. This is the basic process for practicing anything, and any passage that you can play very slowly you can learn to play at any tempo. For the purpose of becoming comfortable putting two hands together, there is no reason to play this Scheidt piece (or other pieces) very fast. However, it is important to work on the process of speeding up gradually. You should expect to take each measure or measure-and-a-half section of the piece through three or four noticeable (though slight) increases in tempo.

(It is certainly fine to organize your practice tempos with the help of a metronome: that is, to figure out the metronome marking of the tempo at which you start the practicing process, and then use the metronome to find the next tempo, and each of the subsequent slightly faster tempos. At this stage, however, it is better practice not to play

along with the metronome, but rather to call on yourself to keep a steady beat in your head. I will discuss various aspects of metronome use later on.)

When you have worked carefully on two adjacent short excerpts from this piece, then it is time to put them together: to start at the beginning of the first one and play both without stopping. In this way you will build up the whole piece. Of course, this is very careful and systematic, as practicing should always be. You will not, however, always have to break pieces up into small chunks. That is a good, effective way to begin, and you will always go back to it for pieces that are complex, long, or just plain hard.

As you work on this Scheidt piece, alternate playing both hands on the same keyboard with playing each hand on a different keyboard, in all of the arrangements that are available on the organ that you are using: adjacent or non-adjacent keyboards, right hand higher, left hand higher. Practice with all sorts of different registrations—just make sure that neither hand drowns

the other out. Notice that in the middle of measure 5, the fingering will be in effect a little bit different depending on whether you are playing on one keyboard or on two. That is, on one keyboard you need not play the *f* with both hands: choose one.

Example 4 is an excerpt from a two-voice piece by Jan Pieterszoon Sweelinck (1562–1621) in which the two hands are in canon with each other, and therefore play parts that are similar in complexity. You can work on this in the way that I have described above. A list of further repertoire suggestions for work on putting together two-voice pieces is found in an appendix near the end of the book.

When you have become comfortable putting the hands together in pieces in which each hand plays one line, there are two next steps that can be worked on at the same time as one another: learning exercises and pieces in which each hand plays more than one note, and beginning to put the hands together with the pedals. Putting hands and feet together is the subject

of the next chapter. What follows here is a discussion of playing more than one note in a hand, with some exercises and examples.

(This discussion will be continued in next month's column). ■

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In the wind...

The start of a century

At 10:24 a.m. on October 15, 1947, Air Force test pilot Chuck Yeager flew the X-1 experimental aircraft faster than the speed of sound. That's 761.2 miles per hour at 59-degrees Fahrenheit. It was quite a technological achievement. You have to generate a lot of power to move a machine that fast. But there was a spiritual and metaphysical aspect to that feat. Engineers were confident that they could produce sufficient power, but they were not sure that a machine would survive the shock wave generated by a machine outrunning its own noise. They supposed that the plane would vaporize, or at least shatter, scattering Yeager-dust across the landscape.

In his swaggering ghost-written autobiography, *Yeager*, he casually mentions that he had broken ribs (probably garnered in a barroom brawl) and had to rig a broomstick to close the cockpit hatch. He took off, flew the daylight out of the thing, and landed, pretty much just like any other flight. By the noise, and by the cockpit instruments, he knew he had broken the sound barrier, but to Yeager's undoubted pleasure and later comfort, the worries of the skeptics proved untrue.

Invisible barriers

Remember Y2K? As the final weeks of 1999 ticked by, residents of the world wondered if we would survive the magical, mystical moment between December 31, 1999, and January 1, 2000. Of course, the world has survived some twenty-five changes of millennia since we started to count time, but this would be the first time with computers. The myth that computers would not be able to count to 2000 had us hyperventilating as we ran to ATMs to grab as much cash as we could. People refused to make plans that would have them aloft in airplanes at that horrible moment, supposing that cockpit computers would fail and planes would fall from the sky. The collapse of the world's economy was predicted. Public utilities would cease to function. Nuclear power plants would overheat, and soufflés would fall.

As the clock ticked closer to midnight on New Year's Eve, we waited breathlessly. Fifteen, fourteen, thirteen...*sometimes it causes me to tremble...eleven, ten, nine, eight, seven...all good children go to heaven...four, three, two, one...*

Humpf.

I have no idea how the venerable astronomers settled on how to organize the calendar and define our concept of time. I imagine a committee of bearded and wizened wise men gathered in a pub, throwing darts at a drawing of a clock. However they did it, they didn't fool us.

Cell phones, ATMs, airplanes, power plants, railroads, and thank goodness, icemakers just kept on running. However accurately that moment was defined, it was meaningless—a randomly identified milestone amongst the multitude.

Then we worried about what we call those years. The oughts? The Oh's? Shifting from ninety-seven, ninety-eight, ninety-nine to oh-one, oh-two, oh-three seemed impossible. I managed, and so did you.

Centennials

The twentieth century started without the computer-induced hoopla, but I suppose that our heroes—Widor, Puccini, Saint-Saëns, Dvorák, and Thomas Edison—watched in suspense as the clock ticked past the witching hour. The real upheaval happened more than thirteen years later. On May 29, 1913, Ballets Russe danced the premiere of Igor Stravinsky's *The Rite of Spring* at Théâtre des Champs-Élysées. Stravinsky had used traditional and familiar instruments and all the same notes that people were used to, but the way he arranged the tonalities, the maniacal organization of rhythms, the angular melodies, and the radical orchestration set the place in an uproar. The bassoon that played those haunting melismatic opening solos could have been used to play continuo in a Bach cantata the same day. Legend has it that the audience couldn't contain itself and there was wild disturbance. How wonderful for a serious musical composition to stir people up like that. I haven't seen people so worked up since the Boston Bruins failed to win the Stanley Cup.

Everything's up to date in Kansas City

About five weeks before Stravinsky tried to ruin the theater in Paris, the Woolworth Building designed by Cass Gilbert was opened on Lower Broadway in New York, April 24, 1913. Like Stravinsky, Cass Gilbert used a traditional vocabulary—the prickles and arches given us by the Gothic cathedrals. But Rodgers & Hammerstein's "gone and built a skyscraper seven stories high" was not as high as a building ought to go. Cass Gilbert went fifty-seven stories—792 feet; the building remained the tallest in the world until 1930. Gilbert hung those classic Gothic features on a high-tech structure and startled the world of architecture and commerce.

Besides the technical achievement of supporting a massive structure that tall, the building had thirty-four newfangled elevators. The engineers executing Gilbert's design had to figure out how to get



Cass Gilbert's Woolworth Building



Frank Gehry's 8 Spruce Street

water more than 700 feet up. Just think of that: pulling up to the curb in a shiny new 1913 Chalmers Touring Car, and stepping in an elevator to go up fifty-seven stories. Those folks in Kansas City would have flipped their wigs.

The Woolworth building is still there a hundred years later. Like *The Rite of Spring*, it's a staple in our lives, and it seems a little less radical than it did a century ago. After all, a few blocks away at 8 Spruce Street, by the foot of the Brooklyn Bridge, the new tallest residential building in the Americas (seventy-six stories and 876 feet), designed by Frank Gehry, towers like a maniacal grove of polished corkscrews. Gehry took the functional aesthetic of the glass-and-steel Seagram Building (375 Park Avenue, designed by Mies van der Rohe and Philip Johnson, built in 1958), and gave it a Cubist ethic by twisting the surfaces to create the signature rippling effects.

How poetic that the Woolworth Building and 8 Spruce Street, opened almost exactly a century apart, stand just a few blocks apart, trying to out-loom each other. I took these photos of them while standing in the same spot on City Hall Plaza.

Frank Woolworth made a fortune in retail, the Sam Walton of his day. F. W. Woolworth stores dotted the country, making goods of reasonable quality available to residents of small towns. However, I doubt that anything sold in his stores would have been found in his houses. His principal residence, also designed by Cass Gilbert, was at the corner of Fifth Avenue and 80th Street in Manhattan, across the street from the Metropolitan Museum of Art. Among dozens of priceless artifacts was a large three-manual Aeolian organ. Woolworth was one of Aeolian's prime customers, and, rare among that heady clientele, he could play the organ.

His estate Winfield (the "W" of F. W. Woolworth) on Long Island boasted the first full-length 32-foot Double Open Diapason to be built for a residence organ. Now that would shake your champagne glasses.

Woolworth's funeral was held in the Fifth Avenue mansion. Frank Taft, artistic director of the Aeolian Company, was on the organ bench.

The twenty-first-century pipe organ

There's a lot going on here in lower Manhattan. South of Union Square at 14th Street, Broadway stops its disruptive diagonal path across the city, and assumes a more reliable north-south orientation, forming the border between Greenwich East Village and Greenwich West Village. On the corner of 10th and Broadway stands Grace Church

(Episcopal). Three blocks west on the corner of 10th and Fifth Avenue stands Church of the Ascension (Episcopal). Both are "Gothicky" buildings—Grace is whitish with a tall pointed spire, while Ascension is brownish with a stolid square tower with finials. Both have pretty urban gardens. Both are prosperous, active places. And both have radical new 21st-century organs.

Taylor & Boody of Staunton, Virginia, is coming toward completion of the installation of their Opus 65 at Grace Church, where Patrick Allen is the Organist and Master of the Choristers. In 2011, Pascal Quoirin of Saint-Didier, Provence, France, completed installation of a marvelous instrument at Church of the Ascension, where Dennis Keene is Organist and Choirmaster.

Both of these organs have as their cores large tracker-action organs based on historic principles—and Principals. And both have large romantic divisions inspired by nineteenth- and twentieth-century ideals. Both are exquisite pieces of architecture and furniture, and both have been built by blending the highest levels of traditional craftsmanship with modern materials and methods.

At Church of the Ascension you can play the core organ from a three-manual mechanical keydesk, and the entire instrument from a separate four-manual electric console. At Grace Church, the whole organ plays from a four-manual detached mechanical console, and contacts under the keyboards allow access to electric couplers and the few high-pressure windchests that operate on electric action.

A more detailed account of the organ at Church of the Ascension has been published (see THE DIAPASON, November 2011) and no doubt, we can expect one about the Grace Church organ—so I'll limit myself to general observations, and let the organbuilders and musicians involved speak for themselves. I admire the courage and inventiveness exhibited in the creation of these two remarkable instruments.

I expect that purists from both ends of the spectrum will be critical, or at least skeptical of these efforts to bridge the abyss. But I raise the question of whether purism or conservative attitudes are the best things for the future of our instrument. We study history, measure pipes, analyze metal compositions, and study the relationships between ancient instruments and the music written for them. We have to do that, and we must do that.

After finishing the restoration and relocation of a beautiful organ built by E. & G. G. Hook (Opus 466, 1868) for the Follen Community Church in Lexington, Massachusetts, I wrote an

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Woolworth Building, street-level detail

essay in the dedication book under the title, *The Past Becomes the Future*. In it I wrote about the experience of working on such a fine instrument, marveling at the precision of the workers' pencil lines, and the vision of conceiving an instrument that would be vital and exciting 140 years later. I saw that project as a metaphor for a combination of eras. And I intended the double meaning for the word *becomes*. The past not only transfers to the future, but it enhances the future. I could carry the play on words further by misquoting the title of a popular movie, *Prada Becomes the Devil!*

Another tense of that use of the word become is familiar to us from Dupré's *Fifteen Antiphons: I am black but comely, O ye daughters of Jerusalem*. We don't typically use the word that way in conversation, but if you read in a Victorian poem, "she of comely leg," you'd know exactly what it meant!

Speaking of the ballet...

Recently, renowned organist Diane Belcher mentioned on Facebook that the recording she made in 1999 (JAV 115) on the Rosales/Glatzer-Götz organ in the Claremont United Church of

Christ, Claremont, California, has been released on iTunes. Buy it. This is a smashing recording of wonderful playing on a really thrilling organ. It's a big, three-manual instrument with mechanical action and a wide variety of tone color. The recording has long been a favorite of mine—I transferred it from the original CD to my iPhone and listen to it in the car frequently.

The first piece on the recording, *Tiento de Batalla sobre la Balletto del Granduca* by Timothy Tikker, was commissioned by the organbuilder to showcase the organ's extraordinary collection of reed voices. The piece opens with a statement of a measured dance, familiar to organists who grew up listening to the recording of E. Power Biggs, and proceeds in a dignified fashion from verse to verse. I picture a large stone hall lit by torches, with heavily costumed people in parade. But about three minutes in, things start to go wrong. It's as though someone threw funky mushrooms into one of the torches. An odd note pokes through the stately procession—you can forgive it because you hardly notice it. But oops, there's another—and another—and pretty soon the thing has morphed into a series of maniacal leaps and swoops as the reeds get more and more bawdy. Tikker established a traditional frame on which he hung a thrilling, sometimes terrifying essay on the power of those Rosales reeds.

New threads on old bones

• Igor Stravinsky used an ancient vocabulary of notes and sounds to create revolutionary sounds. The same old sharps and flats, rhythmic symbols, and every-good-boy-deserves-fudge were rejiggered to start a revolution.

• Cass Gilbert used 500-year-old iconography to decorate a technological wonder.

• Frank Gehry gave the familiar skyscraper a new twist.

• Taylor & Boody and Pascal Quoirin have morphed seventeenth- and eighteenth-century languages into twenty-first-century marvels.

• Timothy Tikker painted for us a portrait of the march of time.

Organists are very good at lamenting the passage of the old ways. Each new translation of the bible or the *Book of Common Prayer* is cause for mourning. I won't mention the introduction of new hymnals. (Oops!)

We recite stoplists as if they were the essence of the pipe organ. We draw the same five stops every time we play the same piece on a different organ. And we criticize our colleagues for starting a trill on the wrong note.

I don't think Igor Stravinsky cared a whit about which note should start a trill.

The end of the world as we know it

Together we have witnessed many doomsday predictions. I've not paid close attention to the science of it, but it seems to me that the Mayan calendar has come and gone in the news several times in the last few years. A predicted doomsday passes quietly and someone takes another look at the calendar and announces a miscalculation. Maybe the world will end. If it does, I suppose it will end for all of us so the playing field will remain equal.

But we can apply this phrase, *the end of the world as we know it*, to positive developments in our art and craft as the twenty-first century matures. Your



denomination introduces a new hymnal—the end of the world as you know it. So, learn the new hymnal, decide for yourself what are the strong and weak points, and get on with it.

Chuck Yeager broke the sound barrier, and kept flying faster and faster. On October 15, 2012, at the age of 89, Chuck Yeager reenacted the feat, flying in a brand new F-15 accompanied by a Navy captain. But imagine this: it was the same day that Austrian Felix Baumgartner became the first person to break the sound barrier without at airplane! He jumped from a helium balloon at an altitude of twenty-four miles, and achieved a speed of 843.6 miles per hour as he fell before deploying his parachute. Both men lived to see another day.

A Taylor & Boody organ with multiple pressures and expressions, powerful voices on electric actions, and seething symphonic strings—the end of the world as we know it. Embrace the thoughtfulness and creativity that begat it. And for goodness' sake, stop using archaic words like *comely* and *begat*. ■

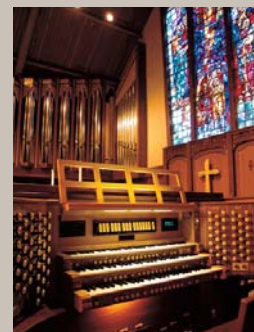
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A Conversation with Robert Powell

Celebrating his 80th birthday

By Steven Egler

Introduction

On October 13, 2012, Robert Powell was interviewed as part of a weekend celebration of his music and in honor of his 80th birthday (July 22, 2012). Special thanks to First Congregational Church, Saginaw, Michigan, where the interview was conducted; recording technician Kenneth Wuepper of Saginaw; Dr. Richard Featheringham, Professor Emeritus in the School of Business, Central Michigan University, Mt. Pleasant, Michigan, who transcribed the interview; Robert Barker, photographer; and Nicholas Schmelter, director of music at First Congregational Church.

The weekend included a recital October 13 at First Congregational Church, Saginaw, featuring Nicholas Schmelter performing the first portion of the concert on the church's chapel organ, Aeolian-Skinner Op. 1327 (1956), and the second portion on piano with flutist Katie Welnetz and soprano Rayechel Nieman.

A concert of choral and organ music on October 14 at Trinity Episcopal Church, Bay City, Michigan, featured the Exultate Deo Choral Ensemble, conducted by Robert Sabourin of Midland, Michigan. Steven Egler and Nicholas Schmelter were the organists, and flutists Robert Hart and Lauren Rongo performed on several compositions.

These events were co-sponsored by First Congregational Church, Saginaw; Trinity Episcopal Church, Bay City; and the Saginaw Valley Chapter of the American Guild of Organists.

Robert Powell, born July 22, 1932, in Benoit, Mississippi, has approximately 300 compositions in print for organ, instrumental ensembles, handbells, choir, and flute and organ. He earned a Bachelor of Music degree from

Louisiana State University and later a Master of Sacred Music degree from Union Theological Seminary in New York as a student of Alec Wyton. From 1958–1960 he was Wyton's assistant organist at St. John the Divine in upper Manhattan, and from 1960–1965 was organist-choirmaster at St. Paul's Episcopal Church, Meridian, Mississippi. For three years (1965–1968), he served as director of music at St. Paul's School, Concord, New Hampshire, and then from 1968–2003 served as organist-choirmaster at Christ Episcopal Church, Greenville, South Carolina, until his retirement in 2003.

A longtime member of the Association of Anglican Musicians, Powell holds the Fellow and Choirmaster certificates of the American Guild of Organists, and is a member of the American Society of Composers, Authors, and Publishers (ASCAP), from which he has received the Standard Award for the past twenty years. His well-known and popular service for the Episcopal Eucharistic liturgy appears in *The Hymnal 1982* of the Episcopal Church.

