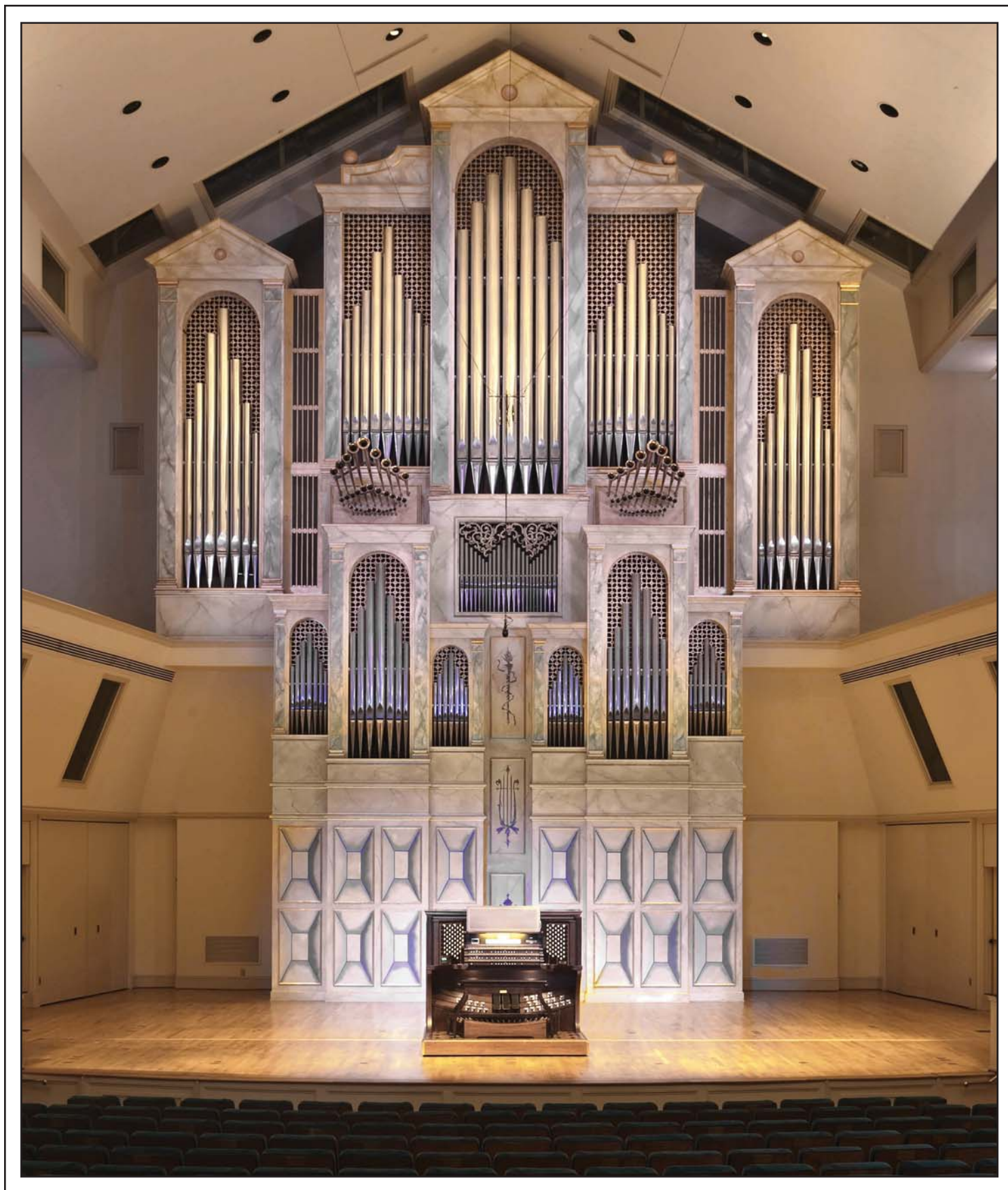


# THE DIAPASON

SEPTEMBER 2016



Spivey Hall, Clayton State University  
Morrow, Georgia  
Cover feature on pages 26–27



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# THE DIAPASON

Scranton Gillette Communications

One Hundred Seventh Year: No. 9,  
Whole No. 1266  
SEPTEMBER 2016  
Established in 1909  
ISSN 0012-2378

An International Monthly Devoted to the Organ,  
the Harpsichord, Carillon, and Church Music

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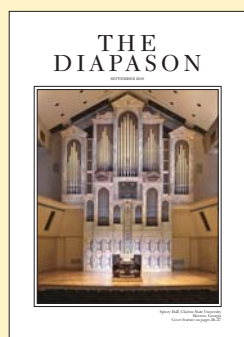
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On Teaching

Reviewers **Thomas Bowers**  
**Stephen Schnurr**  
**Carolyn Shuster Fournier**  
**Charlie Steele**  
**Leon Nelson**

## Editor's Notebook

### In this issue

It's September—schools are back in session, choirs are beginning rehearsal, and church organists are back on the bench, refreshed and ready for a new season. In this issue we present the first in a series of features on service playing by David Herman; he begins with suggestions on hymn playing.

Jean-Emmanuel Filet introduces us to the organ music of Fernand de La Tombelle, focusing on La Tombelle's largest work for organ, *Jeanne d'Arc*. Brian Swager describes UNESCO's formal recognition of Belgium's carillon culture. John Bishop reminds us of the overtone series and its relation to the development of the organ. Gavin Black discusses the fifth finger and suggests some exercises for working on fifth-finger agility. Larry Palmer focuses on Bach's *Goldberg Variations*.

Our cover feature this month is the Fratelli Ruffatti organ in Spivey Hall at Clayton State University in Morrow, Georgia. This year marks the 25th anniversary of the Albert Schweitzer Memorial Organ, given its name by donor Emilie Spivey in

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honor of the Nobel Peace Prize-winning theologian, organist, philosopher, and physician who also did research on works of J. S. Bach and historic organ design. In this 26th concert season, Spivey Hall will present special events featuring this organ.

### 2017 Resource Directory

We remind you of the upcoming publication of THE DIAPASON 2017 Resource Directory. Let us know if your company or organization's information has changed, and make plans to advertise in the 2017 Resource Directory. Contact Jerome Butera for details: jbutera@sgcmail.com; 608/634-6253. ■

## Here & There

### Events

**Third Baptist Church**, St. Louis, Missouri, announces its Friday Pipes Series, Fridays at 12:30 p.m.: September 9, William Sullivan; 9/16, Scott Montgomery; 9/23, Mary Beth Wittry; 9/30, Jackson Borges; October 7, Jeffrey White; 10/14, Heather Martin Cooper; 10/21, Dalong Ding; 10/28, Timothy Jansen; November 4, Harold Stover; 11/11, Linda Andrews; 11/18, Bradley Burgess. In addition, Alcee Chris will perform November 16, 6:00 p.m. For information: third-baptist.org.

**Loyola University Chicago's Madonna della Strada Chapel** announces this season's Third Sunday @3 Organ Concert Series, which takes place on the third Sunday of the month at 3 p.m.: September 18, Brad Whaley; October 16, Marianne Kim; November 20, Steven Betancourt, with VOX3 Vocal Collective; December 18, Daniel Segner; January 15, 2017, David Ritter; February 19, Grant Nill, with the Madonna della Strada Schola Cantorum; March 19, Robert Woodworth; May 21, Geoff Pautsch. For information: www.LUC.edu/organ.

**St. Luke's Episcopal Church**, Evanston, Illinois, announces a 2016–17 concert series featuring the 1922 Skinner Organ Company Opus 327: September 24, 7 p.m., Purcell and Howells; October 7, 7:30 p.m., Vincent Dubois; January 20, 7:30 p.m., Gaudete Brass; February 18, 7 p.m., J. S. Bach; May 5, 7:30 p.m., Dexter Kennedy; 5/20, 7 p.m., Monteverdi and Bach. For information: www.stlukesevanston.org.

**St. John's Episcopal Church**, West Hartford, Connecticut, announces its 2016–17 Sacred Music at the Red Door series. Choral Evensong is offered Sundays at 5:00 p.m.: September 25, October 30, January 29, February 26, March 26, and April 30. Other events include: October 1, Schweitzer Organ Competition winners' recital; December 13, Candlelight Lessons and Carols; March 11, Legacy of Spirituals; June 4, Chelsea Chen, with Joseph Lee, cello. Pipes Alive! organ recitals are offered Sundays at 12:30 p.m.: February 5, Scott Lamlein; March 5, Floyd Higgins; April 2, Christa Rakich; May 7, Peter Niedmann. For information: www.reddoormusic.org.

**The Minnesota Orchestra** announces its 2016–17 season, to be held in Orchestra Hall, Minneapolis: September 29, 30, and October 1, *Mass for a Sacred Place* by the late Stephen Paulus; December 9 and 10, Handel's *Messiah*; April 21 and 22, *The Dream of Gerontius* by Edward Elgar. For information: www.minnesotaorchestra.org.

**Quire Cleveland**, led by Ross W. Duffin, announces its 2016–17 season at venues in Cleveland, Ohio: September 30, Cathedral of St. John the Evangelist, Monteverdi; December 2–4, Trinity Cathedral, St. Paul's Akron & Historic St. Peter Church, Carols for Quire; April 8 and 9, St. Bernard Parish (Akron) and Historic St. Peter Church (Cleveland), Richard Davy, *The St. Matthew Passion*; May 20, The Holland Theatre (Bellefontaine), Wondrous Rounds & Catches. For information: quirecleveland.org.

**The Cathedral Church of the Advent**, Birmingham, Alabama, announces special events: September 30, Mid-Day Music with the Samford String Quartet; November 1, Cathedral Choir, Duruflé, *Requiem*; 11/7, Frederick Teardo plays Duruflé organ works; December 16, Mid-Day Music with the Cathedral Ringers Handbell Ensemble; April 9, 2017, Frederick Teardo performs Dupré's *Le Chemin de la Croix*. For information: www.adventbirmingham.org.

**Westminster United Church**, Winnipeg, Manitoba, Canada, announces organ recitals: October 2, Sarah Svendsen; February 17, 2017, Isabelle Demers; May 7, Simon Johnson. For information: westminsterchurch.org.

**Music Sacra** of New York, New York, announces its 2016–17 season: October 5, Cathedral of St. John the Divine, music of Pärt, Palestrina, and Taverner; December 22, Carnegie Hall, Handel's *Messiah*; March 8, 2017, Cathedral of St. John the Divine, music of Bach, Brahms, and Britten. For more information: www.musicasacrany.com.

**Advent Lutheran Church**, Melbourne, Florida, presents its 2016–17 organ concerts. Sunday concerts are at 3 p.m.: October 9, Raymond & Elizabeth

Chenault; February 26, 2017, Thomas Gaynor; May 21, Jack Mitchener. Advent season Wednesday noon mini-recitals will be presented: December 7, TBA; 12/14, Barbara Larsen; 12/21, Betty Jo Couch. For information: adventlutheranbrevard.org.

**Peachtree Road United Methodist Church**, Atlanta, Georgia, announces its music season: October 23, Coro Vocati; November 6, Austin Clark, followed by Feast of All Saints Evensong; 11/13, Jeremy McElroy; December 4, Carols by Candlelight; 12/11, Christmas concert; 12/16, 12/17, Georgia Boy Choir; February 7, Nathaniel Gumbs, Thomas Gaynor; 2/25, Georgia Boy Choir Festival; 2/26, Pedals, Pipes, and Pizza; March 12, Forrest, *Requiem for the Living*; 3/23, Three Choirs Festival; 3/29, Tallis Scholars; April 2, Passion of the Christ: The Musical Stations of the Cross; 4/9, Bach, *St. John Passion*; July 12, Thomas Trotter. For information: www.prumc.org/music.

**VocalEssence** announces its 2016–17 season of concerts: October 15, Community Sing with Alice Parker & Ysaÿe Barnwell; 10/16, Bob Chilcott's *The Voyage and Quilt Songs*; December 3, 9, 10, 11: Welcome Christmas, with Conrad Susa's *Carols and Lullabies*; 12/10, Star of Wonder, family holiday concert. January 13, 2017, Community Sing with Melanie DeMore; February 19, WITNESS: Underground Railroad; April 22, Miracle Mass, with pianist and composer Stephen Hough; May 2, *Can-taré!* Community Concerts, with more than 500 students joining VocalEssence to celebrate Mexico through song. For information: www.vocalescence.org.

**The East Texas Pipe Organ Festival** will take place November 6–10 and is dedicated to the memory of William Watkins. The festival focuses on concerts performed on Aeolian-Skinner organs designed and tonally finished by Roy Perry in Kilgore and Longview, Texas, and in Shreveport, Louisiana. Featured performers include Marilyn Keiser, Joseph Adam, David Baskeyfield, Fred Swann, and others. For information, visit www.easttexaspipeorganfestival.com.

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THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025. Phone 847/391-1044. Fax 847/390-0408. E-mail: jrobinson@sgcmail.com.

Subscriptions: 1 yr. \$40; 2 yr. \$64; 3 yr. \$88 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$50; 2 yr. \$80; 3 yr. \$99. Single copies \$6 (U.S.A.); \$8 (foreign).

Periodical postage paid at Pontiac, IL and at additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025.

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

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## Competitions

**The Tenth Biennial Mikael Tariverdiev International Organ Competition** will take place between April and September 2017. Selective rounds of the competition will take place April 23–28 in Hamburg, Germany; May 1–3 in Lawrence, Kansas; August 27–31 in Moscow, Russia; and September 3–9 in Kaliningrad, Russia. The head of the jury is Martin Haselböck. For further details, visit [www.organcompetition.ru](http://www.organcompetition.ru).

**The 2017 St Albans International Organ Festival Competitions** will take place July 10–22, 2017. The competitions are open to organists under the age of 33 and the closing date for receiving entries is March 24, 2017.

The recorded pre-selection round jury comprises Bine Bryndorf, Martin Baker, Thomas Trotter, and David Titterington, the festival's artistic director. The finals jury includes Sophie-Véronique Cauchefer-Choplin, Leo van Doeselaar, László Fassang, David Goode, Pier Damiano Peretti, Naomi Matsui, and William Porter.

Highlights for 2017 include a commissioned work from Philip Moore; the Peter Hurford Bach Prize becomes an independent round; a semi-final round on the restored 1735 Richard Bridge organ in Christ Church, Spitalfields; a concerto final in St. John's Smith Square, London, with the Royal Academy of Music Chamber Orchestra, conducted by Sian Edwards; an opportunity to improvise 'in alternatim' with sung chant and also with solo trombone. For information: [www.organfestival.com](http://www.organfestival.com).



Geerten Liefing

The jury of the **International Haarlem Organ Festival** has announced results of its 51st Improvisation Competition. **Geerten Liefing** (the Netherlands) has been declared winner, and **Martin Sturm** (Germany) has been awarded the audience prize. The final round took place July 22 in St. Bavo's Church, Haarlem, with four finalists:

Lukas Grimm, Peter Schleicher, Sturm, and Liefing. One of the several rounds of the competition included improvising a soundtrack to the 1929 Dutch silent film, *Regen* (Rain). The jury included Neil Wallace (the Netherlands, chair), Thierry Escaich and Thomas Lacôte (France), Guy Bovet (Switzerland), Bert van den Brink (the Netherlands), and Ansgar Wallenhorst (Germany). For information: [organfestival.nl](http://organfestival.nl).

**The Seattle Chapter of the American Guild of Organists** has announced the results of its "Bach to the Future" composition competition. The winning works, "A Lover's Farewell," by Ruth Draper (awarded \$1,500 prize), and "Mostly Bach's Toccata and Fugue," by Paul Ayers (awarded \$750 prize), were performed by Michelle Horsley on August 3 at the First Baptist Church of Seattle, Washington. For information: [www.agoseattle.com](http://www.agoseattle.com).

## People



Gail Archer (photo credit: Buck Ennis)

**Gail Archer** performs concerts: September 25, Christ Lutheran Church, Kokomo, Indiana; October 2, St. John's Evangelical Lutheran Church, Bloomfield, New Jersey; 10/9, St. Anthony Church, Lancaster, Pennsylvania; 10/16, Concert 1, Max Reger, The Last Romantic, St. Francis Xavier Church, New York City; 10/22, 2016 International Organ Festival, Odessa, Ukraine; 10/28, St. Helena Episcopal Church, Beaufort, South Carolina; November 4, St. Augustine Cathedral, Kalamazoo, Michigan; 11/6, Concert 2, Max Reger, The Last Romantic, Central Synagogue, New York City; 11/18, Holy Rosary Church, Bozeman, Montana; 11/20, Cathedral Basilica of the Immaculate Conception, Denver, Colorado; 11/27, Concert 3, Max Reger, The Last Romantic, St. Patrick's Cathedral, New York City; December 4, Lessons and Carols, Vassar College, Poughkeepsie, New York; 12/10, Bach B Minor Mass, Barnard-Columbia Chorus, Church of the Ascension, New York City; ► page 6



2016 Poister Competition judges and contestants (photo credit: Ben Merchant)

**The 2016 Arthur Poister Scholarship Competition in Organ Playing** took place April 9 on the Holtkamp organ in Hendricks Chapel, Syracuse University. First Prize went to **Colin MacKnight**, an MM candidate at Juilliard studying with Paul Jacobs. Colin also holds a BM from Juilliard and will begin the DMA program at Juilliard this fall. He will play his winner's recital in the fall in Setnor Auditorium (the Crouse Holtkamp, 1950) at Syracuse University.

Second Prize was awarded to **Jihye Choi**, an MM candidate at Cincinnati, where she studies with Michael Unger. She holds an AB in church music from Seoul Theological University where she studied with Kumock Baik and Jisung Kim. Her "Rising Star" recital will be scheduled in the Malmgren Concert Series at Hendricks Chapel, Syracuse University, in the spring of 2017.

The other finalists were Josiah Hamill, a senior majoring in both violin and organ at the University of Denver, where he studies with Joseph Galema; Jeremy Jelinek, a sophomore at Eastman where he studies with David Higgs; Alexander Meszler, a MM candidate at Kansas in organ and theory where he studied with James Higdon and Michael Bauer; and Jacob Taylor, a DMA candidate at Eastman studying with David Higgs.

The judges for the finals were Michelle Rae Martin-Atwood of the State University of New York at Potsdam; Richard Konzen of Grove City College, Pennsylvania; and Donald S. Sutherland of the Peabody Institute in Baltimore, a former student of Arthur Poister at Syracuse.