He and his wife Nancy recently celebrated their 50th wedding anniversary and are the parents of three, grandparents of four, and great-grandparents of one. Robert Powell was interviewed by Jason Overall shortly before his retirement (see *THE DIAPASON*, November 2002).

Steven Egler: We are happy to have you with us this weekend for a late celebration of your 80th birthday and to enjoy your music.

Thank you. It's a wonderful celebration for me.

You retired as organist-choirmaster at Christ Episcopal Church,



Robert Powell and Steven Egler

Greenville, South Carolina, in 2003, but you are still playing. Is that correct?

That's right. I'm playing in a small Methodist church. I started out to retire, and I managed three weeks. The first week I played for the Presbyterian church, and the second week I played for the Episcopal church I now attend. The third week I stayed home and wrote songs on Mary Baker Eddy texts for a lady who came later to Greenville as one of the actors in the *Phantom of the Opera*. She came over and we played through some songs. She gave us free tickets to *Phantom of the Opera* and took us backstage to show us how they made the boats go around and how the mechanics worked. That was enough retirement for me.

So it may be moot to ask if you miss being in church work, whether it's full time or part time.

It's different being in full-time church work. When I went to Christ Church, membership was about 1,500; when I left it was 4,000. There were lots of staff meetings and such. I felt like I never worked a day in my life, except at staff meetings. (laughter) Otherwise, I was writing, directing the choirs, and all that. I don't miss it, but at the same time I do. I went straight into a small position where I don't worry about choir members coming or going, and just play the organ—that is great fun. We have a good choir director, too; she and I are great friends. It's five minutes from home, and they keep the church at 72 degrees all day and all night year round.

We discussed that you were going to learn how to say "no" by the time you were 75. Have you learned how?

I have NOT learned how to say "no," but it's led to some interesting things. One time someone wanted me to write a setting of "Abide with Me" and to include the *Agnus Dei*. I didn't think that the *Agnus Dei* had any relationship to "Abide with Me," but I wrote it anyway and it was published.

Another instance was at the library snack shop. A man came over with a stack of papers. On the music paper he had written down a tune by Louis Bourgeois, and on the other stack a French poem he had translated and wanted me to set to the tune. This would have been a wonderful opportunity to say "no," and I said "Ah," but I did think that it would be a challenge. I set the text and it worked out because the poem was good.

He told me exactly what to do. He wanted an introduction, a soprano solo in French, and then the choir—a tenor/bass choir—would sing in English; there

would be an organ interlude, and the second verse would be sung by the choir in unison, and then the oboe and the organ would play. So I did all of those things and filled in the blanks. It was great fun.

If you had said "no," it wouldn't have happened.

No. On the other hand, people have come up with ideas for years, and I haven't always agreed; but many projects have turned out to be blessings in disguise.

You just go forward and never stop composing.

Oh, yes. I go to the church in the morning and always write at the keyboard. I just write notes, so writing at the keyboard of an organ is the same as writing at the piano keyboard. I am not thinking that this will use a 16-foot stop here, a cromhorne or flute. I just push General 3 and hope for the best. (laughter)

You are still very prolific.

Some people don't know when to put the pencil down!

Austin Lovelace told me one time that this writing thing cycles. There are times when you are writing things and it is going really well. Sometimes you get to some part and you can't do it; you go to sleep at night and the next day it's already done because the subconscious takes care of it.

Are you writing more music now?

That's right. I have more time to write. I just go down to the church; I spend less time at it but write more. I am not as careful as Duruflé or someone like that would be. My teacher, Searle Wright, would say, "Write it down as fast as you possibly can and go back and correct it later."

So I do it as fast as I possibly can and then I go back and correct my work. I have six publishers to submit music to. If they don't want an anthem, I turn it into an organ piece and send it somewhere else. Sometimes that is accepted, so this recycling continues.

What are your current projects?

For the AGO Region IV Convention in Columbia, South Carolina, in 2013, I wrote a set of variations on "On This Day" (tune: PERSONENT HODIE). It's a wild tune and was a challenge, but I managed to get six variations on the theme. It's going to be played by Charles Tompkins; he suggested me for the commission. I'm also working on some pieces for GIA for brass and organ.

How much does improvisation play into your composing?

A lot. John Ferguson told me one time what he does—I don't know if he



Nicholas Schmelter, Robert Powell, Katie Welnetz

composes at the piano, but he must because he improvises and he writes his improvisations down. The hard thing about writing is getting an initial idea. John Rutter said that. Get the initial idea—a little motive—and improvise on a theme to get the initial idea and fill in the blanks.

Improvisation has become more important both in organ playing in general and also in academia, where a certain amount of improvisation is expected.

Organists must improvise sooner or later. The wedding is going to start late and you have played all your music twice, the second time with different registrations, and the bride still hasn't arrived, so you have to play something. You will feel better if you add something besides a C major chord, an F major chord, or a G major chord. In Searle Wright's course, we had to learn how to improvise in different situations. It was fun and he was such a great teacher. He would use students' names at graduations at Columbia at the cathedral [St. John the Divine] and he improvised on the names of three boys who had gotten doctorates: Cline, Davis, and Harrison. He would improvise on the syllables in their names. It was so clever, and then he'd throw in a fugue at the end. It was wonderful and so good. We were all pleased to be in his class.

Did those people know that was happening?

No, of course not. Only he knew it. It was so clever. I was fortunate to have such teachers in New York. I had Seth Bingham, too, after Harold Friedell died. Friedell played at St. Bartholomew's Church and taught us all to improvise. Improvising is so important not just for weddings and funerals and things, but there are people who must have music to move from one place to another in the service—they must have some kind of walking music. You can just flop around or you can make some kind of form out of it. When the little kids come down for a kids' sermon, then you can really have fun with that. It is always fun to create something on the spot.

I was very curious about your comment in THE DIAPASON's 2002 article concerning relationships.

If you have a good relationship with your choir, they will sing for you no matter what. Alec Wyton said that the choir director is 90 percent personality and 10 percent musical ability. So I have been fortunate in that I like the choir and the choir seems to like me, and we get along very well.

I was watching Bob Sabourin rehearse this morning—he is mentoring the entire choir, and thus they want to sing for him. He works them hard, which they should do; they don't just chatter and carry on. They work hard because they want to, and come back because they like to. That's the relationship that we organists and choir directors need with our choirs.



Steven Egler performing Powell's Sonata for Organ at Trinity Episcopal Church, Bay City, Michigan

Now, in regard to the clergy, I have always had collegial relationships; I have always been able to say let's have a cup of coffee and talk about something. I have always worked with good clergy who were very supportive.

The church secretary/administrative assistant is absolutely wonderful. She's from Mississippi like me and she will do things outside of her job description. In the Methodist church right now the minister, of course, and the secretary are Methodists, and the two Episcopalians are the choir director and the organist. We have a great relationship—all four of us—and we don't have staff meetings.

That makes it even better.

You're absolutely right. Sometimes the pastor, the choir, and organist can be very distant from everyone else. In the church where I am serving now, before the service starts we go down in the congregation and "play the crowd." Then the minister gets up and says the announcements, the call to worship, and then I play the prelude, which means they have to listen.

That is a wonderful way to establish rapport with your church members.

It works better in a small church. Going out into a church with 600 in the



Exultate Deo Chamber Choir at Trinity Episcopal Church, Bay City, Michigan



Front row: Robert Sabourin, Steven Egler, Kenneth Wuepper; middle row: Nicholas Schmelter, Patricia Bowen, James Rabideau; top row: Robert Powell, James Hill

congregation—it's hard to do that. But you can do it in small churches, where everybody knows each other. I am as fortunate as anybody could be. My advice to church musicians is to get to know everybody you can, work as hard as you can, and be cognizant of relationships with everybody in the parish—not just the choir.

I love the story about your playing too many verses of "O Come, O Come, Emmanuel."

Bishop Pike was at St. John the Divine before he became a bishop. I played "O Come, O Come, Emmanuel" and played and played and lost my place and wasn't looking, and I played 13 verses before I finally decided maybe I had better end. But

I was forgiven. Then one time I played a hymn in the wrong place, and the clergyman whose name was Howard Johnson—a wonderful fellow—said when I told him this sad story, "The heavens didn't fall."

And yet playing the text is important. I have students who come in and all the notes are just right, but they haven't read any of the text and don't know where to punctuate or breathe.

They'll do something like "Thy kingdom come! On bended knee" (author: Frederick Hosmer). I don't want the kingdom to come on bended knee particularly. My mentor told me to breathe with the congregation and to make them breathe and leave the same time



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between verses. I found the trick to that is to hold onto the last chord. When I let it go they know that I am trying to start.

Tell us about your time with Alec Wyton.

We had Evensong every day except Monday, so I played the Evensong along with Morning Prayer. He wanted to make sure I knew how to play Anglican chant, so he didn't play every service. Of course, he conducted many services and I played a lot of them when he was conducting and that was a difficult task: but he was down on the floor, and I was up in the loft.

Let's discuss teaching and mentoring.

I was fortunate to have people who saw something in me that I didn't see. The first one I had in high school was an organist named Walter Park. He was a wonderful fellow. He became the band director to just keep eating, but it didn't suit him very well. He played in a small Episcopal church and I had a one-hour organ lesson every week. After the organ lesson, we would then have a three-hour composition lesson—all for the same price. I finally learned to write a little march like a Sousa march, and I used these ancient books that taught you voice leading. It was wonderful. Preston Ware Orem was the author of the book, *Harmony Book for Beginners* (1919).

Mr. Park was a great person and encouraged me to write things, and I would bring them and we would look at them and talk about them. He made me feel that what I was doing was worthwhile. That is what mentors do. Later, of course, I studied with Alec Wyton who thought that I could be an assistant without falling completely to pieces. I told him at one time that I was scared of that place—blocks of stone! You know it scares you to death. There were other people who over the years were kind and helpful. But those two are the main ones.

So a teacher isn't always a mentor?

These people and I were working together—we were learning the pieces together, writing the pieces together. I wrote the pieces and we would go over them. You might have done something

here entirely different, let's try that and see what happens—it was as if we were learning them together. That is true mentoring. It is difficult to be a mentor. I'm not that. It is probably easier for people who are full-time teachers.

I use the term “psyching out” the choir for a Sunday morning: that is mentoring. You are doing something that might be more difficult, and they're hesitant about it.

They have the full confidence in you as the choir director. They will do their best, but they are not confident. One terrible thing happened during the Bach cantata “Praise Our God.” We were singing it in English and the choir got lost—completely lost in the final movement. Somewhere along the line a soprano came in and had the right place, and they all picked it up. I didn't stop, I just kept on going. That kind of thing is challenging. Another time we did the *St. John Passion* with half the orchestra on this side and half the orchestra on the other side. Half the orchestra had gotten one-half beat behind the other half, and so we got through the first 26 pages and they had this extra beat. We started in for the *da capo* and we did it right the second time. I wasn't going to stop!

What would you say afterward to your choir members when things didn't go well?

I told them that it's ok to make a mistake; I don't dwell on it. “The heavens didn't fall.” We have something else to do next week anyway. Don't say too much about the mistakes. Think about the good things and move on.

What are your thoughts on the status of things in the church today?

I try to keep up with what is going on. There is some good writing among the church composers today, and I could name ten of them. One publisher told me a long time ago that they had put the music submissions in three piles: some of them they certainly don't want, and the middle one could go either way. So much of that stuff is ok, and those tend to be both boring and exciting; and so choosing music is very difficult.



Robert Powell at the Möller organ, Trinity Episcopal Church, Bay City, Michigan



Robert Powell at age 14 (1946)

What are their criteria for selecting music for publication?

I would say how they set the text, where the accents fall, and what kind of voicing they have. I can write for college choirs sometimes and make it interesting, but I don't have a college choir to experiment with, and I never really had. I have always had between 15 and 20 people, so you write for what you have. Is the range bad or good, does it have an independent organ accompaniment?

Publishers respond to various trends, and they are watching what happens. Right now it seems that organ composers are writing music based upon gospel hymns. I have recently published three of my favorite gospel song arrangements. I enjoyed doing the gospel settings—I had fun with them.

It's great to have them, and particularly the churches where they sing these hymns. To play “Sleepers Awake” is one thing, but not if they don't know the hymn. They DO know “Fairest Lord Jesus,” “Open My Eyes That I May See,” and “Standing on the Promises,” and they can relate to these old favorites. Publishers may choose these arrangements in particular.

When you were in the Bronx, you had two anthems in the choir library.

On-the-job training. That's what we would do, and Everett Hilty was the

on-the-job supervisor [at Union Theological Seminary]. All I had was just one tenor, a few women, and a couple of basses. And the tenor anthem was “Seek Ye the Lord” by J. Rollins—one of the two anthems that I had. The other one was Wallingford Rieger's “Easter Passacaglia,” which was for 16 parts. If they had had two sets of choirs, they couldn't have sung that one. So in the end, I wrote two parts real quick. You know what sounds good and what doesn't. You don't have to make a canon of it, but you have to make the sound good.

In the 2002 interview, you mentioned that a balance between “renewal” and “classical” music is more desirable. Can you elaborate?

We had that at Christ Church. They had everything—classical, Anglican; but the other service—the bigger one—had plenty of guitars, basses, flutes that would play during the communion or special occasions, offertory or something, and the rest of it would be traditional. We used HYFRYDOL or some of the traditional hymns. I didn't play for it since they didn't use organ; they had a piano player. It worked out very well.

That parish was large enough to accommodate different services.

A small parish would probably end up going one way or the other. We attended a service in a nearby city, and we expected it to be a traditional Episcopal service and it wasn't. It was the guitars and a singer with a microphone up front. I think they had a string of eight guitars, too. Flashed the words on the screen. Some classical person might be turned off, but it didn't turn me off. It was a very devotional service, and there was nothing wrong with it. It was just unusual—going in expecting something and coming out having experienced something else.

I tried different things when I was a choir director. If I had to advise anybody, it would be to try different things. One time we had handbells, and we were going to do “Of the Father's Love Begotten.” The handbells and singers were going to come in and play something, and on the other side of the church they would come in from the other transept singing and playing the handbells. We were supposed to have been together all the time. Well, it didn't work. Nobody was together. Handbells were playing, the people were singing, and there wasn't much happening!

Then another time we had 40 in the choir and were going to do the Schütz *Psalm 100*. We had three choirs that were echoes—one choir and two echoes. The piece is wonderful, but I did it

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Robert Powell during the 1980s



Robert Powell today

wrong. I put the main choir down front facing each other, and I put the first echo choir in the back, facing the congregation, and I put the third echo choir in the anteroom. We had loud, moderately loud, and soft, but we did it anyway.

We experimented with Richard Felciano's pieces, and they went very well. We had gospel choirs come in and sing with us, and we did all of this wonderful community stuff. It is good fun to try these different experiments and see what might happen. I had a brass group come in to play—half downstairs and half in the balcony and it did work. All these experiments worked out. Doing the same anthem six times a year: that's not good fun.

Right now we're in a situation where the congregation likes a wide variety of anthems—and sometimes you use the junior choir. We have a choir of 12 when they are all there—no tenors, and four good basses, and the sopranos are great. For a junior choir, you take an SATB anthem and make an SAB anthem out of it. You have to experiment; it is good training—you have eight people here in the choir and none of them tenors; what do you do? You can do all kinds of things.

One has to have an eye [and ear] for what will work.

You have to compose FOR them. Same thing as playing a descant in something; for instance, everybody knows *Fairest Lord Jesus* and it has a descant floating above, just for organ—that makes you sort of a minor composer compared to a major composer.

Regarding hymnals—you worked with the 1982 book for the Episcopal Church.

I thought *The Hymnal 1940* was a treasure; Leo Sowerby was the general editor. *The Hymnal 1982*—my good friend Ray Glover was general editor—is very good. Other good influences upon the 1982 book were James Litton, David Hurd, and Marilyn Keiser, among others. Most of the hymns I find are very fine, including some of the hymns by Calvin Hampton. Some of the other denominational hymnals have included more Spanish hymns in their hymnals.

What do you have to say about that in terms of the future of hymnbooks?

We just don't know what's going to happen with the hymnbooks. It depends on how big your congregation is and if you have people from different cultures. I think there should be hymns for everybody—American hymns, Spanish hymns and Mexican hymns, Scandinavian hymns—because you never know when

some enterprising organist will want to make them better known in their parish. I think they should be there.

Tell us about your involvement with organizations.

Oh, yes. I was with the Choristers Guild board for six years and that was a wonderful thing. I was on the AGO certification committee for four years and that was fun, too. There were some wonderful people there—Joyce Shupe Kull and Kathleen Thomerson—and I enjoyed meeting in New York at the AGO headquarters. I was involved with the orchestration portion of the exam.

I was on the National Council for six years (Councillor for Region V), and there were so many very good people who conducted the examinations. We divided the responsibilities according to our areas of expertise and discussed the questions/answers.

You have been involved with the Association of Anglican Musicians.

They met in Greenville last year. I wrote them two anthems (published by Selah), and I was very pleased and excited. Some other people wrote music and then there was talk about professional concerns: problems that we all have, such as getting fired without due notice—to know what the people are

doing about it; and they usually have very good sermons. Jeffrey Smith, the late Gerre Hancock, Marilyn Keiser, and others—always concerned with preserving good Episcopal church music. It is a great organization.

Tell me about your ASCAP award.

Alec Wyton asked if I wanted to be in ASCAP. They have a list of approved pieces for each composer—I have 170 pieces approved by ASCAP. When so many of my pieces are performed each year, I receive an award. They have given me the same award for the last 20 years.

Your biography mentions restoring a link to St. James.