In the photo (left) are judges Donald Sutherland, Michelle Martin-Atwood and Richard Konzen; and (right) contestants Jeremy Jelinek, Colin MacKnight, Jacob Taylor, Josiah Hamill, Alexander Meszler, and Jihye Choi.



Great Lakes Region Pipe Organ Encounter attendees (photo credit: W. H. Johnson)

**The 2016 opening service and recital of Pipe Organ Encounter**, hosted by the Lexington, Kentucky, chapter of the American Guild of Organists, was held in Lexington on July 17. Organ builder Randall Dyer is shown at the center of the group of twenty students assembled for the event. Dyer's firm is a member of the Associated Pipe Organ Builders of America, which heavily supports the POE programs.

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## ► page 4

12/13, Church of the Gesu, Milwaukee, Wisconsin. For information: [www.gailarcher.com](http://www.gailarcher.com).

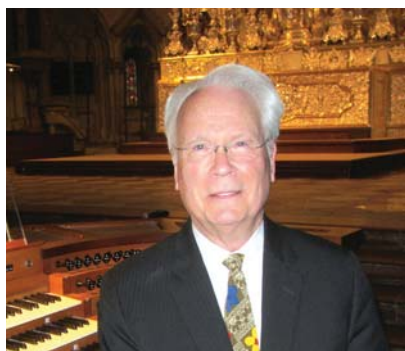


Dean Billmeyer at Freiberg's Petrikirche

University of Minnesota Organist **Dean Billmeyer** toured Germany this summer, performing five recitals: in Freiberg (Saxony) June 29 and 30 on the Gottfried Silbermann organs at the Cathedral (1714), in Leipzig at the Petrikirche (1735) and the Michaeliskirche (1904 Sauer organ) July 6 and 7, and in Delbrück (Paderborn) July 10. The Freiberg *Freie Presse* published an interview with Billmeyer, "Organist and Gentleman," in its June 30, 2016, issue. Dean Billmeyer began his 35th year on the Minnesota faculty this fall, and he continues to research German late Romantic performance practices of J. S. Bach's music.

On June 16 and 17, organist **Daniel Ficarri**, a student of Paul Jacobs at the Juilliard School, was featured by New York City's Chelsea Opera in performances of "Puccini . . . The Man and His Music." Set at Christ and St. Stephen's Episcopal Church on the Upper West Side, Ficarri joined the Chelsea Opera Chamber Orchestra in Puccini's *Suor Angelica* on the church's Schoenstein & Co. organ. The production also showcased three short pieces of Puccini before the opera, including his *Salve Regina* with soprano Samantha Kantak and Ficarri at the organ, which Voce di Meche called "a very special treat." Both performances demonstrated the organ's unique abilities as an orchestral instrument to a standing room only audience.

**Simone Gheller** will perform the complete organ works of César Franck on September 16 at 6:30 p.m. at St. Jerome Catholic Church, Oconomowoc, Wisconsin. On September 28, Gheller will play the complete organ works of Julius Reubke at the Cathedral of St. John the Evangelist in Milwaukee. Next year he will perform the complete organ works of Felix Mendelssohn in two concerts at Sts. Peter and Paul Church in Milwaukee.



Stephen Hamilton at Regensburg

**Stephen Hamilton** recently performed recitals at Notre Dame Cathedral, Paris, France (May 21); Merton College, Oxford, UK (May 26); Bloomsbury Central Baptist Church, London (May 28); and at the Cathedral in Regensburg, Germany (June 8). The program at Notre Dame Cathedral included music by Widor, Messiaen, Franck, and Dupré.

**Austin Presbyterian Theological Seminary**, Austin, Texas, has received a gift from **Maria Hopson Aggen and George Thomas Aggen** to establish and endow the **Hal H. and Martha S. Hopson Symposium Fund**, in honor of Maria Aggen's parents. The symposium fund will make possible a variety of opportunities such as conferences, guest speakers and musicians, residencies, hymn song festivals, commissioning of hymns and songs, partnering opportunities with other organizations, music and worship related forums, workshops, and more. Hal Hopson is an exceptionally prolific composer, having more than 1,800 published works with 30 publishing houses.

**Jeannine and David Jordan** presented their organ and multi-media concert experience, *From Sea to Shining Sea*, at St. Paul's Lutheran Church in Des Peres (St. Louis), Missouri; First United Methodist Church, Moorestown, New Jersey; and in Ohio at Fairlawn Lutheran Church in Akron and at the First Presbyterian Church of Athens. The Moorestown concert was sponsored by an anonymous donor and the Southwest New Jersey AGO chapter. The Akron performance was sponsored by the Akron AGO chapter and the Parish Arts Series of Akron. The Athens performance was presented in celebration of Janice Robison's 45th anniversary as organist of the church. For further information, contact Jeannine Jordan at [jeannine@promotionmusic.org](mailto:jeannine@promotionmusic.org).

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## Appointments



Mary Pan

**Mary Pan** has been appointed organ scholar at Grace Church in New York City, effective September 2016. She will assist Patrick Allen, organist and master of choristers, in service playing and choral conducting responsibilities. Pan previously served as organ scholar at Trinity Episcopal Church in Hartford, Connecticut. She is a candidate for the master of music degree at the Yale Institute of Sacred Music, where she studies with Thomas Murray.



James D. Wetzel

**James D. Wetzel** has been appointed director of music and organist of the Parish of St. Vincent Ferrer and St. Catherine of Siena in Manhattan, where he directs the professional Schola Cantorum and the volunteer Parish Choir and plays for all services. A board member of the New York City Chapter of the American Guild of Organists and the Catholic Artists Society, he will also continue as assistant conductor of the Greenwich Choral Society in Connecticut and as assisting organist of the Cathedral of St. John the Divine. Wetzel previously served as organist and choirmaster of Midtown's Church of St. Agnes and as an adjunct lecturer in music at Hunter College.

Wetzel earned a bachelor of music degree in organ from the Juilliard School under Paul Jacobs and a master of music degree and a professional studies certificate in choral conducting from Manhattan School of Music under Kent Tritle. He also spent a year studying early Christianity and apologetics at Columbia University. In his hometown of Pittsburgh, he studied privately with Donald K. Fellows and Robert Page. ■



Ralph Valentine honored as Organist and Choirmaster Emeritus

On May 22, St. John's Episcopal Church, West Hartford (Scott Lamlein, director of music and organist) honored **Ralph Valentine** with the title of Organist and Choirmaster Emeritus, as part of the concert featuring Valentine in solo organ works and as organist for a performance of John Rutter's *Requiem*, featuring the St. John's Choir. Ralph Valentine retired from St. John's in 2010 after 30 years of service, during which he co-designed the church's 1995 III/64 Austin organ. Having relocated to Colorado, he now serves as organist at St. Andrew's Episcopal Church in Denver. Pictured above are Rev. Susan Pinkerton, rector; Ralph Valentine; Jeff Verney, senior warden; and Scott Lamlein.

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Marjorie Butcher, John Rose, Christopher Houlihan, and Trinity College President Emeritus James F. Jones, Jr.

Trinity College, Hartford, Connecticut, has established the John Rose College Organist and Directorship Distinguished Chair of Chapel Music in honor of **John Rose**, college organist and director of chapel music since 1977. The endowment for the chair comes from a bequest from the estate of Marjorie Van Eenam Butcher, professor of mathematics emerita and the first female faculty member of the college. An endowment from the estate also provides for occasional major work to maintain the college's chapel organs. Butcher, who passed away in April, and her husband, Robert W. Butcher, who died in 1993, shared passions for applied mathematics and church music. The endowment further provides a professorship in applied mathematics.

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Fernand Létourneau

The Royal Canadian College of Organists has conferred upon **Fernand Létourneau**, founder and president of Orgues Létourneau, Limitée, its Award of Excellence. Given for a significant contribution to the promotion and value of the organ and its music in Canada, Létourneau was singled out as "one of the finest organ builders in the world," and it was noted that the company's instruments "reflect artistic excellence in every respect, including exquisite voicing." Fernand Létourneau received this prize on July 13 as part of the convocation at this year's RCCO's convention in Kingston, Ontario. The photo above shows Létourneau speaking at the convocation.

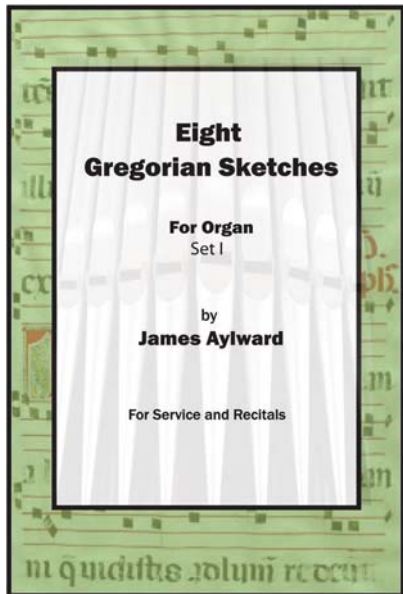


James Mellichamp (photo credit: Jamie Smih)

**James Mellichamp** recently celebrated 45 years of concertizing with a solo performance on July 10 at Westminster Abbey in London, UK. The concert

included works by Ernest Tomlinson, Craig Philips, Everett Titcomb, Gabriel Pierné, and Louis Vierne. Among those attending were twenty friends and family members of Dr. Mellichamp.