St. James, the oldest Episcopal church in the country, is in New London, Connecticut. They asked me to write a Magnificat and Nunc Dimittis 35 years ago. As far as I know they never performed it. Then about five years ago a group of people called me up there, and they performed my music. It was great, but it has taken them 35 years. It was discovered in the church basement—when they were cleaning out the church basement, which they clean out once every 35 years! But they were kind enough to perform it, and they asked me to write another piece for them, so I ended up writing the *Benedictus es, Domine*. I set the text in English, and they said they took it to Bristol Cathedral in England. They are wonderful people out there and very good group of singers.

Tell us a little about your family.

I'm going to be a great-grandfather. Yes, we have three kids—one of them is still going to school, and he is about 50. The oldest one is married and has two children. She is a nurse practitioner in San Diego. My wife was a nurse, and my mother was a nurse. The granddaughter works in a hospital. You can't be sick in our family with all those nurses. Of the three children, the youngest works for the patent office. They have sent him to Tokyo five times and to St. Petersburg and Moscow. He's had a happy career. His wife works for a defense contractor, and they have two kids.

Would you change anything?

I would do it all over again. I can't think of anything I would want to change. I would not go to staff meetings, if I didn't have to.

How do you see your legacy as a church musician and as a composer?

I don't know what to say. I don't think people should copy what I do specifically, because everybody has his/her own style—they should focus on what they are doing and hope that what they do will be memorable or useful to their generation and to following generations. You just don't know what you have done that is going to be appreciated, such as with my communion service. I am pleased and flattered, and nothing can be better than to have your music sung.

I hope that people who continue after me will write for real people. Craftsmanship is important, but music should be easy for real people to sing, not so complicated that only the collegiate choir can sing it.

Erik Routley commented that he knew that there would be other hymnbooks and yet hoped they will keep a lot of the traditional material.

Traditional is good, and it fills that criteria—to be singable by real people, not just choirs.

Congregations do not know how to read music that is going to jump a ninth or a seventh—not unless they are really lucky. You do want to make the congregation happy—they DO pay the salaries. Yet you don't want to go overboard and dumb down to them; you want to meet them at their same level. You don't want to take something like "Open My Eyes" and make a caricature of it. That is not a good thing.

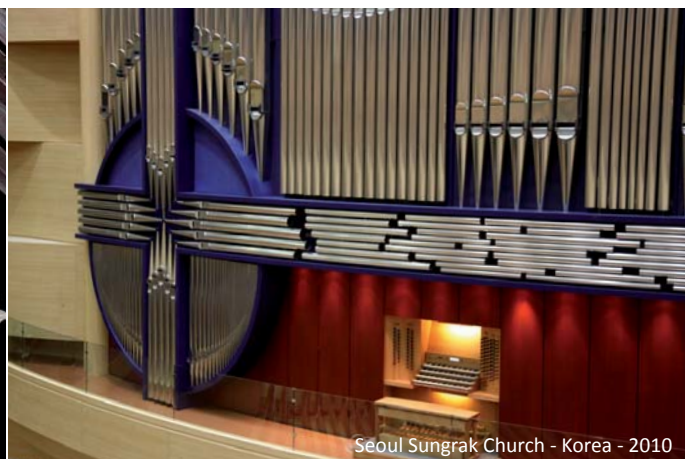
This has been a huge pleasure. I will look forward to the next major birthday.

That's right. At 90 we'll do this all over again! ■

Steven Egler is Artist in Residence at First Congregational Church, Saginaw, Michigan, and Professor of Music (Organ) at Central Michigan University, Mt. Pleasant, Michigan, a position that he has held since 1976.



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Fugal Improvisation in the Baroque Era—Revisited

On material from German sources¹

By Maxim Serebrennikov

But the basis for all improvisation must be preparation. If I haven't prepared, I can't improvise. If I've made careful preparations I can always improvise.
—Ingmar Bergman, 1968

The question of fugal improvisation in the Baroque era has been raised in the pages of musicology literature more than once.² It still remains topical today; yet in the practice of Baroque improvisation, the improvisation of fugue has rarely become an object of independent study. Besides William Renwick's book, *The Langloz Manuscript: Fugal Improvisation through Figured Bass* (2001), it is difficult to name any widely known work that is specifically dedicated to the art of fugal improvisation in the Baroque era.³ Much valuable and interesting information about this performance practice of baroque musicians is scattered throughout various books and articles, whose subject matter is not even directly related to improvisation.

The present article therefore aims:

- 1) to summarize the existing research on *partimento* practice;
- 2) to describe all the stages of fugal improvisation, beginning with the mastery of separate elements and finishing with an organization of the whole, as recorded in German sources of the first half of the 18th century.

Introduction

Today the ability of an academically trained musician to create “on-the-fly” is thought of as exceptional—for the gifted only. Yet it is well known that in the Baroque era every professional musician was expected to possess this “gift.” Within the rich diversity of improvisational genres and forms that made up the standard set for which a Baroque improviser was to be prepared, fugue held the greatest place of honor.

At that time it was not just the great musicians who were skilled at improvisation; every church organist had to be able to improvise a fugue on a given theme. . . . The ability to improvise fugue was considered a requirement for every serious musician to such a degree then that the lack of that skill could serve as reason for ridicule. . . . And, although the testing of organists did not always include fugue improvisation, both Mattheson and Adlung think that no one should be taken as an organist who has not proved his right to such a post through the improvisation of fugue.⁴

In the 18th century if you couldn't improvise you couldn't call yourself a keyboard player. Worse than that, you couldn't get a job, since all organist auditions required extemporaneous performance of a fugue on a given subject.⁵

Truly, the ability to improvise fugue was a necessary skill for organists, because a fugal statement of musical material was stipulated by the

very program of the liturgical service. Beginning in the second half of the 17th century, the role of the organist, on whose shoulders rested the burden of the musical life of the church, grew remarkably.⁶ The organ, which had at one time humbly accompanied church ritual, became a most important attribute of the church service—almost its main participant. This was especially true in the northern regions of Germany, where the organ gained such acoustic strength and richness of register that it became like “a second minister,” and the musical compositions that it “delivered” were self-contained “texts” addressed to the congregants. Mattheson emphasized that fugal presentation of the chorale subject on the organ helped “to arouse reverence within the listeners.”⁷

For musicians in the secular sphere, fugal improvisation as a skill was not as necessary as it was for church organists, but the ability, nevertheless, was always appreciated. In the circle of experts and enlightened amateurs, fugal improvisation on a subject proposed by someone among those present could become one of the most intriguing and entertaining elements of a musical program. Success in such improvisation provided the performer with the established reputation of master of the highest order (a reputation that could help in a further promotion).

Although fugal improvisation was a widespread practice among Baroque musicians, we are forced to gather information on its technique literally in bits and pieces. As early as 1702, Andreas Werckmeister, in his treatise *Harmonologia musica*, points out the reason: “many musicians are secretive and reticent with their knowledge.”⁸ Possibly, musicians divulged their knowledge about improvisation very unwillingly because they considered it a unique commodity, providing a constant supply of students. Perhaps they did not wish to destroy the myth of the divine origin of the gift of improvisation. In any case, even in treatises that are dedicated specifically to improvisation and *fantasieren*, there are no concrete instructions that would allow us today to understand how fugue was improvised.⁹

Nonetheless, some secrets of Baroque fugal improvisation have already been revealed by scholars. David Ledbetter writes about one of them:

By the early eighteenth century, instruction in fugue in Bach's tradition grew out of the figured bass, rather than contrapuntal treatises, and so was approached as an improvised genre. The technique of this was practised by using fugate movements expressed as figured basses, called in Italian *partimento* fugues.¹⁰

To the uninitiated musician such a statement may seem paradoxical, since

Example 1. G. Kirchoff, *L'A.B.C. Musical, Prelude and Fugue in C Major: Fugue*

Example 2. Fugue answer + countersubject, and fourth statement (Kirchoff, *L'A.B.C. Musical, Prelude and Fugue in B-flat Major*)

according to our notion fugue and figured bass represent distinct types of musical thinking and observe a different tradition of notation. However, the discovery during the last decade of a large number of examples of so-called *partimento fugue* or *thoroughbass fugue* shows that improvisation of fugue during the Baroque epoch—just like the improvisation of homophonic forms—actually had its foundation in the practice of figured bass.¹¹ The detailed study and comparison of these examples, strengthened by the testimony of contemporary treatises, allow us to take another step forward on the path to understanding the Baroque technique of fugue *ex tempore*.

That the overwhelming majority of improvised fugues during the Baroque epoch were thoroughbass fugues can be explained from the point of view of psychology. The texture of a “contrapuntal fugue” (i.e., polyphonic texture) is formed by combining individualized melodic lines, each vying for our attention. In contrast, the texture of thoroughbass fugue is predominantly two-dimensional—that is, it can be clearly divided into the leading voice and a complex of accompanying voices. Consequently, improvisation of a multi-part “contrapuntal fugue” necessitates the division of attention into three or more channels, whereas performance of a multi-part thoroughbass fugue demands division into just two. Experience shows that the attention of even a well-prepared musician is capable of maintaining control over only two (a maximum of three) simultaneously proceeding streams of information.¹² As such, for objective (psycho-physiological) reasons, improvisation of thoroughbass fugue is attainable for a broad mass of musicians, whereas improvisation of a multi-part “contrapuntal fugue” is negotiable to a rare few.¹³

Having touched on the issue of the limits of human attention, which is so

relevant to musical improvisation, it would be remiss to ignore the opportunity to quote Sergey Prokofiev, in an interview published by the *New York Times* in 1930:

Three melodies remain about the limit that the average ear can grasp and follow at one time. This can be done when the melodies are clearly sounded and contrasted in pitch and tone color. For a short time the ear may perceive and assimilate the effect of four different parts, but this will not be long continued, if the four parts, or melodies, are of equal importance. Listening to a four or five or even six-part fugue, the ear is conscious, possibly, of the presence of all the voices, but it only perceives and follows precisely the most important of the melodies being sounded. The other parts fill in, enrich the musical background and harmony, but they become as blurred lines of the picture. They are not clearly recorded in the listener's consciousness as separate melodic strands in the tonal fabric. This being true, it behooves the composer to realize that in the polyphonic as well as in the structural sense he must keep within certain bounds.¹⁴

Such is the point of view of a professional musician who possessed extraordinary musical faculties. As for specialists in the fields of psychology and physiology, they have yet to come to a single opinion concerning the volume and capabilities of human attention.

Analysis

The modern theory of improvisation is based on these principles: 1) “improvisation is based on memory” and “the improviser does not create the material, but builds it from prepared blocks, from long-memorized musical segments”;¹⁵ and 2) the improviser always works from a given model.¹⁶

What were the building blocks that Baroque performers utilized in the process of fugue improvisation? In what sequence could they combine them? To answer these questions, let us turn to concrete musical material.¹⁷

The image displays three musical strophes, labeled a), b), and c). Each strophe consists of a melodic line in the upper voice and a bass line in the lower voice. Below each bass line is a 'harmonic scheme' section, which is a series of chords or figures. In strophe a), the harmonic scheme consists of seven figures, all labeled with the number 7. In strophe b), the harmonic scheme consists of five figures, all labeled with the number 5. In strophe c), the harmonic scheme consists of six figures, with the first four labeled 6 and the last two labeled 5. The melodic lines are written in a style characteristic of Baroque or Classical music, often featuring sixteenth-note patterns.

Example 3. Ph. Ch. Hartung, *Musicus Theoretico-Practicus*, Musical supplement: a) Tabl. No. XLII; b) Tabl. No. XLVI; c) Tabl. No. LXIII

The overwhelming majority of German samples of thoroughbass fugue follow strophic form in their composition.¹⁸ In addition, organization of the musical material inside the strophes is very often based on the typical Baroque-era structure of “head and tail,” where the role of the “head” is played by a group of statements (more rarely by a single statement) of the subject and the role of the “tail” by sequence based on standard harmonic formulae of thoroughbass. The conclusion of each strophe is marked by a cadence. Such is the method used by Kirchhoff, for example, in his C-major fugue from *L.A.B.C. Musical* (c. 1734), which clearly presents three strophes (Example 1):

Strophe 1 includes five statements of the subject (bars 1–9), a 2–6 sequence (bars 9–11), and a 7–6 cadence (bar 12);

Strophe 2 includes two statements of the subject in the upper part in immediate succession (bars 12–15), a statement in the bass (bars 16–17) and the 2–6 sequence already used in strophe I (bars 18–20), and a 7–6 cadence (bars 20–21);

Strophe 3 contains a statement of the subject in the bass (bars 21–22), a 2–6 sequence that shifts to 7–7 (bars 22–25), and the more explicit 5–6/4–5/3 cadence (bars 25–26).

The structural similarity among the strophes is evidence of the improvisatory nature of thoroughbass fugue, the result of work that uses a single model. It was specifically the **strophe** that served as the universal compositional unit, by which through duplication the improviser assembled his fugue. The number of strophes was varied, according to how long the improvisation should last. The structure of the strophe, though, did not vary. In this way the improviser’s task was to quickly and neatly fill out this preassembled structure with concrete musical material.

Obviously, the improvisation of a fugue had as its starting point the harmonization of the chosen or suggested subject. A harmony, as a rule, was kept for all multi-part statements of the subject, becoming, might we say, a retained “counter-harmony” (*Gegenharmonie*).¹⁹ Changes to the harmonization were made only in cases where a tonal answer was necessary. Frequently, even the counterpoint

to the answer (the first countersubject) was drawn out of this same “counter-harmony.” This is easily affirmed by noting the numeral for the harmonic intervals between the answer and countersubject and then comparing the result to the author’s own figures for analogous multi-part statements (Example 2).²⁰

In many samples of thoroughbass fugue, all entries of the subject are concentrated at the beginning of a strophe. Following one after another without dividing episodes, the statements form a compact thematic group that serves as an entire syntactic unit larger than just a single statement. The tendency toward an increase in the hierarchical degree of unit complexity is another specific quality of improvisatory technique. The combination of smaller syntactic units into larger ones helps to expand the general volume of information accessible within short-term memory.²¹

The similarity among the strophes of thoroughbass fugue is also increased by the uniformity of the order of entries. In all strophes, a descending order of entries of the parts predominates as the most convenient and intrinsic with respect to technical considerations and notation of thoroughbass.²²

The next syntactic unit of the strophe, following the group of statements, is the **episode**. This section of the fugue was the most comfortable for the improviser, since here he could use patterns that he had learned. Judging from extant samples of thoroughbass fugue, episodes most often consisted of sequential repetition of one, more rarely two, harmonic formulae stereotypical to thoroughbass. This observation is supported by the theoretical works of that time. As such, to attain success in the improvisation of fugue, Philipp Christoph Hartung, in *Musicus Theoretico-Practicus* (1749), recommends learning entire musical progressions, which one should be able to freely and confidently play from memory, and not just read from sheet-music.²³ Many of the fragments he suggests are nothing more than textural elaborations of standard thoroughbass sequences. The thoroughbass nature of Hartung’s sequences appears especially clear if we extract their harmonic scheme and supply it by figures (Example 3).

Playing sequences had to become an automatic skill, something that was simply “in the hands” of the performer. The automation of playing skills allowed the improviser to free his attention considerably so as to be directed instead to solving upcoming tasks. In other words, while the hands played out the episode, the mind could be planning out the next set of operations. Given this, the hands had to be able to play for as long as was necessary for thinking out. For this reason, the inert nature of sequential development was not a detriment to fugue played *ex tempore*. The existing unspoken rule in musical practice that the number of segments in a sequence (in the case of exact repetition) should not exceed three was not observed too strictly during the fugue improvisation. Theoretically, there could be any number of segments in a sequence, as it was defined less by artistic needs than by technical ones. In practice, episodes, composed of sequences made of four to five segments, were the norm for thoroughbass fugue.

The unity of thematic material was not also a problem for thoroughbass fugue. The episode could smoothly continue the subject, but could also introduce new musical material. In any case, the primary task of the improviser in moving from one syntactic unit to another was to transition as naturally as possible. It follows then that the greater the active memory capacity of the performer and the more formulae he could recall and have “in his hands,” then the higher the likelihood of attaining agreement of intonation between the suggested subject and episodes selected from among those prepared during the process of his musical training. The ability to competently use these preparations from “homework assignments” was very likely a basic craft known to the improviser.

The degree to which the improviser relied upon such materials prepared in advance can be judged by examining, for example, the B-flat-major fugue from Johann Caspar Simon’s collection *Leichte Prælia und Fugen* (1746). Of its total 37 bars, 20.5 bars (i.e., more than half) are based on material connected neither with the fugue subject, nor with its countersubject. The especially

obvious “home preparations” reveal themselves in the second half of the fugue, which is made up of four autonomous sections resembling, in their function, additions in the tonic key (Example 4). At first, Simon builds a sequence on the harmonic formula 7–7, embellishing the bass line with melodic figuration. He then builds a second sequence on the harmonic formula 2–6 in strict chordal texture. Further, he inserts a toccata-like fragment pulled from the fugue’s preceding prelude, a fragment that is also in its nature a sequence. Finally, he concludes the piece with a decisive cadence in solid chordal presentation (*Grave*). Comparing the “specific gravity” of thematic and non-thematic material in Simon’s fugue, the conclusion suggests itself. Essentially, if the improviser were not restricted by concrete devices of thematic work, then the entire fugue, excepting statements within the exposition, could be designed from elements prepared in advance.

Judging by some samples of thoroughbass fugue, the “stock” material could penetrate straight into the group of statements, replacing separate statements or pulling them out. For example, in Fugue no. 21 (F major) from the *Langlo(t)z Manuscript*, the second strophe begins not with the restatement of the subject, but with non-thematic counterpoint, and only the bass part enters with the theme (Example 5).

In the D-minor Fantasy from the *Mylau Tabulaturbuch*, a straightforward “home preparation” in the form of a typical sequence 6/5–5/3 appears in the first strophe between the fourth and fifth statements (Example 6a). Viewed separately, this fragment appears optional—since the other statements work successfully without it (Example 6b).

The energy expended by a performer for fugue improvisation could be conserved by using the same episode for various strophes. This repetition could be identical, but it could also be modified by means of various textural clichés. For example, the second and third episodes of the anonymous G-major Prelude (which is in fugue form) from the *Mylau Tabulaturbuch* are based on a single harmonic formula, the 7–7 progression, though the shapes of their

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texture are distinct. In the first case, the lower voice is diminished; in the second, the pair of upper voices (in regular imitative counterpoint). Incidentally, this prelude demonstrates direct application of Hartung's aforementioned recommendations: the prelude's second episode (Example 7a) differs from his sequence shown in Example 3a only by key.

The existence of a single stockpile of thoroughbass harmonic formulae inevitably led to the appearance of universal sequences that traverse the pages of thoroughbass literature from one composition to the next, regardless of authorship. Comparison of the episode sections of numerous thoroughbass fugues makes clear that of the great variety of harmonic formulae offered in contemporary thoroughbass treatises and manuals, a precious few sequential patterns predominate: 7-7, 6/5-5, 6-6, 4/2-6.

The manner of sequential motion also deserves special comment. In many samples of thoroughbass fugue, the episodes are based on diatonic sequences that descend stepwise down the scale. On one hand, descending motion step-by-step possesses a certain inertness, which under the conditions of improvisation (i.e., mental and psychological tension and temporal deficit) just plays into performer's hands. On the other hand, diatonic motion step-by-step provides the sequence freedom in the selection of the target tonality. In reality, the great tonal mobility is hidden in diatonic sequence; a trajectory of such a sequence could be easily and organically turned at any moment into one of closely related keys. Here is a small experiment: the test of the key possibilities of a 2-6 sequence from the second strophe of the C-major fugue from Kirchoff's *L.A.B.C. Musical* (Example 8).

As these examples demonstrate, it is possible to conclude the sequence in any closely related key without applying much effort. Understandably, the target key will influence the length of the sequence. Here it is very important not to lose a sense of balance and good measure. Although the versions represented in Examples 8e and 8f are technically no different than the remaining ones, these two are much less suited to actual artistic use due to their extended monotony. Should Kirchoff have needed, in the process of improvisation, to expand the fugue by adding another strophe, he likely would have followed version c) or d) in place of the cadence on the C-major tonic.²⁴

Once the fugue's continuation took a concrete shape in the mind of the improviser, he could stop the potentially endless development of a sequence via the most convenient cadential formula. The playing of cadences (as well as sequences) in any key of the instrument—literally, with closed eyes—was also a necessary skill for every professional keyboardist of the Baroque era. In the opinion of many 18th-century musicians, cadential formulae are the basis, the foundation of thoroughbass; it is specifically this skill that forms the starting point for practical study of the trade. The number and types of cadential formulae varies with each source. The *Precepts and Principals* (1738) attributed to Johann Sebastian Bach, for example, count seventeen patterns among the most frequently used (Example 9).

Immediately following the cadence, occasionally commencing upon its final tones, the new strophe begins and all events of the described process are repeated. The similarity of the strophes form a character of repeated expositions. The formal approach to realization of the strophic scheme inevitably

Example 4. J. C. Simon, *Leichte Præludia und Fugen, Prelude and Fugue in B-flat Major*: Fugue, a) bars 1-4, b) bars 23-37

Example 5. Langlo(t)z Manuscript, *Fugue No. 21 in F Major*, bars 11-14

Example 6. Mylau *Tabulaturbuch*, No. 35, *Fantasia in D Minor*

aroused the feeling of monotony, which, naturally, stirred up criticism from contemporaries. Mattheson, who regularly attended testing of organists, wrote:

One should restrict oneself even less to the practice of some organists, who first quite respectfully, without the slightest embellishment, perform the theme four times through on the entire keyboard in nothing but consonances and pastoral thirds; then begin again just as circumspectly with the consequent from its beginning; always producing the same tune; interposing nothing imitative or syncopating; but constantly

only playing the naked chord, as if it were a thoroughbass.³⁰

Here are the impressions produced on Marburg by a certain organist who attempted to play fugue *ex tempore*:

Someone often has the good intention to make it better. But what does he do? He slams out the figured bass, and this is terrible to hear. There are no suspensions which make the harmony pleasant, fluent and coherent. It is a jolting harmony. One hears no stretto, no motivic development

of the theme. There is no order, and the number of voices one can only surmise at the end, when as, per forma, it ought to be clear directly after the first exposition of the theme through different voices of the fugue. The theme is will never be wisely advised in the middle voices. You only ever hear it above or below—as one hand accompanies another as in an aria. One never hears the theme as comfortable, nor at the appropriate time, expressively and sensitively for the mind and the ear in a sustained and affecting way. It is but a senseless din and tumult—not to mention the discord within the harmony.³¹

a)

b)

Example 7. Mylau *Tabulaturbuch*, No. 123, *Prelude in G Major*

a) original

b) modulation in E minor

c) modulation in D minor

d) modulation in A minor

e) modulation in G major

f) modulation in F major

Example 8. G. Kirchoff, *L'A.B.C. Musical*, *Prelude and Fugue in C Major: Fugue*.

Example 9. J. S. Bach, *Precepts and Principals*, the most-used final cadences

The picture described by Mattheson and Marpurg was characteristic of improvisations by mediocre organists. The more talented and gifted performers avoided precise repetition of strophes and brought to each new strophe a certain degree of newness, to which extant samples of thoroughbass fugue eloquently testify. In addition to the aforementioned tonal reinvention of strophes, one can quite often find such methods of refashioning as introducing a new counterpoint to the subject, "register leap"

(i.e., a skipping of two or more register pitches where the subject can enter), and the use of stretto in the final strophe. Although the opinion does exist that "the part of the fugue related to statements of the subject was created during improvisation,"²⁵ there is reason to suggest that even during these sections the performer could sometimes refer to prepared material. Judging from extant samples of thoroughbass fugue, the study of fugal improvisation included not just the regular practice of sequential

progressions and cadences, but the development of a definite set of concrete approaches to working with the most common types of subjects. Describing the demands placed on candidates for the vacancy of organist at the Hamburg cathedral, Mattheson noted:

I don't consider it art to concern people [organists] with unknown themes; rather, it is better to take something well-known and flowing in order to work it out even better. That is what matters, and the listener will like it better than some chromatic piddling about.²⁶

If one allows for the possibility that Mattheson was not alone in this opinion, then the chances of being tested on a subject built of familiar melodic patterns, or even on a known subject, were not so small, and thus the entire improvisation could come down to a combination of prepared materials.

Let us recall, for example, the subject that King Frederick the Great suggested to J. S. Bach for an improvised fugue in Potsdam (Example 10). It is not known with certainty whether Frederick himself composed this subject or borrowed it, but judging by its melodic profile, the monarch had chosen to demonstrate to Bach his knowledge in the "learned style" (*gelehrter Stil*).²⁷ It must be noted that the subject contains four thematic elements, and all of them are conventional within Baroque style: a) movement in the tonic triad, b) a jump of a seventh (*saltus duriusculus*), c) descending chromatic movement (*passus duriusculus*), and d) melodic cadence. Any Baroque musician would certainly

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know these melodic patterns, along with the methods of their elaboration within a fugue. The elements listed here are well represented both in didactic and artistic samples of thoroughbass fugues, and what is especially important is that their musical realization (counterpoint, harmonization) often coincides.

Depending on the conditions of improvisation, “home preparations” could have various degrees of concretization. In those cases where a fugue was improvised on the occasion of a public challenge or competitive auditions, the performer had to hold his prepared materials in his memory. In everyday practice, however, it was acceptable to use the preparations written out on paper. We find examples of such preparations in a Daniel Magnus Gronau manuscript, which is held today in the Library of Polish Academy of the Sciences (Gdansk) as *MS. Akc. 4125*.²⁸ This manuscript contains 517 (!) sets of preparatory sketches for fugue improvisation in all twenty-four keys. Each set holds three thematic records, written one below the next on individual staves (Example 11). On the upper staff in soprano clef, the subject with figures is written out, and the beginning of the answer with countersubject is outlined in small notes.²⁹ On the second staff in bass clef, the counterpoint to the subject with figures is recorded. On the third staff, also in bass clef, the answer with figures is fixed. In this way, every set encompasses all necessary material for planning any statement of the subject, whether alone or with multiple voices, whether in the tonic or in the dominant.

Thanks to such preparations, the process of fugue improvisation is considerably simplified, since the need to search for a harmonization of the subject, a counterpoint to it, and a suitable answer is taken care of. Essentially, the performer must only care for the episode material, and the fugue, necessary for the church service, is ready.

In summary, the improvisation of fugue during the Baroque epoch was not necessarily the spontaneous nor extemporaneous fruit of inspired fancy. Much more often it was soundly prepared and planned on all levels: from the syntactic to the compositional. Even before the start of improvisation, the performer could clearly imagine the compositional structure that he must fill out using his musical material, the bulk of which could be prepared during “home” practice. One of the most widespread compositional models was strophic form, where the structure of each strophe had identical organization and included three syntactic units: the group of statements, the sequential unfolding, and the cadence. As a result, the entire improvisation could be boiled down to finding the right harmonization for the given subject and thinking up a tonal structure for the strophes; all the rest—textural formulae, cadences, sequences—the performer took from his memory practically in ready form.

Postscript

It stands to reason that the strophic form described in this article was not the only compositional model used for fugal improvisation during the Baroque. The discovery of this model, though, in other improvisatory genres of the Baroque era gives reason to consider it as universal within the improvisation practice of that time.

There is reliable evidence that the strophic form was purposefully worked out in the process of musical training. For example, *Precepts and Principles* contains a set of fourteen keyboard

exercises for mastering the harmonic formulae most common to thoroughbass. Surprisingly, all these exercises are precisely identical in form—all are strophic (Example 12).

The outer strophes are in the tonic, while the central ones are in the closely related keys (in dominant and parallel). It is not difficult to imagine how many distinct figuration preludes could be created on the basis of only one model, varying merely harmonic content and textural formulae.³² If one involves methods of structural transformation (extension or compression of strophe), then the number of variants is multiplied.

Examples of such preludes can be found among the sources discussed in this article. Thus, in analyzing some pieces from the *Langlo(t)z Manuscript* or Kirchhoff's *L.A.B.C. Musical*, one gets the impression that the authors had the structure of Bach's exercises specifically in mind while they composed, so strong are the similarities. The C-minor Prelude from the *Langlo(t)z Manuscript*, for example, differs from Bach's exercises due only to one additional strophe and short melodic links between the strophes (Example 13). The F-major Prelude from Kirchhoff's *L.A.B.C. Musical* also contains an additional strophe, but the development within the third and fourth strophes is dynamicized thanks to structural transformations: the sequential development is truncated in the third, and the “head” motive is withdrawn in the fourth (Example 14).

The list of works of an improvisatory character that have strophic form with variations of its solutions can be further extended, but this would be a topic for a separate article. ■

The list of German sources, containing samples of thoroughbass fugue

“39. PRAELUDIA et FUGEN del Signor Johann Sebastian Bach” (Staatsbibliothek zu Berlin—Preussischer Kulturbesitz, Musikabteilung; shelf mark: Mus. ms. Bach P 296). Published in *The Langloz Manuscript: Fugal Improvisation through Figured Bass*, With Introductory Essay and Performance Notes by William Renwick. (New York: 2001), pp. 35–187.

“Des König[lichen] Hoff-Compositours und Capellmeisters ingleichen Directoris Musices wie auch Cantoris der Thomas-Schule Herrn Johann Sebastian Bach zu Leipzig Vorschriften und Grundsätze zum vierstimmigen spielen des General-Bass oder Accompagnement. für seine Scholaren in der Music. 1738” (Brussels: Bibliothèque du Conservatoire royal; shelf mark: mr. FRW 27.244). Published in *J. S. Bach's Precepts and Principles for Playing the Thorough-Bass or Accompanying in Four Parts*, Leipzig, 1738, translation with facsimile, introduction, and explanatory notes by Pamela L. Poulin. (Oxford, 1994), pp. 41–45.

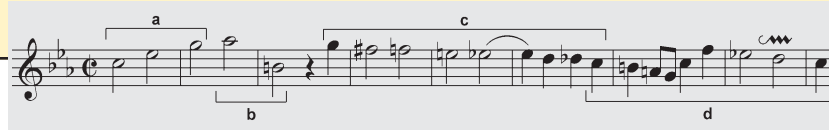
Händel, Georg Friedrich. *Aufzeichnungen zur Compositionslehre: aus den Handschriften im Fitzwilliam Museum Cambridge* (Composition Lessons: from the Autograph Collection in the Fitzwilliam Museum Cambridge). Hrsg. von Alfred Mann. Leipzig: Veb Deutscher Verlag für Musik, 1978. S. 53–70 (Hallische Händel-Ausgabe: Kritische Gesamtausgabe. Suppl. Bd. 1). Republished in *Continuo Playing According to Handel: His Figured Bass Exercises*, With a Commentary by David Ledbetter (Oxford: Clarendon Press, 1990), pp. 44–61.

Heinichen, Johann David. *Der General-Bass in der Composition*. Dresden, 1728. S. 516–520.

Kellner, Johann Christoph. *Grundriss des Generalbasses*. Op. XVI. Erster Theil. Cassel, [1783], S. 41–45.

Kirchhoff, Gottfried. *L.A.B.C. Musical* (Amsterdam [c. 1734]), 34 S. Republished as Kirchhoff, Gottfried, *L.A.B.C. Musical*, Hrsg., kommentiert und Generalbaß realisiert von Anatoly Milka (St. Petersburg: Musikverlag “Compozitor,” 2004), XXVIII, 104 S.

Niedt, Friedrich Erhardt. *Musicalische Handleitung. Erster Theil. Handelt vom General-Bass, denselben schlecht weg zu spielen* (Hamburg, 1700), Cap. X. Republished as Niedt, Friedrich Erhardt, *The Musical Guide, Parts 1 (1700/10)*, 2 (1721), and 3 (1717), translated by Pamela L. Poulin and Irmgard



Example 10. J. S. Bach, *Musical Offering*, BWV 1079: *Ricercar a 3*, bars 1–9

Example 11. D. M. Gronau, *MS Akc. 4125*, No. 1: *Allegro*, a) original, b) modern transcription

C. Taylor; introduction and explanatory notes by Pamela L. Poulin (Oxford: Clarendon Press, 1989), pp. 48–49.

“Pral: Kirchhoff” (Staatsbibliothek zu Berlin—Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 11605), published in Kirchhoff, Gottfried, *Prelude and fugue for organ from the manuscript Mus. ms. 11605: first edition*, edited and with a preface and commentaries by Maxim Serebrennikov (St. Petersburg: Polytechnical University Publishing House, 2009), 16 p.

Simon, Johann Caspar. *Leichte Praeludia und Fugen durch die Tone: C. D. E. F. G. A. B. dur* (Augsburg [1746]), 14 S.

Simon, Johann Caspar. *Leichte und wohlklingende Praeludia und Fugen durch die Tone: C. D. E. F. G. A. H. moll* (Augsburg [1747]), 14 S.

Simon, Johann Caspar. *Musicalisches A. B. C. in kleinen und leichten Fugetten* (Augsburg, 1749), 24 S.

“TABULATUR Buch 1750” (Mylau, Archiv der Evangelisch-lutherischen Kirchengemeinde; shelf mark: MS H 3a). Transcribed in Shannon, John R., *The Mylauer Tabulaturbuch: a Study of the Preludial and Fugal Forms in the Hands of Bach's Middle-German Precursors*. Ph.D., Music, University of North Carolina at Chapel Hill, 1961. Vol. 2, iii, 184 p.

Notes

1. I wish to express my deep gratitude to Prof. David Ledbetter (Royal Northern College of Music), who read the final draft of this article and kindly provided me with helpful comments and constructive suggestions.

2. The topic has been actively discussed especially in the last two decades in connection with awakened interest in the Italian improvisational practice of *partimento*, which spread throughout Europe in the 18th century. Currently the study of *partimento* is gaining incredible momentum. The most comprehensive study of this field at the moment is Giorgio Sanguinetti's book *The Art of Partimento: History, Theory, and Practice* (New York: Oxford University Press, 2012).

3. Although Renwick's book contains a special subheading, *Fugal Improvisation through Figured Bass*, he does not treat the actual process of improvisation. His work is not a theoretical study about fugal improvisation, but an anthology of authentic musical samples for practical mastery of this skill. In fairness, the article “On the fugue improvisation” by the Russian musicologist Sergey Maltsev also should be mentioned: Sergey Maltsev, “Ob improvizacii i improvizacionnosti fugi,” in *Teoriya fugi: sbornik nauchniss trudov, otv. red. A.P. Milka* (Leningrad: Izd-vo LOLGR, 1986), pp. 59–60. Unfortunately, this work containing many valuable observations about the process of fugal improvisation, because of a language barrier, did not gain wide circulation.

4. Maltsev, “Ob improvizacii i improvizacionnosti fugi,” pp. 59–60.

5. David Yearsley, “Spontaneous fugue,” in *Early Music*, 2001, Vol. XXIX (3), p. 452.

6. See Marina Nasonova, “Prakticheskaya devyatelnost severonemetskogo organista XVII veka,” in *Starinnaya muzyka: praktika, aranzhirova, rekonstrukciya: Materialy*

nauchno-prakticheskoy konferencii (Moscow: Prest, 1999), pp. 117–128.