Publishers



James Aylward, *Eight Gregorian Sketches*

**Alcazar Audioworks** announces new publications. Three volumes of *Eight Gregorian Sketches*, composed by James Aylward, are available. Each volume contains eight Gregorian Chant-based pieces, two to four minutes in length, suitable for services or recital, and easy-medium to medium in difficulty. Each set is priced at \$18.00, which includes shipping. For information: [www.alcazaraudioworks.com](http://www.alcazaraudioworks.com).

**Bärenreiter** announces new publications. Volume I, *Tientos llenos*, of *Juan Cabanilles: Selected Organ Works*, edited by Gerhard Doderer and Miguel Bernal Ripoli (BA 11228, €34.95), contains ten *tientos llenos*, details on the works, sources, and previous editions, with notes on registration and contemporary organ building, and critical commentary. Bärenreiter's eleven-volume set of Johann Jacob

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Carillon News by Brian Swager



Salvatore Mineo with Frank Deleu and Serge Joris as they receive UNESCO charter (photo credit: Stefan Nieuwinckel)

The United Nations Educational, Scientific, and Cultural Organization (UNESCO) has formally recognized the carillon culture of Belgium. The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage met at the UNESCO headquarters in Paris and inscribed "Safeguarding of the carillon culture" from Belgium on the Register of Best Safeguarding Practices.

UNESCO has recognized that the concept of cultural heritage has grown to include not just monuments and collections of objects, but also traditions or living expressions inherited from our ancestors and passed on to our descendants. The organization promotes the safeguarding of intangible cultural heritage through its transmission from generation to generation by strengthening and reinforcing the diverse and varied circumstances, tangible and intangible, that are necessary for the continuous evolution and interpretation of intangible cultural heritage, as well as for its transmission to future generations.

In Belgium, the art of making music with bells is most evident in the tradition of carillon performances during market and festive days. The program to safeguard carillon culture serves 76 cities and villages in Belgium and in 30 countries worldwide. The primary objectives are to preserve the components of historic carillon culture—practices, repertoire, instruments, music, oral and written history—and to ensure the continuity and sustainable development of carillon music as a living heritage that fosters cultural identity and social cohesion. Safeguarding efforts have also focused on preserving and restoring historic carillons with many formerly silent carillons now once again in use.

Transmission of the culture is secured by a number of educational initiatives, of which the Royal Belgian Carillon School "Jef Denyn" in Mechelen is the most important. Efforts have also been undertaken to revitalize the carillon, including promotion of new arrangements, compositions, and genres of music. The program aims to preserve carillon music and to ensure its continuity through training of young musicians, expansion of repertoire, upgrading of instruments to increase their musical potential, creation of new performing venues, and systematic promotion.

The program combines respect for tradition with a willingness to innovate, constantly seeking new ways to safeguard carillon culture in contemporary society. It also promotes the best-proven practices while maintaining deep respect for local players in the field, building on cooperation among colleagues.

A special celebration of the honor was held in Brussels with an official ceremony in the City Hall. Representing the two Belgian carillon guilds were Frank Deleu (Flemish Carillon Association) and Serge Joris (Wallonian Carillon Association), who ceremoniously received the official UNESCO charter from the hands of Salvatore Mineo, Officer-in-Charge of the UNESCO Liaison Office to the European Institutions in Brussels.

As a prelude to the ceremony, carillonneurs from Flanders and Wallonia, together with Belgian carillon students, played a mobile carillon that was situated on the Kunstberg ("Mount of the Arts"). Following the ceremony, Pascaline Flamme, city carillonneur of Tournai and Mons, and Kenneth Theunissen, city carillonneur of Ghent and Hasselt, performed a special program for an audience of over 350 people on the 49-bell carillon of the St. Michael and St. Gudula Cathedral. The carillon was transformed into the "largest jukebox in the world." The audience was invited to request musical selections from a playlist of national and international hits, using a paper ballot or using a new carillon app, "Jukebells."

During the large public reception, attendees were treated to a special *beiaardbier* (carillon beer) from the Broeder Jacob brewery in Wezemaal.



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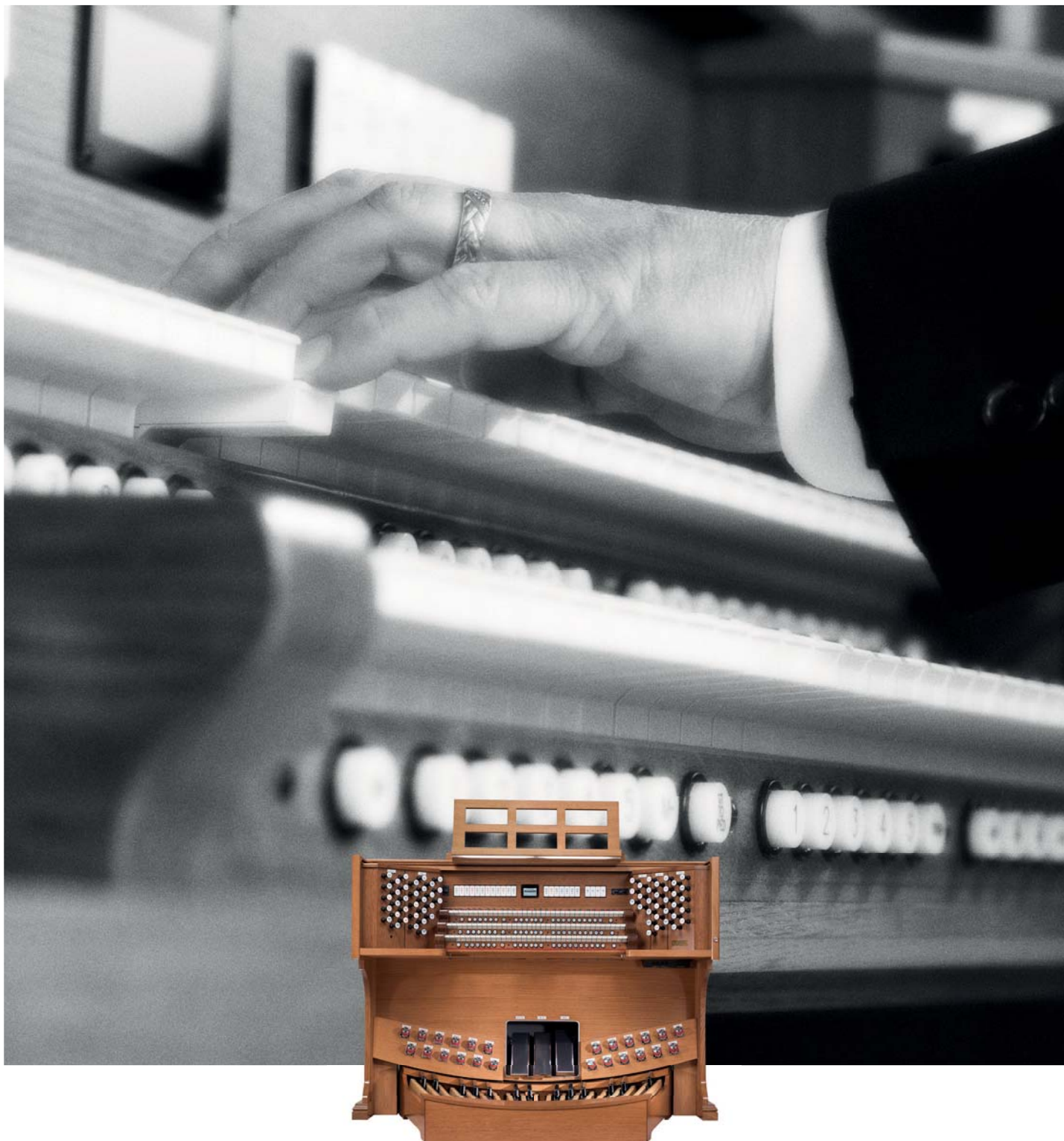
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## Nunc Dimittis



Joel Ross Hastings



André Isoir (photo credit: Claude Truong Ngoc)



Kenneth George Yates

**Joel Ross Hastings**, a resident of Tallahassee, Florida, died on May 26. He was 46. Born July 22, 1969, in Sault Ste. Marie, Ontario, Canada, he spent his childhood in North Bay and Windsor. He earned degrees in organ (BM) and piano (MM, DMA) from the University of Michigan in Ann Arbor. At the time of his death he was on the piano faculty at Florida State University in Tallahassee. Hastings performed in venues across North America and Europe and made a number of recordings. He had served as organist at churches in the Windsor and Detroit areas, and was the organist at First Baptist Church of Ann Arbor for eleven years. Joel Ross Hastings is survived by his wife Charise (Harrison) Hastings, his parents John and Sharon (Stewart) Hastings, his brother Ian (Meaghan) Hastings, his nephew Joseph Henry Hastings, and his niece Willa Grace Hastings.

**André Isoir** died July 20, on his birthday. Born July 20, 1935, in Saint-Dizier, France, he studied organ and piano at the École César-Franck. He then studied at the Paris Conservatoire with Rolande Falcinelli (organ), winning first prizes in organ and improvisation in 1960. Among various competition honors were St. Albans (1965) and three successive Haarlem competitions. Isoir served as titular organist at St-Médard, St-Séverin, and the Abbey of St-Germain-des-Près, all in Paris. He taught organ at the Conservatoire d'Orsay from 1974 until 1983, when he moved to the Conservatoire National de Région de Boulogne-Billancourt, where he taught organ until 1994. With sixty recordings in his discography, he won the Grand Prix du Disque eight times between 1972 and 1991. Among his many awards was the Chevalier des Arts et Lettres.