7. Johann Mattheson, *Grundlage einer Ehren-Pforte* (Hamburg, 1740), S. XXXIII, § 48. Based on the study of ecclesiastical protocols, Reinhard Schäferötts concluded that the free prelude and the organ chorale prelude and fugue were central points of organ playing at the time of worship (Reinhard Schäferötts, “Die Organistenprobe—Ein Beitrag zur Geschichte der Orgelmusik im 17. und 18. Jahrhundert,” in *Die Musikforschung*, 1996, 49, Jg. Hf. 2, S. 143).

8. “Denn viel Musici sind heimlich und rahr mit ihren Wissenschaften,” Andreas Werckmeister, *Harmonologia musica* (Frankfurt and Leipzig, 1702), S. 95.

9. In Part I of his *Musicalische Handleitung* (1700), F. E. Niedt promises to give a “proper instruction on how Fugues are to be improvised” in the next parts (Cap. X). Unfortunately, his death prevented him from fulfilling his intention.

10. David Ledbetter, *Bach's Well-tempered Clavier: The 48 Preludes and Fugues* (New Haven and London: Yale University Press, 2002), p. 99.

11. For more details about the difference between the terms *partimento fugue* and *thoroughbass fugue*, see Maxim Serebrennikov, “From Partimento Fugue to Thoroughbass Fugue: New Perspectives,” in *BACH: Journal of the Riemenschneider Bach Institute*, vol. XL, no. 2 (2009), pp. 22–44.

12. It is also important to realize that there is a notable difference between the resources demanded for perception of information as opposed to its creation (which is precisely what improvisation requires). The latter takes much more energy, and therefore, resources for attention are more quickly expended.

13. One musician alive today who possesses a phenomenal gift for improvising in any style and genre is Richard Grayson. Some of his improvisations (including fugue) on a subject proposed by an audience can be viewed on YouTube.

14. From an interview with Olin Downes, in *New York Times*, February 2, 1930, Arts & Leisure, p. 112.

15. Mikhail Saponov, *Iskusstvo improvizatsii: Improvizatsionnye vidy tvorchestva v zapadnoevropejskoj muzyke srednikh vekov i Vozrozhdeniya* (Moscow, 1982), p. 57 [in Russian]. Similar statements can be found also in Maltsev, “Ob improvizacii i improvizacionnosti fugi,” p. 6; David Schulenberg, “Composition and Improvisation in the School of J. S. Bach,” in *Bach Perspectives I*, 1995, p. 5; William Renwick, *Analyzing Fugue: A Schenkerian Approach* (Stuyvesant, NY: Pendragon Press, 1995), p. 17; Pamela Ruiters-Feenstra, “J. S. Bach and Improvisation Pedagogy: Extemporaneous Composition,” in *Keyboard Perspectives II* (2009), ed. by Annette Richards, p. 43; Michael Richard Callahan, *Techniques of Keyboard Improvisation in the German Baroque and their Implications for Today's Pedagogy* (Ph.D. dissertation, University of Rochester, Eastman School of Music, 2010), p. 10.

Example 12. J. S. Bach, *Precepts and Principles*: a) Exercise 7, b) Exercise 13

Example 12. J. S. Bach, *Precepts and Principles*: a) Exercise 7, b) Exercise 13

Example 13. *Langlo(t)z Manuscript, Prelude and Fugue No. 45 in C Minor: Prelude*

Example 13. *Langlo(t)z Manuscript, Prelude and Fugue No. 45 in C Minor: Prelude*

Example 14. G. Kirchoff, *LA.B.C. Musical, Prelude and Fugue in F Major: Prelude*

Example 14. G. Kirchoff, *LA.B.C. Musical, Prelude and Fugue in F Major: Prelude*

16. "The improviser, let us hypothesize, always has something given to work from—certain things that are at the base of the performance, that he uses as the ground on which he builds. We may call it his model." Bruno Nettl, "Thoughts on Improvisation: A Comparative Approach," in *The Musical Quarterly*, 1974, Vol. LX, No. 1, p. 11.

17. A list of German sources, containing samples of thoroughbass fugue, appears at the end of the article.

18. The strophic form of the thoroughbass fugue has roots in the verset fugues tradition and to the sectional structure of motets and ricercar. What we say about strophes of thoroughbass fugue is closely related to Joel Lester's "parallel sections" and David Ledbetter's "series of expositions." See Joel Lester, "Heightening levels of activity in J. S. Bach's parallel-section constructions," in *Journal of the American Musicological Society*, Vol. 54, No. 1 (Spring 2001), p. 49–96; and Ledbetter, *Bach's Well-tempered Clavier*, p. 100.

19. The term "Gegenharmonie" first

appeared in *Abhandlung von der Fuge* by Friedrich Wilhelm Marpur, where it is given the following definition: "Counterharmony. Thus is named the material in the remaining parts which is set against the subject." ("Die Gegenharmonie. So heißt diejenige Komposition, die dem Fugensatz in den übrigen Stimmen entgegengesetzt wird.") Friedrich Wilhelm Marpur, *Abhandlung von der Fuge* (Berlin, 1753), S. 18.

20. Since all standard harmonic structures in thoroughbass are noted in shorthand, we have added to the original figuring (where necessary) those signatures within brackets, which were implied by default.

21. By way of numerous experiments, it has been shown that the capacity of short-term (active) memory, without which the process of improvisation is simply impossible, is limited to 7 ± 2 units of information (the so-called Miller's number). This can be increased only by uniting disparate elements into groups. We refer to a very illustrative example from Maltsev's article in order to demonstrate the

activity of this mechanism: "For example, short-term memory can retain around seven different letters (perhaps, X, J, D, B, G, U, S), but the number of letters drastically increases if we try to remember seven words, and will increase even more drastically if we try to remember seven sentences." (Maltsev, "Ob improvizacii," p. 69.) As Michael Callahan emphasizes: "Experts recognize relevant patterns, and therefore perceive stimuli in larger and more meaningful units than novices do; expert improvisers notice patterns in music and conceive of musical units in large spans (e.g., entire voice-leading structures and phrases, rather than individual notes)." (Callahan, *Techniques of Keyboard Improvisation*, p. 22.)

22. We remind the reader that the harmonic vertical in thoroughbass is constructed upwards from a given note, therefore the part entering with the subject must always be the lowest one.

23. "Alle in bissherigen Numern muesen nicht nur vom Papier, sondern auch

auswendig auf das fertigste und deutlichste gelernt werden," in Philipp Christoph Hartung, *Musicus Theoretico-Practicus*, Zweyter Theil (Nuremberg, 1749), S. 12, § 42).

24. Sometimes the tasks that were given to organists for the purpose of testing were limited by a time-frame. For example, the testing of organists for the post at the Hamburg Cathedral (24 October 1725) included the presentation of an entire fugue "created for four minutes," a prelude of "about two minutes," a chaconne of "about six minutes," etc. See Johann Mattheson, *Grosse General-Baß-Schule* (Hamburg, 1731), S. 33. It is very difficult to improvise a piece with continuous development and at the same time fit everything within a given time-frame. It is much easier to fill the established time limits with standard-size strophes, adding a necessary number.

25. Anatolij Milka, *Muzikalnoje prinosheniye I. S. Basha: k rekonstrukzii i interpretacii* (Moscow, 1999), p. 151 [in Russian].

26. "Denn mit fremden Sätzen die Leute zu scheeren, halte ich für keine Kunst; lieber was bekanntes und fließendes genommen, damit es desto besser bearbeitet werden möge. Darauf kommt es an, und es gefällt dem Zuhörer besser, als ein chromatisches Gezerre" in Mattheson, *Grosse General-Baß-Schule*, S. 34–35.

27. For more details on the authorship of *Thema Regium* see Milka, *Muzikalnoje prinosheniye I. S. Basha*, pp. 153–167.

28. For more details about the manuscript MS. Akc. 4125 see Andrzej Szadejko, "Daniel Magnus Gronau (1700–1747)—didaktische Aspekte in Orgelwerken am Beispiel der Signatur MS. Akc. 4125 aus der Danziger Bibliothek der Polnischen Akademie der Wissenschaften," in *Musica Baltica* (Gdansk, 2010), S. 351–361. It is interesting that Szadejko views the given source solely from a didactic perspective: as exercises in counterpoint. In my opinion, considering its intended purpose, MS. Akc. 4125 has more in common with such collections as the *Langlo(t)z Manuscript* and the *Mylau Tabulaturbuch*; it is also an anthology containing musical material necessary for the church organist's everyday activity.

29. Indeed, the written-out figures concern themselves not with the single-part statement at the beginning of a fugue, but to the latter (multi-part) statements.

30. "Vielweniger darff man sich an den Gebrauch einiger Organisten binden, die das Thema erst, ohne die geringste Verblümung, fein ehrbar und viermahl durchs ganze Clavier in lauter Consonantzen und Lämmer-Tertzen hören lassen; hernach wieder mit dem Gefährten eben so bescheidenlich von oben anfangen; immer einerley Leier treiben; nichts nachahmendes oder rückendes dazwischen bringen; sondern nur stets den blossen Accord, als ob es ein General-Baß wäre, dazu greiffen" in Johann Mattheson, *Der Vollkommene Capellmeister* (Hamburg, 1739), S. 388, § 97.

31. "Ein anderer hat öfters den guten Willen, es besser zu machen. Aber was thun er? Er dreschet den Generalbaß, und dieses ist sehr erbaulich anzuhören. Da sind keine Bindungen, die die Harmonie angenehm, fließend und zusammenhängend machen. Es ist eine holperichte Harmonie. Da höret man keine enge Nachahmung, keine Zergliederung des Satzes. Da ist keine Ordnung, und die Anzahl der Stimmen erfähret man zur Noth am Ende, da man solche gleich nach der ersten Durchführung des Satzes durch die verschiedenen Stimmen hätte empfinden sollen. Dieser Satz wird niemahls in den Mittelstimmen klüglich angebracht. Man höret ihn nur immer oben oder unten wozu beständig die eine Hand die andere, so wie eine Arie, accompagnirt. Man hört das Thema niemahls bequem und zur rechten Zeit auf eine den Verstand und das Ohr nachdrücklich rührende Art eintreten. Es ist ein hanbüchernes Gelärme und Gepolter; der unharmonischen Gänge nicht zu gedenken" in Marpur, *Abhandlung von der Fuge*, Theil II (Berlin, 1754), S. XXIII–XXIV).

32. About the use of *ars combinatoria* techniques in the 18th-century, see Leonard G. Ratner, "Ars Combinatoria: Chance and Choice in Eighteenth-Century music," in *Studies in Eighteenth-Century Music: A Tribute to Karl Geiringer on his Seventieth Birthday*, ed. by H. C. Robbins Landon and Roger E. Chapman (New York: Da Capo Press), pp. 343–363.

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Cover feature

**Goulding & Wood
Organ Builders, Inc.,
Indianapolis, Indiana
Opus 50
The Episcopal Church
of the Good Shepherd,
Lexington, Kentucky**

From the organbuilder

“Worship the LORD in the beauty of holiness” could well serve as the motto for the organ project at the Episcopal Church of the Good Shepherd in Lexington, Kentucky. The Gothic revival building holds a wealth of architectural and design detail, culminating in an extravagance of carved furnishings in the chancel. Wainscot paneling in the sanctuary depicts scenes from the life of Christ, and the reredos displays a large tableau of the Last Supper.

Liturgical worship in the parish matches the opulence of the setting, with an unusually well-developed choral program encompassing all ages. Over the past twelve years, organist and choir-master John Linker has built a music department known throughout the area for excellence. The Good Shepherd choirs have held residencies in English cathedrals and this summer made their first concert tour of continental Europe.

Throughout this period of musical expansion, the congregation has been served by a 1970s neo-Baroque organ of modest resources. Although the instrument was a fine example of its aesthetic approach and served the parish well for forty years, the organ was inadequate for the scope of the music program as it has evolved. It contained only one manual reed and no celeste rank. In short, the organ struggled to keep up with the demands of accompanying Anglican chant psalmody and the choral music of Stanford and Howells.

Conversation about replacing the organ began nearly a decade ago, yet while the need was never in dispute, external forces seemed to derail the discussion at every turn. Building on the foundation laid by Fr. Robert Sessum, interim rector Fr. Ron Pogue seized the opportunity during the time of transition in leadership to force the issue. The committee moved quickly under the focused leadership of chair Joseph Jones, and a contract was signed after a brief flurry of activity.

The organ is thus designed primarily as a handmaiden for musical liturgy in the Anglican tradition as it has been received by the American church. The instrument's resources are uniquely tailored to the setting it serves in every regard. Recognizing the value of a wide tonal palette, the chancel instrument is double the size of the previous organ, gaining variety in tone rather than increase in



Antiphonal case with Festival Trumpet

volume. A new chamber was created by renovating a second-story storage room, allowing organ on both sides of the chancel for the first time. The existing chamber, formerly housing the Swell, now holds the Choir in intimate proximity to the voices it accompanies. The Swell resides within the new chamber, high in the chancel where its robust voice can speak freely into the room. The Great is divided in twin cantilevered cases facing each other, with the plenum stops on the *cantoris* side and color stops on the *decani*. Maximizing the versatility of this arrangement, the two halves of the Great can be silenced through individual Unison Off controls and coupled to the fourth manual separately. This allows, for instance, the Great principal cornet to dialogue with the Great Trumpet.

Early on, the committee determined that having a division in the back of the room would be a top priority. For all the storied choir-centric nature of the Anglican tradition, worship in America resoundingly seeks to involve the assembly in song. With the acoustically compromising arrangement of chancel chambers off the central axis of the room, an Antiphonal organ on the back wall would help unify music-making throughout the church. Whenever the issue of funding was raised, the Antiphonal division was widely recognized as the most palatable sacrifice, yet it remained

a strong desire among the committee. Thanks to the efficacy of the fund-raising campaign and the generosity of the Miller and Wrigley families, the committee was able to avoid any limitations. Twin cases frame the majestic western lancet window, and the polished display pipes reflect the colorful light from the stained glass. The polished brass Festival Trumpet completes the visual effect with a regal touch.

Any student of organ design will recognize the predictable nature of stop lists from instrument to instrument across styles of organ building. The distinctive quality of tonal design lies in the careful specification of scales, mouth widths, and voicing techniques. All of these details are meticulously overseen by our head voicer, Brandon Woods, who works with each stop through design to final regulation in the room. In this he is ably assisted by David Sims, who contributes to each step of the process. This instrument features a weight in tone and variety in color consistent with the demands of accompanying voices in a sensitive, supportive manner. Each division includes an 8' principal stop, each of varying volume and personality. The plenum choruses complement each other in combination as well as stand individually with integrity. As with many of our recent instruments, mouth widths below 1' C on principal pipes are kept fairly narrow,

allowing the upper lips of mouths to rise. This imparts a tone with generous fundamental development. With diapason chorus stops, this yields 8' and 4' stops with compelling and distinctive personalities. Higher-pitched stops and mixtures step back in scaling and broaden in mouth width to permit more upper partial development. Volume and speech are reserved in these stops, preventing them from dominating the texture. The result is a chorus with sheen but whose power comes from the fundamental.

The reed stops of the organ traverse a wide spectrum of musical effect. The Great Trumpet has lead resonators of generous scale and shallots with sharply tapered openings. These combine for a sound rich and heavy, blending into the principal chorus seamlessly. The Swell reed chorus features parallel openings on the shallots for a full-throated brilliance that pours from its chamber. The Choir's Clarinet is gentle and voluptuous in the style of E. M. Skinner stops. The instrument is crowned by two solo reeds, the Choir Tuba and the Antiphonal Festival Trumpet. The Tuba is a typical high-pressure reed, in the style of Willis, with a broad, enveloping tone. The Festival Trumpet is commanding, speaking from its dramatic position, yet mild enough to use (sparingly) in chords.

Celeste ranks are of particular note in this organ. In addition to the ubiquitous

Goulding & Wood Organ Builders, Inc., Opus 50

GREAT (II)

- 16' Gedeckt (from Swell)°
- 8' Open Diapason°
- 8' Gamba†
- 8' Harmonic Flute (1–12 common with Bourdon)†
- 8' Bourdon (metal)†
- 4' Octave°
- 4' Open Flute†
- 2½' Twelfth°
- 2' Fifteenth°
- 1½' Seventeenth°
- 1½' Fourniture IV°
- 8' Trumpet†
- 8' Tuba (from Choir)
- 8' Festival Trumpet (from Antiphonal)
- Great Sub and Super couplers
- Great A Unison Off (stops marked °)
- Great B Unison Off (stops marked †)
- Zimbelstern

SWELL (III)

- 16' Gedeckt (wood)
- 8' Violin Diapason
- 8' Gedeckt (extension of 16')
- 8' Viole de gambe
- 8' Voix celeste (from Low G)
- 4' Principal
- 4' Traverse Flute
- 2' Octave
- 2' Piccolo
- 2' Mixture III–IV (draws 2' Octave)
- 1' Cymbale III
- 16' Bassoon-Oboe
- 8' Trumpet
- 8' Oboe (extension of 16')
- 8' Vox Humana
- 4' Clarion
- 8' Tuba (from Choir)
- 8' Festival Trumpet (from Antiphonal)
- Tremulant
- Swell Sub–Unison Off–Super

CHOIR (I)

- 8' Open Diapason
- 8' Chimney Flute
- 8' Dulciana
- 8' Unda maris (from Tenor C)
- 4' Principal
- 4' Spindle Flute
- 2½' Nazard
- 2' Block Flute
- 1½' Tierce
- 1½' Larigot
- 8' Clarinet
- 8' Tuba
- 8' Festival Trumpet (from Antiphonal)
- Tremulant
- Choir Sub–Unison Off–Super

ANTIPHONAL (IV)

- 8' Open Diapason
- 8' Diapason Celeste (from Tenor C)
- 8' Stopped Diapason
- 4' Octave
- 4' Spire Flute
- 2' Fifteenth
- 1½' Mixture II–III
- 8' Tuba (from Choir)
- Tremulant
- Antiphonal Sub–Unison Off–Super
- 8' Festival Trumpet



Cantilevered cases



Chancel viewed through rood screen



Console

strings in the Swell and Dulciana in the Choir, the Antiphonal contains a Diapason Celeste. Both unison and celeste ranks use slotted pipes to encourage the undulation, and the keen tone that derives from the slots makes for a distinctive sound. The timbre is unapologetically diapason in quality, and the vigorous sound of the two ranks together fills the room in a luxuriant wash of sound.

Windchests throughout the organ feature our unique electro-pneumatic slider and pallet design. The combination of tone channels running across stops and wholly pneumatic action enables the pipework to speak incisively yet without any harshness in attack. Further, the stops meld together as they draw wind from a common source. Arranging the mechanics and structure proved to be an extremely challenging task, particularly as the new Swell chamber's dimensions continued to be a moving target throughout design and even construction of the organ. Staff design engineer Kurt Ryll and shop manager Mark Goulding nonetheless arrived at a layout that, if not commodious, certainly supports maintenance access to every component. Moving about the organ for routine tuning is remarkably simple, belying the complexity of the design necessary to achieve this.

The cabinetry of the organ and console was executed by Robert Duffy

and Robert Heighway, culling elements from the room, such as the Tudor roses that adorn the rood screen and ornamental bosses featured in the reredos. The console uses marquetry to separate the divisions within the stop jambs and to frame the burled central panel of the music desk. Throughout the organ, both internal and visible details are finished with an attention to detail consistent with the quality of woodworking in the church.

The sum of all these disparate parts is an instrument that truly speaks forth, carrying the people's song and supporting the choir in their leadership. While our intention was for it to be specifically suited to the worship of this congregation, we made no attempt to embody shallow or derivative notions of English organ building. This is an American instrument embracing the gamut of organ literature, hymnody, and choral music employed by the congregation. In realizing this goal we gratefully acknowledge the contributions of organist and choirmaster John Linker and committee chair Joseph Jones. We also recognize the steady leadership of the rector, Fr. Brian Cole, who inherited a project already underway and oversaw the completion with a dedication and enthusiasm as if it were his own. We look forward to sharing with the congregation in the upkeep of the organ, watching as

it enlivens the worship at Church of the Good Shepherd and enriches the musical life of Lexington.

—Jason Overall
Goulding & Wood, Inc.
Indianapolis, Indiana

Robert Duffy, casework, cabinetry, and wood carvings

John Goulding, reed racking

Mark Goulding, shop foreman, general shop construction

Chris Gray, general shop construction

Robert Heighway, console cabinetry, casework cabinetry, and slider chests

Jerin Kelly, wind chests, general shop construction

Phil Lehman, office manager

Tyler MacDonald, wind chests

Jason Overall, office support and tonal design

Kurt Ryll, case design and engineering

David Sims, system wiring, tonal finishing

Michael Vores, structure, expression boxes, general shop construction

Brandon Woods, tonal design, voicing, and finishing.

From the organist & choirmaster

Goulding & Wood Opus 50 (named "The Miller and Wrigley Organ") is the physical manifestation of many years of consideration, consultation, site visits, fundraising, and, of course, prayer. On my appointment to the Church of the Good Shepherd in 2001, it was immediately apparent that the previous neo-Baroque instrument had limited resources for accompanying the Anglican liturgy. As more and more electro-magnets and memory capture components failed, it was decided to replace the instrument with an organ more suitable to the fine Gothic architecture of Good Shepherd, and having a more diverse tonal palette, rather than to restore the previous instrument.

The Episcopal Church of the Good Shepherd, Lexington, Kentucky

PEDAL

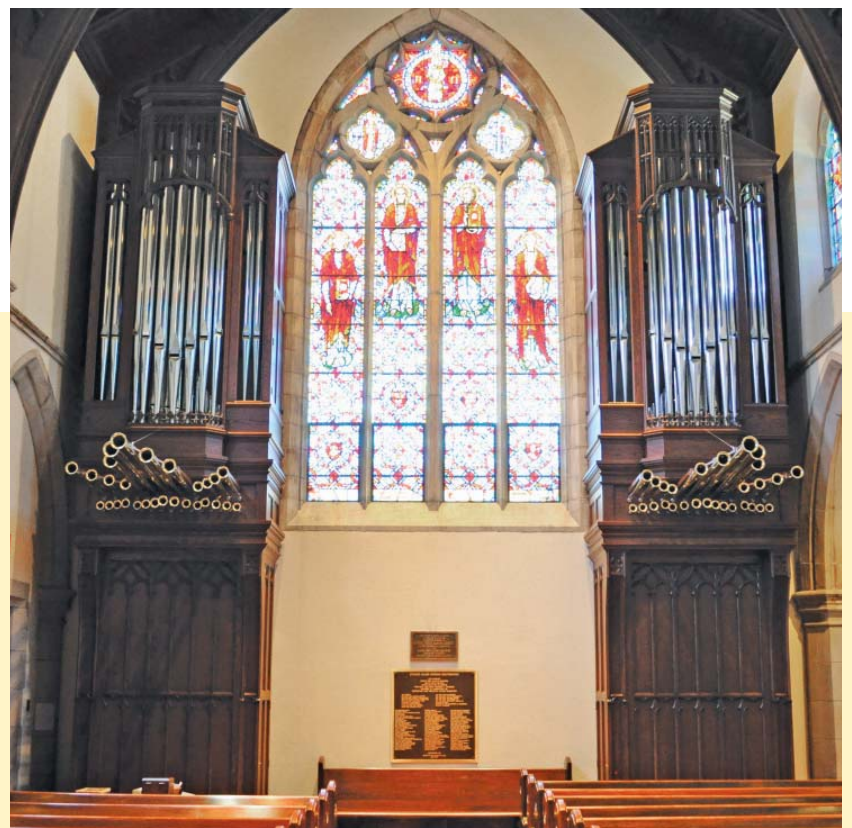
- 32' Contrabass (digital ext 16' Principal)
- 32' Bourdon (digital ext 16' Subbass)
- 16' Principal
- 16' Subbass
- 16' Gedeckt (from Swell)
- 8' Octave (ext 16' Principal)
- 8' Subbass (ext 16' Subbass)
- 8' Gedeckt (from Swell)
- 4' Octave (extension)
- 4' Gedeckt (from Swell)
- 32' Trombone (digital extension)
- 16' Trombone (wood resonators)
- 16' Bassoon (from Swell)
- 8' Tromba (extension)
- 8' Bassoon (from Swell)
- 4' Schalmey
- 8' Tuba (from Choir)
- 8' Festival Trumpet (from Antiphonal)
- Pedal Divide 12/13

ACCESSORIES

- Great-Choir Manual Transfer
- Great divisionals with Pedal divisional toe studs
- Swell divisionals on General toe studs
- Typical couplers and combination action pistons

Four manuals, 58 ranks

Photo credit: Hans Flueck



Antiphonal cases

Upon his retirement in 2009, former rector Fr. Robert Sessum suggested to the congregation that the next project in the immediate future of Good Shepherd should be to replace the organ. The congregation heeded the advice of Fr. Sessum, and over the next two years an organ committee and organ capital campaign committee were formed under the guidance of the interim rector, Fr. Ron Pogue. Our new rector, Fr. Brian Cole, oversaw installation of the new instrument. It is a privilege to have worked with these three clergymen in seeing the dream of a new instrument for Good Shepherd come true.

In selecting a builder, the committee had their work cut out for them. My personal preference favors mechanical action, as I have found tracker instruments to be superior tools of artistic expression. Early on in the process, however, our committee had to dismiss this as an option due to Good Shepherd's architecture and our desire to have symmetrically balanced cases on both sides of the chancel, as well as an Antiphonal division at the west end to better support hymn singing. After reviewing numerous designs, specifications, and participating in site visits, the committee unanimously chose Goulding & Wood.

Over many months we worked closely with Goulding & Wood president Jason Overall and head voicer Brandon Woods on a specification that would meet Good Shepherd's liturgical needs and be unique. We agreed to reuse some of the finest pipework from the old instrument in the new organ. The former Great 8' Principal and 4' Octave were voiced and now reside in the Choir as 8' Open Diapason and the 4' Principal. The former 16' Subbass (which was, in fact, from the parish's Pilcher organ from the 1920s) was voiced and at home again in Good Shepherd. The Pedal 4' Schalmey as well as the Zimbelstern were also worthy of recycling.

As its primary function is to accompany the Anglican liturgy, a complete and powerful Swell division is a must. The new Swell boasts a complete principal chorus, luscious strings, and harmonic flutes at 4' and 2' pitches, as well as a full complement of 16' through 4' reeds. While the Swell, Choir, and Pedal divisions appear fairly standard in specification, it is the Great and Antiphonal divisions that have the most innovative design and function. The Great is divided on both sides of the quire, and as such, each side can be coupled separately to the fourth manual to solo out melodies of hymns or other innovative uses. In addition to having a complete principal chorus, the Antiphonal also boasts a "Diapason Celeste." While a Voce Umana or a Fiffaro might be common in Italian organs, a stop such as this is rarely found on English-inspired American organs. Furthermore, this stop is indeed an open, full-bodied, English-style Diapason. Though its use in repertoire is extremely rare (it is likely not the sound Frescobaldi had in mind!), it is incredibly useful in improvisations. The sound of this celeste is rich and embodying. Indeed, the entire instrument draws a new level of musicality and creativity from those fortunate to play it, and it is the prayerful congregant who receives the greatest benefit.

The people of Good Shepherd take great pride in our choir program, which has attained a high degree of international recognition over the past decade. Attention to and participation in congregational hymn singing is now at an all-time high for this parish. Now that this glorious instrument is in place, matching

the beauty of the choir, the architectural environment, and the mighty singing of the congregation, we eagerly anticipate reaching new heights in our spiritual and musical journeys, and discovering new ways in which we are all able to see glimpses of heaven right here on earth.

—John Linker

From the organ committee

The organ committee consisted of a cross-section of the congregation, Dr. Schuyler W. Robinson, professor of organ at the University of Kentucky, and our church organist/choirmaster. The committee's charge was to determine the type, size, and placement of the future instrument, and to set the budget. Its most important task was to find the perfect fit between the church and the company selected to build the instrument. The committee hired a consultant to help it identify the best North American organ builders, and we invited five of them to Lexington to present preliminary designs and cost estimates for the project. The committee then sent our two organists to play instruments representative of each builder.

After careful deliberation, we chose Goulding & Wood of Indianapolis. Their plan was exciting and seemed to fit our needs perfectly. When the instrument was ready for installation, Goulding & Wood issued an invitation to the congregation to come to their workshop in Indianapolis to hear the organ before their team dismantled it and began to transfer it to Lexington. A few weeks later, the first pipes arrived and were paraded into the nave of the church, led by our bagpiper, and were blessed during a short service. The new and exciting musical voice of the Church of the Good Shepherd is a dream come true.

—J. R. Jones
Organ Committee Chair

From the rector

One of the real gifts of the Episcopal/Anglican tradition is the ability to keep a healthy tension between tradition and change. At Good Shepherd, the arrival of Goulding & Wood Opus 50 (the "Miller and Wrigley Organ") is a fine example of that gift.

The builders from Goulding & Wood were very sensitive to the change that takes place when an instrument like this is placed in an historic space. Throughout the weeks of building on site, we welcomed parishioners and community members to visit our church during construction. Numerous photographs and videos, both formal and informal, were taken to record the work. Even though the builders were guests to our space, they served as good hosts, as long-time members and newcomers asked questions while the installation process unfolded.

Now that it is in place, the organ appears to have always been in our liturgical space. The antiphonal division now frames the glorious Abbott Window in the rear of the church and accentuates the colors of the stained glass. The new organ has also already been a catalyst for more vigorous congregational singing. The old organ console has been refashioned to make a smaller altar for our Sunday evening Eucharist.

We are all blessed to be a part of Good Shepherd's story at this time. The Miller and Wrigley Organ, while new, affirms the great strengths of traditional Anglican worship. Because of its incredible versatility, this instrument will serve as an anchor as we expand the musical life of the parish in arts offerings to the Lexington community.

—The Rev'd Brian Cole



Chancel

**Berghaus Pipe Organ Builders, Inc.
Bellwood, Illinois
Luther Memorial Chapel,
Shorewood, Wisconsin**

The 35-rank organ for Luther Memorial Chapel contains several elements of diverse origins that have been combined to serve as a liturgical instrument for this Lutheran church located in suburban Milwaukee. The nucleus of the organ comes from the 1951 Casavant that originally served the Church of the Epiphany in Providence, Rhode Island. Other elements such as pipework and chests were taken from viable resources in Luther Memorial Chapel's existing organ.

The instrument contains Great, Swell and Pedal divisions at the front of the

chancel. Because the church decided to keep the choir and console in the rear balcony, a floating Choir division was created to support accompaniment roles, as well as providing tonal enhancement to the front divisions. A new façade containing a new 8' Pedal Principal was constructed to beautify the tonal opening to the chancel. The console was refurbished from the original Casavant organ, and outfitted with solid-state components.

Scott Riedel, of Scott R. Riedel & Associates Ltd. in Milwaukee, Wisconsin, served as the consultant. The organ was dedicated in recital on April 22, 2012 by Alexander Post, Rev. Michael Henrichs, and Jonathan Oblander, tonal director of Berghaus.



Console

Berghaus Pipe Organ Builders, Inc.

Luther Memorial Chapel, Shorewood, Wisconsin

GREAT	4' Geigen Octave
8' Open Diapason	4' Flute
8' Rohrflöte	2' Piccolo
4' Octave	1½' Larigot
4' Gedeckt Pommer	1' Scharf III
2½' Sesquialtera II TC	8' Trumpet
1½' Mixture III	8' Oboe
Tremulant	Tremulant
CHOIR	PEDAL
8' Holz Principal	32' Resultant
8' Gamba	16' Open Diapason
8' Gedeckt	16' Bourdon
4' Octave	16' Lieblich Gedeckt (Sw)
4' Harmonic Flute	8' Principal (façade)
2' Blockflöte	8' Stopped Flute (ext)
8' Oboe	4' Fifteenth (ext)
Tremulant	16' Posaune
SWELL	CHOIR PEDAL
16' Lieblich Gedeckt	16' Bourdon
8' Geigen Principal	8' Bourdon (ext)
8' Viola da Gamba	
8' Voix Celeste TC	
8' Stopped Diapason	

36 stops, 34 ranks, 2,072 pipes

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 SEPTEMBER
Vincent Dubois; Hendricks Chapel, Syracuse University, Syracuse, NY 4 pm
Lawrence Schreiber; First Baptist, Washington, DC 4 pm
Pierre Zevort; Washington National Cathedral, Washington, DC 5:15 pm
Tom Trenney; Myers Park United Methodist, Charlotte, NC 4 pm
David Arcus; Duke University Chapel, Durham, NC 5 pm
David Higgs; St. John United Methodist, Augusta, GA 3 pm
Craig Cramer; Christ Church Cathedral, Indianapolis, IN 4:30 pm
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm

17 SEPTEMBER
+Wesley Roberts; Campbellsville University, Campbellsville, KY 12 noon
James David Christie; Alumni Hall, Indiana University, Bloomington, IN 8 pm
Philip Brisson; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

20 SEPTEMBER
Kent Tritle, with orchestra and film; Avery Fisher Hall, New York, NY 8 pm
F. Allen Artz, III, with brass; Crescent Avenue Presbyterian, Plainfield, NJ 7:30 pm
Stephen Tharp; Cathedral Church of the Advent, Birmingham, AL 7:30 pm

21 SEPTEMBER
Kent Tritle, with orchestra and film; Avery Fisher Hall, New York, NY 8 pm
Patrick Allen and friends; Grace Church, New York, NY 3 pm
Paul Jacobs, masterclass; Stambaugh Auditorium, Youngstown, OH 10:30 am
Andrew Scanlon; Washington Street United Methodist, Alexandria, VA 3 pm

22 SEPTEMBER
Gail Archer; St. Joseph of Arimathea, White Plains, NY 2 pm
Carol Williams; Camp Hill Presbyterian, Camp Hill, PA 4 pm
Isabelle Demers; Trinity Lutheran, Reading, PA 4 pm
Brian Mathias; Washington National Cathedral, Washington, DC 5:15 pm
The Chenaults; Hayes Barton United Methodist, Raleigh, NC 3 pm
Betty Jo Couch, hymn festival; Advent Lutheran, Melbourne, FL 3 pm
Christopher Houlihan; Forrest Burdette United Methodist, Hurricane, WV 3 pm
Paul Jacobs; Stambaugh Auditorium, Youngstown, OH 4 pm

24 SEPTEMBER
Karen Beaumont; King's Chapel, Boston, MA 12:15 pm
Kathleen Lee & Brian Carson; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

25 SEPTEMBER
Cathedral Choir; Cathedral of St. John the Divine, New York, NY 7:30 pm
David Jonies; Queen of the Rosary Chapel, Sinsinawa, WI 7 pm

27 SEPTEMBER
Gloriae Dei Cantores; Church of the Transfiguration, Orleans, MA 7:30 pm
Peter Planavsky, lecture & masterclass; Downtown Presbyterian, Rochester, NY 1:30 pm
Rhonda Sider Edgington; St. Paul Cathedral, Pittsburgh, PA 8 pm