**Kenneth George Yates** of Savannah, Georgia, died March 16 at the age of 69 after a brief illness. Born in Massachusetts, he began piano and then organ studies at an early age. In high school, he served as assistant organist for All Saints' Episcopal Church, Ashmont, Massachusetts. After serving in the U. S. Navy as chaplain's assistant for four years aboard the aircraft carrier U. S. S. Intrepid, Ken finished his degree in church music from Boston University in 1973. He taught music in the Boston Public Schools for nearly ten years and served as organist and choirmaster at the Church of the Epiphany, Walpole, Massachusetts, and also at St. Paul's Church, Brockton, Massachusetts. Ken moved to Savannah in 1983 to become organist and choirmaster at St. John's Episcopal Church, where he served until 1999. At the time of his death he was organist and choirmaster at Sacred Heart Catholic Church, Savannah. In addition, Ken served other churches in the Savannah area: Wilmington Island Presbyterian Church, St. Peter the Apostle Catholic Church, Christ Church Episcopal, Congregation Mickve Israel, and All Saints' Episcopal Church, Hilton Head Island, South Carolina.

Kenneth George Yates is survived by his brother David Yates, sister-in-law Joan Yates, and nieces Patty Schmitz and Margaret Marshall. A memorial service was held April 7 at St. John's Episcopal Church, Savannah. Memorial gifts may be made to the organ restoration project at Sacred Heart Catholic Church (1707 Bull St., Savannah, Georgia 31401) or to the music program of St. John's Episcopal Church (1 W. Macon St., Savannah, Georgia 31401). ■

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Froberger's complete works (BA 9299) is now available at the special price of €399 (instead of €533.25). For information: [www.baerenreiter.com](http://www.baerenreiter.com).

**Michael's Music Service** announces new sheet music reprints: *Caprice*, by W. A. Goldsworthy; *Lyric Interlude*, by Alexander Schreiner—like Alec Wyton's "Lotus" (<http://michaelsmusicservice.com/music/Strayhorn-Wyton.Lotus.html>), this is an improvisation that was recorded and then written down; *Intermezzo to Act II of Carmen*, by Georges Bizet, transcribed by Caspar Koch; *The*

*Ride of the Valkyrs*, by Richard Wagner, arranged by Clarence Dickinson and Charlotte Mathewson Lockwood for duet. For information: [michaelsmusicservice.com](http://michaelsmusicservice.com).

**The Organ Historical Society** offers publications from its 2016 national convention. *The 2016 Organ Handbook* surveys historic organs in and around the Philadelphia area and includes stoplists, photographs, schedules, biographies of the performers, and recital programs presented at the 2016 convention. Non-member price: \$13.00; member price: \$10.00. *The Philadelphia Hymnbook*,



Giesecke organ in Evansville, Indiana

**The Evansville Chapter of the American Guild of Organists** has acquired a rare organ built by Edmund Giesecke (1845–1928) of Evansville, Indiana. Trained in the family pipemaking firm in Göttingen, Germany, Giesecke emigrated to the United States in 1869, settling in Evansville in 1872, remaining active there until retirement in 1918. One of five known extant Giesecke organs, the one-manual instrument was originally built between 1900 and 1910 for a church in Wisconsin and more recently located in a church in Maumee, Ohio. The Ohio church closed and was sold for redevelopment as a residence. The new owners desired to find an appropriate new home for the organ. The AGO chapter made arrangements with First Presbyterian Church of Evansville to store the organ. David Kazimir, curator of organs for Oberlin College and Conservatory of Music, Oberlin, Ohio, and Patrick Fischer, curator of organs for Indiana University Jacobs School of Music, Bloomington, Indiana, disassembled the organ and moved it to Evansville in July. Once a permanent home for the organ has been identified and the instrument installed, it will be available for community use, education, outreach, and performance. Contributions are welcome. For further information, visit [www.evansvilleago.org](http://www.evansvilleago.org).

compiled, edited, and annotated by Rollin Smith, is a spiral-bound edition of sacred music from many faiths, in many styles, with more than 80 selections included. Non-member price: \$24.95; member price: \$19.95. The *OHS Philadelphia 2016 Diamond Jubilee Commemorative Anthology*, edited by Rollin Smith, includes 16 chapters on Philadelphia organbuilders John C.B. Standbridge, Henry Knauff, and C.S. Haskell, Organs in the Wanamaker store, Atlantic City Convention Hall, two great synagogues, the 1876 Centennial Exposition, and Tindley Temple, along with other essays. The volume is fully indexed with almost 300 pages and 125 illustrations. Non-member price: \$34.95; member price: \$29.95. For information: [www.organsociety.org](http://www.organsociety.org).

## Recordings

**Navona Records** announces the release of *Te Deum* by composer Nicolas Kaviani. Performed by the Moravian Philharmonic Orchestra and the Janáček Opera Choir, Kaviani's *Te Deum* is a secular work that uses the original Latin text of the Christian hymn of praise and presents it through the lens of modernity. For information: [parmarecordings.com](http://parmarecordings.com).

## Organ Builders

**Flentrop Orgelbouw** of Zaandam, the Netherlands, has been commissioned by the **Royal College of Music**, London, UK, to build a new organ for its Amaryllis Fleming Concert Hall. The new instrument, due to be completed in January

2018, replaces an existing organ that is more than a century old and no longer in working order. The three-manual organ of suspended mechanical key action will have 34 stops and will be housed in a solid oak case. It will be named for Johnny Huang, the inaugural founding patron of the school's More Music project to strengthen the facilities of the South Kensington campus. For information: [www.flentrop.nl](http://www.flentrop.nl).



"Classique Kombination" organ

**Schmidt Piano and Organ Service** of Kitchener, Ontario, Canada, has built a three-manual Schmidt "Classique Kombination" organ for Immanuel Christian Reformed Church, Hamilton, Ontario. Approximately 700 pipes were retained from the former pipe organ for the new hybrid instrument, which includes 60 speakers, and uses a Viscount Vivace 90 console with 46 registers and tracker touch keyboards. All digital stops can be played in different voicing styles; four user's specifications can be programmed from a library of 170 organ and orchestral stops. For information: [www.schmidtpianoandorgan.com](http://www.schmidtpianoandorgan.com).

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## Striking gold: some thoughts on performing Bach's *Goldberg Variations*

Among iconic works for harpsichord, Bach's masterful variation set BWV 988, published in 1742 as the fourth part of the composer's *Clavierübung* series, is a culminating goal for those of us who revere and play the solo keyboard works of the Leipzig Cantor. Unique in its scope, variety of invention, and complex displays of variation techniques, as well as for the high level of keyboard skills required to perform this *Aria* with its thirty diverse variations, the "Goldbergs" remain a lofty destination on any harpsichordist's "must-achieve" list.

## Landowska and the first recording of the *Goldbergs*

The most prominent 20th-century harpsichordist, Wanda Landowska, added these variations to her public performance repertoire in May 1933, just two months before her 54th birthday. She committed her interpretation to discs in November of that same year. This very recording, played on her signature Pleyel harpsichord equipped with 16-foot register and foot pedals for controlling registers, has been available in every successive recording format: 78-rpm vinyl; LP (33⅓ rpm); and, ultimately, as a crown jewel in EMI's 1987 "Great Recordings of the Century" series of compact discs. Like those of her contemporary, tenor Enrico Caruso, the pioneering harpsichordist's recordings have survived each new technology, and their historic performances continue to delight each successive generation of listeners.



Landowska's recording of the *Goldbergs*

Landowska recorded the complete work without repeats, but added idiosyncratic recapitulations of the first eight measures in variations 5, 7, and 18, resulting in a total duration just a few seconds shy of 47 minutes of music.

Also of compelling interest are Landowska's commentaries on BWV 988. Originally written as program notes for the recording, they comprise 31 fascinating paragraphs, available in the book *Landowska on Music* (collected by Denise Restout, assisted by Robert Hawkins; New York: Stein and Day, paperback edition, 1969; pp. 209–220). They recount the tale of 14-year-old Danzig-born Bach student Johann Theophilus Goldberg who, as a protégé of Bach's patron, the insomniac diplomat Count Kayserling, played the *Variations* for him (as chronicled by Bach's first biographer Forkel), here embellished further by colorful imagery from Landowska. Brief descriptions of the individual movements of BWV 988 culminate in her evocative appreciation of Variation 25, third of the three variations in G minor, dubbed by the author as "the supreme pearl of this necklace—the black pearl."

Concluding her essay, Landowska, who also was lauded by her contemporaries as a fine pianist, showed exquisite

taste as she opined: "... the piano, which has no more than a single eight-foot-register, goes contrary to the needs and nature of overlapping voices. Besides, the bluntness of sound produced by the impact of hammers on the strings is alien to the transparency obtained with plucked strings, a transparency so necessary to poly-melodic writing. By interchanging parts on various registers of a two-keyboard harpsichord, we discover the secret of this foolproof writing which is similar to a hand-woven rug with no wrong side."