28 SEPTEMBER
John & Marianne Weaver, organ and flute, with **Susan Poliacic**, reed organ; East Craftsbury Presbyterian, East Craftsbury, VT 7:30 pm
Gloriae Dei Cantores; Church of the Transfiguration, Orleans, MA 7:30 pm
Peter Planavsky; Third Presbyterian, Rochester, NY 8 pm
John Gouwens, carillon; Memorial Chapel, Culver Academies, Culver, IN 4 pm

29 SEPTEMBER
Victor Hill, harpsichord, Bach works; Clark Art Institute, Williamstown, MA 3 pm
Stephen Hamilton; St. John the Divine, New York, NY 5 pm
Alan Morrison; First Trinity Presbyterian, Laurel, MS 4 pm

1 OCTOBER
Tom Trenney; Hill Auditorium, University of Michigan, Ann Arbor, MI 8 pm
Kathrine Handford; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

2 OCTOBER
Beth Palmer; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm

3 OCTOBER
Manhattan School of Music Symphonic Chorus, with orchestra; Avery Fisher Hall, New York, NY 7:30 pm
Thomas Murray, with orchestra; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
William Neil, with National Symphony Orchestra; Kennedy Center Concert Hall, Washington, DC 7 pm

4 OCTOBER
Etherea Vocal Ensemble; First Presbyterian, Lockport, NY 7:30 pm
Manhattan School of Music Symphonic Chorus, with orchestra; Avery Fisher Hall, New York, NY 8 pm
Marilyn Keiser; Trinity United Methodist, Madison, IN 7 pm
Nathan Laube, with orchestra; Laura Turner Concert Hall, Nashville, TN 10:30 am, 8 pm
William Neil, with National Symphony Orchestra; Kennedy Center Concert Hall, Washington, DC 8 pm

5 OCTOBER
Manhattan School of Music Symphonic Chorus, with orchestra; Avery Fisher Hall, New York, NY 8 pm
Nathan Laube, with orchestra; Laura Turner Concert Hall, Nashville, TN 8 pm
William Neil, with orchestra; Kennedy Center Concert Hall, Washington, DC 8 pm

6 OCTOBER
Diane Meredith Belcher; Chapel of the Holy Spirit, Worcester, MA 7 pm
Alan Morrison; Swarthmore Presbyterian, Swarthmore, PA 4 pm
Tom Bell; Washington National Cathedral, Washington, DC 5:15 pm
Jane Parker-Smith; Calvary United Methodist, Frederick, MD 3 pm
Jeremy David Tarrant; St. Mary Cathedral, Lansing, MI 4 pm
Ken Cowan; First Presbyterian, Royal Oak, MI 4 pm
New York Polyphony; Cathedral Church of the Advent, Birmingham, AL 3 pm
Mary Gifford & Edward Kroll; Our Lady of Sorrows Basilica, Chicago, IL 3 pm
Daria Burlak; University of St. Thomas, St. Paul, MN 3 pm

7 OCTOBER
Jeremy David Tarrant, masterclass; Plymouth Congregational, Lansing, MI 7 pm
Dennis Janzer; Scottish Rite Cathedral, Memphis, TN 7:30 pm
Craig Cramer; Wheaton College, Edman Chapel, Wheaton, IL 7:30 pm

8 OCTOBER
Manhattan School of Music Symphonic Chorus, with orchestra; Avery Fisher Hall, New York, NY 7:30 pm
Larry Wheelock; Church of the Gesu, Milwaukee, WI 7:30 pm
Raymond Johnston; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

9 OCTOBER
Manhattan School of Music Symphonic Chorus, with orchestra; Avery Fisher Hall, New York, NY 7:30 pm

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Calendar

11 OCTOBER
Andrew Peters; Olivet Nazarene University, Bourbonnais, IL 12:10 pm
Walt Strony; St. Mary's Episcopal Cathedral, Memphis, TN 7 pm

24 OCTOBER
+Olivier Latry; Cathedral of St. Paul, St. Paul, MN 7:30 pm

13 OCTOBER
Gail Archer; Cathedral Church of St. Paul, Burlington, VT 3 pm
Nathan Laube; Greene Memorial United Methodist, Roanoke, VA 4 pm
Andrew Scanlon; First Presbyterian, Washington, NC 4 pm
Aaron David Miller; St. Mark's Evangelical Lutheran, Jacksonville, FL 5 pm
Chelsea Chen; Westminster Presbyterian, Dayton, OH 4 pm

25 OCTOBER
 Birmingham Boys Choir; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

26 OCTOBER
Todd Wilson; Stambaugh Auditorium, Youngstown, OH 2 pm

15 OCTOBER
Douglas Murray; Ransdell Chapel, Campbellsville University, Campbellsville, KY 12 noon
Jean-Baptiste Robin; All Saints Episcopal, Atlanta, GA 7:30 pm
Timothy Strand; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

27 OCTOBER
Diane Ames & Paulette Fry; United Presbyterian, Cortland, NY 3 pm
Donald Fellows; St. Paul Cathedral, Pittsburgh, PA 4 pm
Nathan Laube; St. John's Episcopal, Georgetown, Washington, DC 5 pm
 All Hallows Concert; Brevard-Davidson River Presbyterian, Brevard, NC 6:30 pm
Jeannine Jordan, with media artist, From Sea to Shining Sea; Hyde Park Community United Methodist, Cincinnati, OH 4 pm
Andrew Schaeffer; Cathedral of the Holy Angels, Gary, IN 3 pm
David Jonies; Immaculate Conception, Chicago, IL 3 pm

UNITED STATES
 West of the Mississippi

16 OCTOBER
Gail Archer; St. Agnes Cathedral, Rockville Center, NY 8 pm
Kent Tritle; Cathedral of St. John the Divine, New York, NY 7:30 pm
Jonathan Ryan, with brass; St. Mary's Roman Catholic Church, Nutley, NJ 7:30 pm
Jean-Baptiste Robin, masterclass; First Presbyterian, Atlanta, GA 10 am
Cameron Carpenter; Kennedy Center Concert Hall, Washington, DC 8 pm

15 SEPTEMBER
Norman Mackenzie, with brass; St. Andrew's Lutheran, Mahtomedi, MN 4 pm
Isabelle Demers; Boston Avenue United Methodist, Tulsa, OK 5 pm
Bradley Welch & Ken Cowan; Highland Park United Methodist, Dallas, TX 6 pm
Matthew Dirst, harpsichord, *Goldberg Variations*; Christ the King Lutheran, Houston, TX 6 pm
 Houston Chamber Choir; Holy Rosary Catholic Church, Rosenberg, TX 4 pm
Paul Tegels; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm

17 OCTOBER
+Jean-Baptiste Robin; Cathedral of St. Paul, St. Paul, MN 7:30 pm

16 SEPTEMBER
+Carol Williams; St. Mary's College of California, Moraga, CA 7:30 pm

18 OCTOBER
Christian Lane; Old West Church, Boston, MA 8 pm
+Olivier Latry; Our Lady of Refuge, Brooklyn, NY 7 pm
James Welch; Mt. Pleasant Retirement Village, Monroe, OH 7 pm
 Hymn festival; Providence United Methodist, Charlotte, NC 8 am
Andrew Peters; St. Paul United Church of Christ, Belleville, IL 7:30 pm

17 SEPTEMBER
Stephen Tharp; Church of the Incarnation, Dallas, TX 7:30 pm
 Houston Chamber Choir; Co-Cathedral of the Sacred Heart, Houston, TX 7:30 pm

19 OCTOBER
Nathan Laube, masterclass; Hosmer Hall, State University of New York, Potsdam, NY 3 pm
 Hymn festival; Providence United Methodist, Charlotte, NC 8 am
Jean-Baptiste Robin; St. Norbert Abbey, De Pere, WI 2 pm

19 SEPTEMBER
Christian Lane; First Christian Church, Stillwater, OK 8 pm

20 OCTOBER
Nathan Laube; Hosmer Hall, State University of New York, Potsdam, NY 3 pm
 Choir of Men and Boys; Grace Church, New York, NY 4 pm
Joan Lippincott; Cathedral Basilica of the Sacred Heart, Newark, NJ 4 pm
Gail Archer; First United Methodist, Hershey, PA 3 pm
Olivier Latry; Calvary Episcopal, Pittsburgh, PA 4 pm
Ken Cowan; First Baptist, Washington, DC 4 pm
 Verdi, *Requiem*; Washington National Cathedral, Washington, DC 4 pm
Scott Dettra; Episcopal Church of the Holy Comforter, Vienna, VA 4 pm
Annette Richards & David Yearsley; Duke University Chapel, Durham, NC 5 pm
 University of Florida Concert Choir; First United Methodist Church, Ocala, FL 3 pm
Boyd Jones; St. Luke's Episcopal, Anchorage, KY 5 pm
 Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm

20 SEPTEMBER
 Ars Lyrica Houston; St. James Episcopal, Alexandria, LA 7:30 pm

22 OCTOBER
Laura Edman; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

21 SEPTEMBER
Craig Cramer; Our Lady of Fatima Parish, Seattle, WA 7:30 pm
James Welch; Bethania Lutheran, Solvang, CA 1 pm

22 SEPTEMBER
 Ars Lyrica Houston; Zilkha Hall, Hobby Center for the Performing Arts, Houston, TX 6 pm
Katya Gotsdiner-McMahan; Trinity Episcopal, Santa Barbara, CA 3:30 pm

23 OCTOBER
 Musica Sacra; Cathedral of St. John the Divine, New York, NY 7:30 pm
Jeannine Jordan, with media artist, Bach and Sons; First Methodist, Wooster, OH 7 pm
Anita Werling; First Presbyterian, Macomb, IL 3 pm

24 SEPTEMBER
Daryl Robinson; St. Philip Presbyterian, Houston, TX 7:30 pm

29 SEPTEMBER
Douglas Cleveland; Bridges Hall of Music, Claremont, CA 3 pm

6 OCTOBER
Daryl Robinson; Lagerquist Concert Hall, Tacoma, WA 3 pm
Mel Butler; St. Mark's Cathedral, Seattle, WA 2 pm
+Jean-Baptiste Robin; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
Marco Cadario; St. Mary's Cathedral, San Francisco, CA 3:30 pm
James Welch, works of Richard Purvis; Grace Cathedral, San Francisco, CA 4 pm

8 OCTOBER
Tom Bell; Luther College, New Ulm, MN 8 pm

Calendar

9 OCTOBER

Jean-Baptiste Robin, masterclass; St. James Cathedral, Seattle, WA 7:30 pm

10 OCTOBER

Steven Egler; Slagle Auditorium, University of South Dakota, Vermillion, SD 7:30 pm

Wong-Chen Duo, organ & violin; St. Andrew's Episcopal, Amarillo, TX 7:30 pm

Jean-Baptiste Robin, masterclass; University of Washington, Seattle, WA 7:30 pm

11 OCTOBER

Douglas Cleveland; B. J. Haan Auditorium, Dordt College, Sioux Center, IA 7:30 pm

Jane Parker-Smith; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm

Wong-Chen Duo, organ & violin class; St. Andrew's Episcopal, Amarillo, TX 10 am

Isabelle Demers; Doc Rando Hall, University of Nevada, Las Vegas, NV 7:30 pm

Jean-Baptiste Robin; St. James Cathedral, Seattle, WA 7:30 pm

12 OCTOBER

James Welch; Immanuel Lutheran, Los Altos, CA 7 pm

Olivier Latry; Davies Symphony Hall, San Francisco, CA 3 pm

13 OCTOBER

Ken Cowan; First Presbyterian, Rochester, MN 4 pm

Emanuele Cardi; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Jean-Baptiste Robin; St. James Episcopal, Los Angeles, CA 6 pm

Craig Cramer; St. Albert Priory, Oakland, CA 3 pm

14 OCTOBER

Olivier Latry; Cathedral Church of St. John, Albuquerque, NM 7 pm

15 OCTOBER

Armonia Celeste; Church of the Incarnation, Dallas, TX 7:30 pm

18 OCTOBER

Kent Tritle; St. Andrew's Lutheran, Columbia, MO 7:30 pm

Frederick Swann; First Presbyterian, Yakima, WA 7 pm

20 OCTOBER

Kent Tritle; First Congregational, Spencer, IA 3 pm

John Weaver; Mount Olive Lutheran, Minneapolis, MN 4 pm

Episcopal Diocese of Texas Adult Choral Festival; Christ Church Cathedral, Houston, TX 6 pm

Hans Uwe Hielscher; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Emanuele Cardi; Resurrection Parish, Santa Rosa, CA 3:30 pm

25 OCTOBER

Andrew Peters; Third Baptist, St. Louis, MO 12:30 pm

Jonathan Dimmock; Parker Chapel, Trinity University, San Antonio, TX 7:30 pm

26 OCTOBER

Marilyn Keiser; St. David's Episcopal, San Antonio, TX 9 am

27 OCTOBER

Carolyn Diamond & Mark Sedio, with piano; Central Lutheran, Minneapolis, MN 12:35 pm

VocalEssence, St. Olaf Choir, & Northfield Youth Choir; Orchestra Hall, Minneapolis, MN 4 pm

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

John & Marianne Weaver, organ & flute; St. Andrew's Lutheran, Bellevue, WA 3 pm

David Troiano; St. Mary's Cathedral, San Francisco, CA 3:30 pm

31 OCTOBER

Aaron David Miller, silent film accompaniment; Helzberg Hall, Kauffman Center for the Performing Arts, Kansas City, MO 7 pm

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

INTERNATIONAL

15 SEPTEMBER

Stefan Kagl; Herforder Munster, Herford, Germany 6 pm

Christophe Mantoux; Cathédrale St Charles de Saint-Etienne, Saint-Etienne, France 4 pm

18 SEPTEMBER

Markus Willinger; Kathedrale, Dresden, Germany 8 pm

Michele Croese, with trumpet; Chiesa di S. Pietro, Gattinara, Italy 9 pm

Edward Dean; St. Michael & All Angels, West Croydon, London, UK 1:10 pm

19 SEPTEMBER

Stephanie Burgoyne & William Vandertuin; St. Peter's Anglican, Mississauga, ON, Canada 8 pm

20 SEPTEMBER

Mario Duella; Chiesa di San Lorenzo, Ponderano, Italy 9 pm

21 SEPTEMBER

Ton van Eck; St. Bavo's Cathedral, Haarlem, Netherlands 3 pm

Per Ahlman; Ovansjö Church, Kungsgården, Sweden 6 pm

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Calendar

24 SEPTEMBER

Stephanie Burgoyne & William Vandertuin; Cathedral of St. Paul, London, ON, Canada 12:15 pm

25 SEPTEMBER

Martin Strohacker; Frauenkirche, Dresden, Germany 8 pm
Marc Baumann; St. Michael & All Angels, West Croydon, London, UK 1:10 pm

26 SEPTEMBER

Andrew Lucas; Wells Cathedral, Wells, UK 7:30 pm
Jonathan Dimmock; St. Paul's Church, Canberra, Australia 8 pm

27 SEPTEMBER

David Briggs, silent film improvisation; St. Wenzel's Church, Naumburg, Germany 7:30 pm
Guy Bovet, Olivier Latry, & Ben van Oosten; St. Bavo's Cathedral, Haarlem, Netherlands 8:15 pm

28 SEPTEMBER

Alessandra Mazzanti; Chiesa di S. Sebastiano, Trivero/Bulliana, Italy 9 pm
Roger Fisher; Bridlington Priory, Bridlington, UK 6 pm
Jonathan Dimmock; St. John's Cathedral, Brisbane, Australia 6 pm

29 SEPTEMBER

Mario Verdicchio; Chiesa di S. Michele Arcangelo, Cavaglia, Italy 9 pm
Ken Cowan; Georgian Shores United Church, Owen Sound, ON, Canada 4 pm
Jonathan Dimmock; St. Peter's, Queenstown, New Zealand 8 pm

1 OCTOBER

Jonathan Dimmock; St. Paul's Cathedral, Dunedin, New Zealand 8 pm

2 OCTOBER

Thomas Lacôte; St. Wenzel's Church, Naumburg, Germany 12 noon

Wolfgang Kogert; Kreuzkirche, Störmthal, Germany 7:30 pm

Georgina Sherriff; St. Michael & All Angels, West Croydon, London, UK 1:10 pm

3 OCTOBER

Thomas Lacôte; St. Wenzel's Church, Naumburg, Germany 12 noon
 Bach, *Mass in B Minor*; St. Wenzel's Church, Naumburg, Germany 7:30 pm

4 OCTOBER

Mario Hospach-Martini; St. Wenzel's Church, Naumburg, Germany 12 noon
Samuel Kummer, Bach, *Art of Fugue*; St. Wenzel's Church, Naumburg, Germany 7:30 pm

6 OCTOBER

Gail Archer; Basilica Cathedral of Cantu, Cantu, Italy 8 pm
Jonathan Dimmock; Wellington Cathedral, Wellington, New Zealand 8 pm

8 OCTOBER

Martina Pohl, with bass; St. Wenzel's Church, Naumburg, Germany 12 noon
Olimpio Medori; St. Moritzkirche, Pölsfeld, Germany 3:30 pm
Hansjörg Albrecht, *Goldberg Variations*; Kirche St. Jakobi, Sangerhausen, Germany 6 pm

9 OCTOBER

Jonathan Dimmock; Cathedral of the Holy Trinity, Auckland, New Zealand 8 pm

10 OCTOBER

Edward Batting; St. Michael & All Angels, West Croydon, London, UK 1:10 pm

15 OCTOBER

Thomas Trotter; Mansion House, London, UK 6:30 pm

16 OCTOBER

Franz Lorch; Kathedrale, Dresden, Germany 8 pm
Michal Markuszewski; St. Michael & All Angels, West Croydon, London, UK 1:10 pm

20 OCTOBER

Stephanie Burgoyne & William Vandertuin; St. Paul's United Church, Paris, ON, Canada 3 pm
Jean-Baptiste Robin; Westminster United Church, Winnipeg, MB, Canada 7:30 pm

23 OCTOBER

Thomas Dahl; Frauenkirche, Dresden, Germany 8 pm
Per Thunarf; St. Michael & All Angels, West Croydon, London, UK 1:10 pm

25 OCTOBER

Stephanie Burgoyne & William Vandertuin; Waterford United Church, Waterford, ON, Canada 7:30 pm

27 OCTOBER

Michael Radulescu; Eglise des Jésuites, Porrentruy, Switzerland 5 pm

30 OCTOBER

Jelani Eddington; Frauenkirche, Dresden, Germany 8 pm
Tom Winpenny; St. Michael & All Angels, West Croydon, London, UK 1:10 pm

31 OCTOBER

Steffen Walther; St. Wenzel's Church, Naumburg, Germany 6 pm

Organ Recitals

MARIE RUBIS BAUER, St. Paul Cathedral, Pittsburgh, PA, February 22: *Pièce d'Orgue*, BWV 572, Bach; *Ave Maris Stella*, Cavazzoni; *Toccata per le levatione*, Frescobaldi; *Sonata per Organo*, Pergolesi; *Veni Creator Spiritus*, de Grigny; *Toccata in G*, BuxWV 170, Buxtehude; *Fantasia Ut, Re, Mi, Fa, Sol, La*, Sweelinck; *Windows of Comfort: Two Organbooks*, Locklair; *Wachet Auf! Ruft uns die Stimme*, op. 8, Distler.