[Comment by LP: It has always seemed strange, perhaps even perverse, that many pianists choose to play almost exclusively the pieces that Bach specifically designated for harpsichord with two keyboards—those major works found in parts two and four of his engraved/published keyboard works. To my ears, such performances are rarely successful. Perhaps the most bizarre of all such attempts was encountered during an undergraduate pianist's audition for admission to a harpsichord degree program: the applicant attempted to play the slow movement of the *Italian Concerto* on a single keyboard (of a harpsichord). Admission was denied.]



Matthew Dirst

## A second thought-provoking set of program notes

Matthew Dirst, educated at the University of Illinois, Southern Methodist University, and Stanford University, now professor of music at the University of Houston, is well known as a Bach researcher who specializes in the reception history of the master's works. He is also that ideal musicologist who is a virtuoso organist and harpsichordist, with multiple international prizes to support that affirmation. His writing is witty, lyrical, often thought provoking, and accurate! The seven paragraphs that he penned for the program of his complete *Goldbergs*, sponsored in 2005 by the Dallas Chapter of the American Guild of Organists, serve as representative examples. Dirst has played the complete set in many venues, but his thoughts on playing all the movements in one long program are both enlightening and liberating.

As one who has strayed quite often from the obligation to "play them all," I applaud this more flexible stance: "Bach surely never intended—much less gave—such a [complete] performance. His purpose in assembling large collections was, as he writes in more than one title page, 'for music lovers, to refresh their spirits. . . .' But if we are to believe Forkel's story about the insomniac count, it would seem that listening attentively to all these variations in one sitting is hardly what Bach had in mind. . . . Fortunately, Bach's music survives equally well in large helpings at prime time or as small courses during the wee hours." Bravo, Matthew!



Elena Presser and Larry Palmer at the Meadows Museum, 1987

## My first public *Goldbergs*

Elena Presser, the Argentinian-born American artist, has devoted much of her career to creating works of art inspired by the music of Johann Sebastian Bach. In June 1987 the Meadows Museum at Southern Methodist University hosted an exhibition of Presser's 32 wall sculptures, *The Goldberg Variations*. Replete with number symbolism and specific colors often representing musical keys, this artist's works share fascinating artistic insights that are inspiring and capable of expanding one's understanding of Bach's musical architecture. Each plexi-boxed creation depicts one movement: the basic *Sarabande/Aria*, the ensuing thirty variations, and the closing recapitulation of the *Aria*.

I was invited to perform the complete work as part of the opening festivities for this exhibition. It was my first complete traversal of Bach's *magnum opus*. At age 48, I was only a few years younger than Landowska had been when she played her first complete set. At a special dinner following the concert I was seated next to Elena Presser. Thus began a friendship, abetted by my driving her to the airport for her return flight to Miami. During this trip I expressed an interest in commissioning one of her future art creations. Several years later, without any more discussion or correspondence, I received an invoice for a single piece inspired by Bach's *French Overture* (in B minor), BWV 831. It took several years to pay for this commission, but the Presser piece remains a joyous highlight of the Palmer music room art collection.

Later in that summer of 1987 the museum director requested a second performance of the *Goldbergs* to mark the final week of the exhibition. This time we had a slide of each artwork to be shown simultaneously with the playing of the motivating movement: another successful expansion of artistic energies that made sense to the appreciative auditors/viewers.

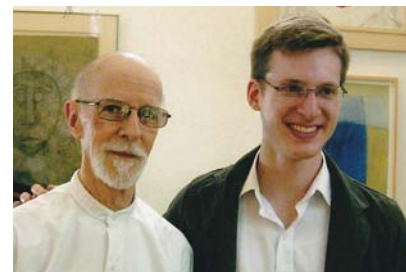
It must have been something in the atmosphere that inspired more and more diverse Goldberg performances that year: from a far-away east coast, harpsichordist Igor Kipnis sent a program from his Connecticut Music Festival—and there was a listing of his solo performance of the entire piece, with another innovation: Kipnis prefaced Bach's masterwork with three *Polonaises* from the pen of its first executant, the young Goldberg! Since Igor and I often exchanged newly discovered scores, I requested information about these pieces, to which he responded by sending copies. On several subsequent outings of the *Goldberg Variations* I have emulated his interest-generating prelude to the cycle.

For most of my Goldberg programs I have relied on the Landowska-inspired program notes written by her American student Putnam Aldrich (a faculty member at the University of Texas, Austin, and, subsequently, early music/harpsichord guru at Stanford University). Professor Aldrich's cogent notes came to me through a close friendship with Putnam's widow, Momo, who had been Landowska's first secretary during the early years

of her residence at St-Leu-la-Forêt. After Put's death, Mrs. Aldrich moved to Hawaii to be near their only daughter and the grandchildren. It was during a treasured series of post-Christmas visits to Hawaii that I culled much information from her as I gathered materials for the book *Harpsichord in America*: so much, indeed, that the book is dedicated to her.

## The ultimate luxury of two collaborators

That my final harpsichord student at SMU should be the Central American pianist José Luis Correa was a tremendous boon. Moving to Dallas for study with artist-in-residence Joaquín Achúcarro, José also signed up for harp-



Larry Palmer and José Luis Correa

sichord lessons, and he bonded with this second instrument, the harpsichord, with intense devotion and dedication. Although I was on sabbatical leave during my final semester (his fourth of harpsichord study) I continued to give him lessons. My general absence from the harpsichord studio gave him much extra time to indulge his passion for the instrument—so all things worked out well. For his "final exam" I decided that we would divide the *Goldberg Variations* equally and perform them at the third house concert (Limited Editions) of the 2014–15 season. And so we did: I played the *Aria*, José the first variation; we then alternated back and forth through the whole cycle, with only two exceptions to this musical ying and yang: twice I performed two consecutive movements so I could play my favorites: Landowska's "Black Pearl" and the rollicking *Quodlibet*. On the flip side, this allowed José to have the final glory of playing the *Aria da Capo*: fitting, it seemed, to pass a small torch to a new generation of harpsichordists.

And that is what Señor Correa has become! Back in his native Colombia he has positions as pianist and harpsichordist with a chamber orchestra—and the great joy (he wrote) that the instruments belonging to that group are now stored at his house, so he has a *harpsichord* (and a chamber organ) always available for practice.

I recommend highly the division of performing that alternating the variations provides. Sharing in this way gives each player an opportunity to recover from the intensity of his own performance before beginning the next assignment. As for the audience, hearing two differing harpsichord timbres helps to keep them focused on the music. Unfortunately, not everyone will have the luxury of a Richard Kingston Franco-Flemish double (played by LP) and a Willard Martin Saxon double (played by JC). I can only report that our concert was a great success: prefaced this time not by Goldberg's *Polonaises* but by a much-loved and scintillating work for two harpsichords—*Carillon* (1967) by the British composer Stephen Dodgson (1924–2013). ■

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



## Reviews

### Music for Voices and Organ by James McCray

#### Advent music

Say to the faint of heart:  
Be strong and do not fear.  
Behold, our God will come and he will save  
us.

—Isaiah 35: 4

Behold, a Virgin shall conceive and bear a  
son,  
And his name will be called Emmanuel.

—Isaiah 7: 14

Advent is the start of the Christian year! Celebration of this season started in the fourth century in the Gallic region (France and Spain), although not until the sixth century in Rome. The spirit of this season is to develop hope, anticipation, and preparation for the arrival of Christ. As with all of the church year, there are specific texts and messages to be conveyed and pondered.

Typically, several events help commemorate the season. Of special note is the ceremony of the lighting of Advent candles. During each of the four Advent Sundays, members of the congregation

(usually families) participate in a brief ceremony within the service, which involves candle lighting followed by short readings of prepared statements. A complete ceremony is reviewed below in a setting by Joel Raney.

The mood expressed in the title of Ruth Elaine Schram's anthem *Waiting, Wandering, Wondering* (reviewed below) seems to encapsulate the attitude of many in the congregations of America's churches. Waiting is especially true as they frantically rush through the four Sundays that lead to Christmas. The first Advent Sunday, which this year is in November, is certain to need music that is not challenging. Perhaps an easy two-part anthem such as *O Come, O Come* by Kara Funke (reviewed below) will be useful, since there is less rehearsal time, due to Thanksgiving being less than a week before Advent's first Sunday.

Decorating the church, especially the sanctuary, is something that most people greatly enjoy; in many churches the beauty grows with each week as more items are added. Some churches even celebrate the placement of a Christmas tree.

Finally, ending the service with special music is recommended. *Advent Benediction*, based on the great Advent melody VENI EMMANUEL, seems particularly appropriate for any or all of the December services. The score and parts are listed below for this setting by Valerie Shields. It is hoped that the music reviewed will help to make Advent a truly memorable season for all of us.

#### Service settings

**Where the Promise Shines (A Candle Lighting Ceremony for Advent), Bob Moore, setting by Joel Raney. Two-part mixed with piano and readers, optional 8 handbells and congregation, Hope Publishing Company, C 5913, \$2.25 (E).**

This is a complete package for Advent. After a choral opening there is a call and response litany, then a text to be read with the lighting of the candle. There is piano underscoring to accompany the speaking and the singing. There are reproducible parts for the congregation. Five readings are selected, one for each candle, including Christmas Eve. With only two vocal

lines this will be easy to rehearse and produce, adding great interest to the Advent services. Highly recommended.