ADAM BRAKEL, The Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL, April 7: *Prelude and Fugue in b*, BWV 544, Bach; *Naiades*, Vierne; *Toccata (Suite)*, Duruflé.

JOHN BROCK, First Presbyterian Church, Dunn, NC, April 14: *Prelude in D*, BWV 532, Bach; *If Thou But Suffer God to Guide Thee, Now Pray We to the Holy Spirit, Our Father, Thou in Heaven Above*, Böhm; *Concerto in b*, Walther; *How Brightly Shines the Morning Star*, BuxWV 223, Buxtehude; *Sonata in D*, Wq 70/5, C.P.E. Bach; *Wake, Awake, A Voice Is Calling*, BWV 645, *Praise to the Lord, the Almighty, the King of Creation*, BWV 650, *Fugue in E-flat*, BWV 522, Bach.

STEPHANIE BURGOYNE & WILLIAM VANDERTUIN, St. Paul's United Church, Paris, ON, Canada, April 13: *Tuba Tune in D*, Lang; *Theme and Variations*, Bylisma; *Cat Suite*, Bédard; *Sonata in D*, Torelli; *Flute Piece*, Bylisma; *Toccata in C*, Mushel.

PAUL CIENNIWA, harpsichord, Resurrection Parish, Santa Rosa, CA, May 5: *Sonata in C*, K. 513, Scarlatti; *Prelude and Fugue No. 1 in C*, BWV 846, *Prelude and Fugue No. 2 in c*, BWV 847, *Prelude and Fugue No. 3 in C-sharp*, BWV 848 (*Well-Tempered Clavier*, Book I), Bach; *Suite No. 7 in g*, HWV 432, *Air and variations (The Harmonious Blacksmith)*, HWV 430, Handel; *Prelude and Fugue No. 9 in E (Well-Tempered Clavier*, Book II), BWV 878, Bach; *Sonata in b*, K. 27, *Sonata in C*, K. 461, *Sonata in d*, K. 517, Scarlatti.

ARNFIELD CUDAL, Episcopal Church of Bethesda-By-The-Sea, Palm Beach, FL, May 5: *Toccata and Fugue in d*, BWV 565, Bach; *Prélude modale (Vingt-quatre pièces)*, Langlais; *Chorale Prelude on St. Thomas*, Parry; *Little Prelude and Fugue in e*, BWV 555, Bach; *Chorale Prelude on St. Anne*, Parry.

ROBERT DELCAMP, The University of the South, Sewanee, TN, April 5: *Grand chœur dialogué*, Gigout; *Trois Pièces*, op. 29, Pierné; *Andantino (Deuxième Suite)*, Boëllmann; *Choral No. 2 in b*, Franck; *Scherzo (Symphony No. 2 in e*, op. 20), Vierne; *Allegro (Symphony No. 6 in g*, op. 42), Widor.

JAMES DORROH, Bluff Park United Methodist Church, Birmingham, AL, February 24: *Marche Heroïque*, Brewer; *Herzlich tut mich verlangen, Es ist ein' Ros entsprungen (Eleven Chorale Preludes*, op. 122), Brahms; *Prelude and Fugue in G*, BWV 541, Bach; *Choral in b*, Franck; *Prelude (Suite pour orgue*, op. 5), Duruflé; *Prelude On A Christmas Carol*, Gibbs; *Hanson Place (Five Gospel Preludes)*, Owens; *Andante Cantabile, Finale (Quatrième Symphonie*, op. 14, no. 4), Widor.

DAVID A. GELL, First United Methodist Church, Santa Barbara, CA, February 20: *Processional*, Gawthrop; *Stunde der Weihe*, op. 132, no. 4, Bossi; *Fantasia on the old melody*, op. 112, Faulkes; *In the Cross of Christ I Glory*, Hebble; *Variations on a Hymn for Lent*, Wood; *Prelude on 'Balm in Gilead'*, Gell; *Trilogy for Holy Week*, Lasky; *Variations on 'He leadeth me'*, Corl; *Recessional*, Wagner.

SIMONE GHELLER, Presbyterian Homes, Evanston, IL, April 22: *Prelude and Fugue in D*, BWV 532, Bach; *Theme et Varia-*

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tions, op. 115, Bossi; *Oblivion*, Piazzolla, transcr. Gheller; Adagio, Finale (*Symphony No. 6 in b*, op. 59), Vierne.

DAVID HATT, Trinity Episcopal Church, Reno, NV, May 3: *Organ-Fantasia on 'Nun komm der Heiden Heiland'*, op. 30, Herzogenberg; Adagiosissimo (*Divertimento Armonico, II*), Dretzel; *Sei Lob und Ehr dem höchsten Gut, Der Mond ist aufgegangen, Es kommt ein Schiff, geladen, Ich steh an deiner Krippen hier, Gelobt sei Gott im höchsten Thron*, Walcha.

KIM HEINDEL, with Alan Siebert, trumpet, Christ Church Cathedral, Cincinnati, OH, April 21: *Prelude and Fugue in B*, op. 7, no. 1, Dupré; *Elegy*, op. 27, Sommerfeldt; *Fidelis, Fanfare (Four Extemporisations)*, Whitlock; *Windows, after Marc Chagall*, Eben; *Prayer of St. Gregory*, op. 62b, Hovhanness; *Prelude and Fugue on the Name of Alain*, op. 7, Duruflé.

CHRISTOPHER HOULIHAN, University of Chicago, Chicago, IL, May 12: *Fantasia and Fugue in g*, BWV 542, Bach; *Andantino (String Quartet)*, op. 10, Debussy, transcr. Guilman; *Prelude and Fugue on the name of ALAIN*, Duruflé; *Fantasy in E-flat*, Saint-Saëns; *Fantasy and Fugue on 'Ad nos, ad salutarem undam'*, Liszt.

ROBERT E. JACOBY II, First Presbyterian Church, Topeka, KS, April 19: *Te Deum Laudamus*, Buxtehude; *Prelude and Fugue in C*, BWV 547, Bach; *Sonata III in A*, Mendelssohn; *Prelude, Fugue and Variation*, Franck; *Dieu parmi nous*, Messaien; *Finale (Symphony I)*, Vierne.

BOYD M. JONES, II, Baptist Church of the Covenant, Birmingham, AL, April 21: *Praeludium in C*, Kellner; *Wo Gott der Herr nicht bei uns hält*, BWV 1128, *Prelude and Fugue in a*, BWV 543, Bach; *Elegy*, Still; *Improvisation*, op. 150, no. 7, Saint-Saëns;

Sonata I, Hindemith; *Village organist's piece, Prelude and Fugue on a Theme of Vittoria*, Britten; *Toccata and Fugue in D*, op. 59, nos. 5 and 6, Reger.

DAVID JONIES, Lutheran School of Theology, Chicago, IL, April 2: *Praeludium in E*, BuxWV 141, Buxtehude; *Tiento partido de mano derecho de 1° tono*, Cabanilles; *Sonata No. 2 in c*, BWV 526, Bach; *Choral Prelude on O Salutaris Hostia*, Saint-Saëns; *Final (1st Symphony)*, op. 14, Vierne.

CHRISTINE KRAEMER, St. Luke's Episcopal Church, Evanston, IL, May 5: *Fugue sur le theme du Carillon*, op. 12, Duruflé; *Von Gott will ich nicht lassen*, BWV 658, Bach; *Carillon ou Cloches*, Dandrieu; *Les carillons de la destine et de l'eternité*, Ferko; *Carillon de Westminster*, op. 54, no. 6, Vierne.

OLESYA KRAVCHENKO, Trinity Episcopal Church, Santa Barbara, CA, May 5: *Winter Road (Snowstorm)*, Sviridov; *Partita sopra Passacagli*, Frescobaldi; *Prelude and Fugue in d*, op. 98, Glazunov; *Fantasia and Fugue in g*, BWV 542, Bach; *Toccata*, Stroganov; *Prelude and Fugue on ALAIN*, Duruflé; *Asturias (Chants d'Espagne)*, Albéniz.

AARON DAVID MILLER, All Souls' Episcopal Church, San Diego, CA, April 21: *Old Sinsinawa Jig*, Grainger; *Fantasy and Fugue in g*, BWV 542, Bach; *Stone Miner's Dances*, Anonymous; *Preludium in e*, Weckmann; *Fanfare*, Karg-Elert; *Improvisation*, Miller.

WOLFGANG RÜBSAM, Presbyterian Homes, Evanston, IL, May 20: *Prelude and Fugue in E-flat*, BWV 552, *Kyrie, Gott Vater in Ewigkeit*, BWV 669, *Christe, aller Welt Trost*, BWV 670, *Kyrie, Gott heiliger Geist*, BWV 671, *Fantasia and Fugue in g*, BWV 542, Bach.

JEFFREY SCHLEFF, St. Andrew Lutheran Church, Mundelein, IL, May 19: *Prelude and Fugue in c*, BWV 549, Bach; *O Mensch, beweine dein Sünde gross, O wir armen Sünder*, Walcha; *Canzona in d*, BWV 588, Bach; *Antiphon III: I am black, but comely, O Ye Daughters of Jerusalem*, op. 18, no. 3, Dupré; *Toccata and Fugue in d*, BWV 565; *Herzliebster Jesu, was hast du verbrochen*, Walcha; *Herzliebster Jesu*, Brahms; *Vor deinen Thron tret' ich hiermit*, BWV 668, Bach; *The Church's One Foundation*, Ore; *Prelude and Fugue on 'O Traurigkeit, o Herzeleid'*, WoO 7, Brahms; *Lord of Glory, Who Hast Brought Us, Ye Watchers and Ye Holy Ones, Now Thank We All Our God*, Schack; *Now Thank We All Our God (Cantata No. 79)*, Bach, transcr. Fox.

STEPHEN SCHNURR, Christ Church Cathedral, Indianapolis, IN, April 26: *Toccata in F*, BuxWV 156, Buxtehude; *Balletto del granduca*, attr. Sweelinck; *Nun freu' dich, liebe Christa mein'*, S. 21, R. E. Bach; *Praeludium et Fuga in e*, BWV 548, J. S. Bach.

CAROLYN SHUSTER FOURNIER, Alamo Heights United Methodist Church, San Antonio, TX, March 10: *Prelude and Fugue in E-flat*, BWV 552, *Jesu, Joy of Man's Desiring*, BWV 147, Bach; *Allegro (Concerto in D)*, Balbastre; *Prélude, Fugue, and Variation*, op. 18 (*Six Pieces*), Franck; *Grand Chorus in D (alla Handel)*, op. 18, no. 1, Guilman; *Organ Piece in g*, Chauvet; *Westminster Carillon (Fantasy Pieces)*, op. 54, Vierne; *Postlude for the Office of Compline, Litanies*, Alain.

STEPHEN THARP, Cathedral Church of St. Luke, Orlando, FL, February 24: *Grand Dialogue (Troisième Livre d'Orgue)*, Marchand; *Prière*, op. 20, Franck; *Tu es Petrus (Esquisses Byzantines)*, Mulet; *Deuxième Fantaisie, Litanies*, Alain; *The Embrace of Fire*, Hakim; *Free Improvisation: Hommage à Jean Guillou*, Tharp.

JOEL TREKELL, St. Thomas Episcopal Church, Denver, CO, April 14: *Sonata No. 2 in c*, op. 65, no. 2, Mendelssohn; *Sonata No. 2*, Hindemith; *All things bright and beautiful*, Lepke; *Hyfrydol*, Bush; *Swing low, sweet chariot*, Elliott; *O Gott, du frommer Gott*, BWV 767, *Prelude and Fugue in a*, BWV 543, Bach.

DAVID TROIANO-OLSZEWSKI, National Shrine of Our Lady of Czestochowa, Doylestown, PA, April 14: *Fuga in F*, Anonymous 17th century; *Preludium*, Jan of Lublin; *Elegy*, Surzynski; *Kto sie w Opiekie*, Zelenski; *Elegie (Suite No. 1)*, Borowski; *Melody in A-flat*, op. 1, no. 1, Stojowski; *Prelude and Fugue in c*, Olszewski; *Pastorale in f-sharp*, Rychling; *Prelude and Fugue*, Sawa; *Za Umarlych*, Moniuszko; *Marche Solemnelle (Suite No. 1)*, Stojowski.

JAMES WELCH, with Michael Adduci, English horn, Mission Church, Santa Clara University, Santa Clara, CA, February 17: *Prelude and Fugue in E*, Lübeck; *Sonata No. 2 in c*, BWV 526, Bach; *Votre bonté, grand Dieu, Charpentier*; *Pastorale*, Zipoli; *Partita for English Horn and Organ*, Koetsier; *Trip to Nahant: A Favorite Rondo*, Hewitt; *Prelude and Fugue on 'Vom Himmel hoch'*, Pachelbel; *Three Settings of 'Vom Himmel hoch'*, Pepping; *Prelude and Fugue in C*, BWV 547, Bach.

St. Andrew's Episcopal Church, Saratoga, CA, March 10: *Cortège Académique*, MacMillan; *Procesión y Saeta*, Estrada; *All Glory, Laud and Honor*, Wood; *A Tuscan Adagio*, Ashdown; *Choral*, Jongen; *Reflections on the Life of Jesus Christ*, Bandermann.

THOMAS WIKMAN, Lutheran School of Theology, Chicago, IL, May 7: *Prelude and Fugue in E-flat*, BWV 552, Bach; *Prière*, op. 37, no. 3, Jongen; *Allegro risoluto ma non troppo vivo (Symphonie No. 2)*, op. 20, Vierne.

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

Available from Fruhauf Music Publications—A Baroque Sampler for Organ, Vol. 1, Music of J. S. Bach: *Alle Menschen muessen sterben* (S. 643); *Bist du bei mir* (S. 508); *Erbarm dich mein, o Herre Gott* (S. 721); *Sinfonia* (Cantata 109, *Gottes Zeit ist die allerbeste Zeit*); *Jesu bleibet meine Freude* (Cantata 147); *Largo* (*Clavier-Concert in F minor*, S. 1056); *Nun danket alle Gott* (Cantata S. 156); *Cadenza for Passacaglia and Fugue* (S. 582); *Schafe koennen sicher weiden* (Hunt Cantata, S. 208); *Vom Himmel hoch da komm ich her* (Cantata S. 248); *Sinfonia* (*Wir danken dir, Gott, wir danken dir*, Cantata S. 29). Visit www.frumuspub.net for complete listings; write Fruhauf Music Publications at P. O. Box 22043, Santa Barbara, CA 93121-2043; or phone 805/682-5727.

PIPE ORGANS FOR SALE

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1979 fourteen-rank, two-manual electro-pneumatic organ. Dual casework with tin façade pipes. See www.goodwinorgans.com, opus 8. Asking \$21,000; upgrades and installation available. E-mail steuart.goodwin@sbcglobal.net or call 909/885-3951.

Seeburg Combo Player Organ/Piano—Stopped Flute and Quintadena with octave coupler, and tremolo. Blower and vacuum pump included. Casework excellent. Piano works OK. All components intact. Some refurbishment for action pneumatics suggested. Asking \$700. Tom Rench, Wisconsin; 262/639-3473.

1986 Delaware Organ Company—7 extended unit ranks. Fits under 7' ceiling. Ideal for home or small church. \$23,000. For pictures and a specification contact orgnbldr@comcat.com (not Comcast) or call 215/353-0286.

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Wicks organ, 2 manuals, 4 ranks, ca. 1990. 16' Rohrflute 97 pipes, 8' Principal 85 pipes, 4' Gemshorn 73 pipes, 8' Trumpet 61 pipes. Excellent condition. Oak casework and console. Lauck Pipe Organ Co. 269/694/4500; e-mail: k.reed.com.krr@att.net.

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University of Michigan 53rd annual Conference on Organ Music, September 29–October 1, celebrates Marilyn Mason's 66 years of teaching at U-M. Events include celebration dinner for Dr. Mason, Baird Carillon tour, and 2nd annual Organ Improvisation Competition. Information: Michele Johns, 734/846-3825.

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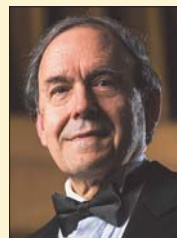
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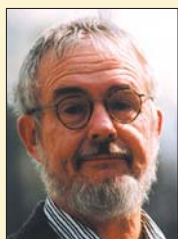
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