**Small, Dancing Light (A Choral Service for Advent), Taylor Scott Davis. SATB, solo, and orchestra, with optional congregation, MorningStar Music Publishers, MSM-70-015, \$7.95 (D-).**

Only one of the nine movements involves the soloist. Note that the keyboard reduction is not to be used as a substitute for orchestra, but is included for rehearsal use. There are reproducible pages for the congregation available for download; they sing carols in three of the movements. The orchestra plays throughout this extended 75-page choral setting; also, a full orchestra score (70-025A) and orchestral parts including organ (70-015B) are available. Fine music for solid church choirs.

#### Advent single-movement settings

**O Come, O Come (Veni Emmanuel), Kara Funke. Two-part voices and piano, GIA Publications, G-8298, \$1.90 (E).**

After an eight-measure unaccompanied introduction, the choir sings two accompanied verses of the popular melody to the same music. The third verse is set to a different arrangement. All music for voices and piano is easy enough for small church choirs. The two parts are not indicated for specific voices and could be assigned based on the strengths found in the choir.

**Come, O Messiah, Kenneth Logan. SAB and organ, Augsburg Fortress, 978-1-5064-1384-6, \$1.95 (M-).**

The four verses always maintain Logan's bold, strong melody, with three of them in some form of unison. The organ accompaniment is on three staves and has a flowing right-hand part for the first verse, but then shifts to less busy lines for the others. The choral music, set to the composer's own text, is on two staves with large portions in only two parts.

**Come, O Long-Expected Jesus, J. Darrell Crawford. SATB, solo, and keyboard, GIA Publications, G-7376, \$1.75 (M-).**

There are four verses with the first for the soloist singing above two-chord pulsating statements by the men's voices. The second verse adds all the women to the melody, and that music's character is also used for the last verse. The third verse is unaccompanied and freer, as it is punctuated with a series of fermata holds, which halt each musical phrase. Easy enough for most small church choirs.

**The King Shall Come When Morning Dawns, Alistair Coleman. SSA and organ or piano, E. C. Schirmer, 8143, \$2.25 (M).**

Also available for SATB (8144), this sweet setting has three verses with the third adding a descant for a few voices or soloist. Each verse has one or two voices clearly singing the melody. The organ part is on two staves with legato lines, especially for the right hand. Calm and sensitive.

**Waiting, Wandering, Wondering, Ruth Elaine Schram. Two-part mixed and piano, Hope Publishing Company, C 5910, \$2.10 (E).**

The men sing Part I, which highlights the title, then the women respond (Part II) with an answering phrase of explanation to start this gentle anthem. The two voices eventually sing together with the same rhythm. The keyboard



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accompaniment is not difficult but provides a flowing background that tends to double the voices in places. Great text for an Advent Sunday and highly recommended for most small church choirs.

**The Great O Antiphons of Advent, Jonathan Kohrs. SATB unaccompanied, Concordia Publishing House, 98-4247, \$1.90 (M).**

There are seven one-page settings; each is on two staves and relatively easy. Although they are marked for use on specific days in Advent and since most of these days are not Sundays, it might be possible to use the settings in other ways during the Sunday services throughout the period. Each has a mixture of flowing and chordal lines with comfortable ranges.

**The Lord Did Send The Angel Gabriel, Fred Gramann. SATB, soprano solo, unaccompanied, E. C. Schirmer, 8249, \$1.95 (M).**

There are four verses, the first one opening with the soloist alone before she joins the soprano section; later she sings different music above the choir for the last verse. Each verse ends with "Alleluia! The Lord is with you." The melody stated by the solo is used throughout the entire piece, which is set syllabically with good ranges for all voices.

**Advent Benediction, Valerie Shields. SATB, congregation, keyboard, 2 or 3 octaves of handbells, and C instrument, GIA Publications, G-7428, \$2.00 (E).**

Perhaps this might be the year to end each Advent service with a musical benediction, and this one seems perfect: it is based on VENI EMMANUEL, the

lovely chant for this season. The work includes easy music for handbells and C instrument, with parts in the score and separately on the back covers. The anthem opens with a rhythmic unison statement of the lovely chant melody before developing into four parts. The keyboard part is on two staves and is not difficult, usually doubling the choir's lines. This is a very sensitive and calmly effective end for the Advent services and is highly recommended.

### Book Reviews

**The Harpsichord Stringing Handbook, by Thomas Donahue. Lanham, Maryland: Rowman and Littlefield, 2015. ISBN 978-1-4422-4344-6; 237 pages; \$79 hardbound, \$77.99 eBook; www.rowman.com.**

From musicology and performance practice to the designing and building of period instruments, the historical performance movement has been a process of rediscovery. For harpsichord design, this process found its grounding in the study of antique instruments. As the demand for harpsichords diminished and builders closed their doors at the turn of the nineteenth century, many of the traditional building practices were lost and forgotten. With the revival of interest in the harpsichord in the twentieth century and the subsequent pursuit of historical building methods, builders found themselves with a broken tradition that necessitated the study of extant period instruments and historical documents.

Thomas Donahue's method keeps this history in mind, balancing a straightforward, scientific, and mathematical approach to instrument design with an in-depth investigation into the physical properties of antique instruments. The

result is a work that is an excellent and even essential addition to the library of the professional builder and amateur alike. *The Harpsichord Stringing Handbook* covers the many facets of designing a stringing plan for a harpsichord from a historically informed standpoint. Donahue provides procedures for the various approaches to building and restoration, whether the builder is starting from an existing design, searching for a design that works with a desired pitch level, or developing an entirely new design.

As the tension of a musical wire is increased, besides the change in pitch, its tone color changes noticeably. A string is usually perceived to produce its most rich and pleasing tone as its tension approaches the breaking point of the string. The breaking point is the ultimate tensile strength, or, according to Donahue, "the maximum amount of pull a wire can withstand" (page 4). As tension is increased, there is also a point at which the string will become irreversibly deformed or damaged, but will not quite break. Thus in order to produce a musical instrument with a pleasing tone, it must be designed such that each string is held at a level of tension that produces the desired pitch and approaches its breaking point, but without any practical risk of breakage or permanent damage.

This goal is achieved by paying attention to the various physical and acoustical properties of vibrating wire. Donahue discusses these in detail, relating the physical properties with the practical considerations of designing an instrument, keeping in mind the data provided by the study of historical instruments. There are particular aspects present in the stringing found in some antique harpsichords that cannot be derived from

physics alone, and Donahue is careful to take these into account and provide possible explanations where applicable. The information builds in a logical progression that provides the reader with an understanding of the underlying principles and equations necessary for scale design, all within a historical context. He also includes a number of supplemental topics relating to the properties of musical wire for the interested reader.

*The Harpsichord Stringing Handbook* would serve as an important addition to the library of the professional builder. The return to historical designs and building practices has produced a vast and exciting spectrum of building philosophies, from those who rely on hand tools and traditional design methodologies and materials to those with modern shops looking to integrate new technologies, where applicable, with historical design concepts. These approaches, and everything in between, certainly all have the potential to produce musical instruments of very high quality, and a deep understanding of stringing can only serve to bolster such work. Donahue's book is complete and up to date with information relevant to the contemporary builder. He provides specific data on the wire that is readily available, such as that of Malcolm Rose, Vogel, the Instrument Workshop, Birkett, Voss, Zuckermann, and others.

The ambitious amateur or kit builder will find this book a beneficial study. During my time as an undergraduate, I began the construction of my first instrument, a copy of the 1665 Ridolfi harpsichord housed at the Smithsonian. I started with scale drawings by John Shortridge,<sup>1</sup> and an internship

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## ► page 13

at Zuckermann Harpsichords midway through the project was invaluable in my ability to complete the instrument. Despite my attempt to carefully follow the principles of historical design and building, my lack of knowledge in the area of stringing and scale design inhibited the final product from reaching its potential in terms of tone quality.

That project would have greatly benefitted from this book. Donahue provides the mathematics necessary for understanding scale design, the historical data to contextualize this in a way that fits into the contemporary tradition of historically informed design, and a practical methodology for applying these principles. The kit builder, of course, is provided with a suitable stringing schedule for the instrument at hand, but *The Harpsichord Stringing Handbook* will nonetheless serve to deepen his or her understanding of the project.

*The Harpsichord Stringing Handbook* is a comprehensive guide to one of the most important aspects of harpsichord design. It will be a valuable tool in the hands of the professional or the amateur who seeks to deepen his or her knowledge of stringing and scale design, in order to produce the best possible instrument. Donahue's careful research over the years has made its mark on the early music community, and this book will serve to strengthen the work that is being done in harpsichord building.

—Thomas Bowers  
Montgomery, Alabama

## Notes

1. John D. Shortridge, "Italian Harpsichord-Building in the 16th and 17th Centuries," *United States National Museum Bulletin*, 225 (1970): 100–106.

**Henry Pilcher's Sons: Opus List and Historical Sketch**, by Bynum Petty. Lulu Publishing Services: 2014. Softbound, 413 pp, \$29.98; available from the OHS catalogue, [www.ohscatalog.org](http://www.ohscatalog.org).

This volume is one of several authored and published by Bynum Petty, the archivist of the Organ Historical Society Library and Archives. Each of these books, the others being publications on M. P. Möller and Louis Luberoff, brings to us important facets of the holdings of the library. This book features one of America's more important organbuilders, arguably the most important builder of the southern states.

The Pilcher firm has always been of great interest to me, as they spent most of their active years in my hometown, Louisville, Kentucky. I went to school with descendants of the family. My family still owns my great-grandfather's house, and when one stands in the master bedroom of that house and looks out the windows, one can see the old Pilcher factory a few blocks away. The Pilcher family was, and remains, active in civic and religious organizations of that city. Precious little has been published about the Pilcher firm and family; I was pleased to see this book come to light.

*Henry Pilcher's Sons* opens with, as the title states, a historical sketch of the family's work, the first chapter. As it is a scant nine pages, the reader would easily want more details, and hopefully that will be the work of a future author, as it is a story certainly worth telling. The second chapter consists of a brief description of 21 organs, most with specifications and an illustration. There are 29 illustrations throughout the book,

all in black and white. The third chapter is the opus list. The fourth chapter is a geographical index, which is of tremendous help in locating instruments in any region where Pilcher instruments were installed. A bibliography is found at the back of the book.

The contributions to organbuilding by Henry Pilcher and his descendants span more than a century and a quarter and began in England. Henry, Sr., decided to come to the United States to make a new life in 1832. Petty's essay traces succinctly the intricacies of various partnerships and reorganizations of the firm. In short, the Pilchers settled in Newark, New Jersey, then New Haven, Connecticut (1839), New York City (1844), and back to Newark (1848). In 1852, Henry's sons, Henry, Jr., and William, moved to St. Louis and set up shop. In 1863, the Pilcher brothers moved to Chicago to build organs. While the Chicago Great Fire of October 1871 did not destroy the Pilcher factory, there can be no doubt that the catastrophe caused severe economic hardship for the city and its inhabitants. In 1874, the Pilchers made their final move to Louisville, Kentucky, where they built the vast majority of their organs, taking the name Henry Pilcher's Sons in 1891.

The Pilcher output in the first three decades of the twentieth century was robust. While most organs were small to midsized, of two to three manuals, a number of four-manual instruments were built. Pilcher work was considered to be of high quality, and the firm's larger instruments could compete with any other American builders in tonal design. Petty notes the company did not do much advertising, which probably hampered further success. Still, Pilcher organs were installed in 37 states and the District of Columbia. The effects of the Great Depression were devastating for the Pilchers, like many organbuilders, and the company never recovered. In order for the factory to have something to do, the company turned to manufacturing ladies' compacts and cigarette cases, as well as wooden frames for iceboxes, carts, and ladders. (Some of these projects were actually assigned opus numbers, which are not included in Petty's book.) In 1944, the Pilcher doors closed, and the company was purchased by M. P. Möller.

Compiling an opus list for any builder is not an easy task, and this project for Pilcher was no exception. Petty lines out for the reader some of the difficulties. It is no surprise that an organ may appear in multiple entries. For instance, Opus 470, built for the Baptist Church of Goshen, Indiana, and Opus 487, for the First Baptist Church of the same city, are most likely the same organ, as the given price, number of manuals, ranks, and stops are the same for both entries. An occasional typographical error occurs but rarely, considering the enormous amount of data presented. For instance, Opus 508, for the Masonic Lodge of Delaware, Ohio, is listed as a two-manual, one-rank organ of sixteen stops.

The annotations of selected instruments make for interesting reading. For instance, Opus 542, Gaston Street Baptist Church, Dallas, Texas, notes a purchase price of \$4,600 "and \$1,000 donation." Pilcher, like Möller and others of that era and ours, practiced giving an extraordinary deal to purchasers by donating part of the purchase price back to the church. (Usually, this meant the price was inflated to begin with. Möller made use of this tactic in the same era.) Opus 555 was built in 1906 for the Pilcher family church, St. Mark Episcopal, just a short distance from the family residence

in the Crescent Hill neighborhood. Möller and Pilcher were active with their churches, and both builders had instruments installed in their residences. Opus 709, a two-manual, ten-rank organ, was installed in the W. E. Pilcher residence in December 1910. The tubular-pneumatic action organ included a roll player. Opus 765, Trinity Episcopal Church, Galveston, Texas, would be the first Pilcher organ with electro-pneumatic action, finished in March 1913.

*Henry Pilcher's Sons* is a welcome and important contribution to the study of nineteenth- and twentieth-century American organbuilders. It provides for the reading public considerable information that would otherwise be difficult to trace. Petty is to be congratulated for presenting us with a study of one of America's lesser-known, yet still important organbuilders.

—Stephen Schnurr  
Gary, Indiana

## New Recordings

**Chant de guerre: Les Musiciens et la Grande Guerre XI—WWI Music (Song of War: Musicians and the Great War XI)**, Ensemble Double Expression, Emmanuel Pélapat, director; Sandrine Chatron, harp; Jérôme Granjon, piano; Emmanuel Pélapat, harmonium; Sonia Sempéré, soprano. Works by Florent Schmitt, Joseph Jongen, Alfredo Casella, Sigfrid Karg-Elert, and Aymé Kunc. Hortus 711, 2015, €15; [www.editionshortus.com](http://www.editionshortus.com).

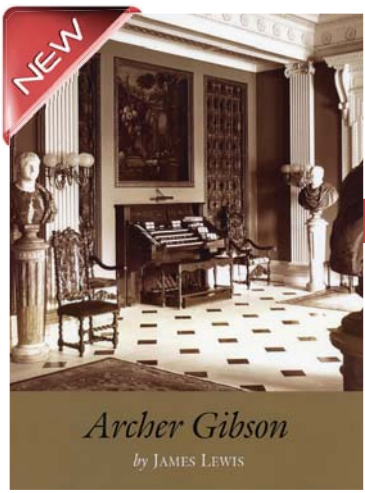
To celebrate their centenary label, Editions Hortus has released the recording *Song of War*, volume XI in its anthology *Musicians and the Great War*, thus contributing to a better understanding of the context—the historical and cultural atmosphere of this period. This CD presents rarely recorded works, most of which are world premieres, that were well chosen for their musical quality and their emotional value. They were composed between 1914 and 1918 by five composers from four different nations: the Frenchmen Florent Schmitt (1870–1957) and Aymé Kunc (1877–1958), the Belgian Joseph Jongen (1873–1953), the Italian Alfredo Casella (1883–1947), and the German Sigfrid Karg-Elert (1877–1933).

The Ensemble Double Expression, directed by Emmanuel Pélapat, valorizes the art of the harmonium, invented by the Frenchman Alexandre Debain in 1842, from its use in salons to its concert repertory: original works, transcriptions, solo, and with other instruments and singers. Often associated with the piano, the harmonium's various patents led to the invention of double expression, which allowed a simultaneous variety of dynamics that classed it as a true concert instrument. (See Artis Wodehouse, "The American Harmonium and Arthur Bird," in *THE DIAPASON*, November 2015, 26–29.) Throughout the nineteenth century, numerous composers wrote original solo pieces for the harmonium, including Franck, Saint-Saëns, Guilmant, Bizet, and others. This recording provides an excellent panorama of the various means of expression of the harmonium: as a solo instrument, in chamber music, and in transcriptions that associated it with other instruments, thus enabling it to recreate an orchestra in one's home.

The beautiful, subtle, and refined interpretations by Ensemble Double Expression were recorded on historic instruments: a 1912 Érard harp, an 1899

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This CD begins with Florent Schmitt's *Chant de Guerre* [Song of War], op. 63 (1914), for tenor, piano, harp, and harmonium. The use of the harmonium heightens the symphonic dimension of this piece, and its powerful sounds reinforce the cries of distress poignantly sung here by the soprano.

This is the first recording of Joseph Jongen's *In memoriam*, op. 63 (1919), played on the solo harmonium, as the composer had requested. In these four improvisations that illustrate texts from the Requiem Mass, one hears sweet sentimental sounds in the lovely bass and tenor registers. In Karg-Elert's *Inner Voices*, op. 58 (1918), the harmonium successfully renders contrasting sounds in these eight character pieces: the rich luscious, heavenly celeste stops portray an inner hope for peace, and the light flute stops dance with vital joy and hope.

Among the chamber works on the recording, Alfred Casella's *Pagine di Guerra*, op. 25 (1915), in its version for piano and harmonium, illustrates the harmonium's powerful, dynamic sounds. This piece, influenced by Igor Stravinsky's *The Rite of Spring*, was initially composed for piano four hands and then orchestrated. It portrays 'impressions' of war scenes from four silent films: in Belgium, in France (in front of Reims Cathedral), in Russia, and in Alsace.

The recording ends with Aymé Kunc's *Pensée musical* [Musical Thought] (1916), arranged for soprano, solo harp, piano, and harmonium. This pious tribute to musicians fallen on the battlefield includes numerous passages for the colorful chromatic harp, which contrasts with the symphonic sound from the harmonium.

The CD booklet includes a pertinent text, "In a Forest of the Meuse Region," in which Kurt Lueders shares his observations concerning a 1915 photo of a church harmonium saved from a bombing; placed in a forest amid twelve soldiers, this harmonium is a precious "spiritual symbol, a token of continuity and even hope." This beautiful recording succeeds in expressing our current hopes for peace in our world.

—Carolyn Shuster Fournier  
Paris, France

### New Organ Music

**Mixtures: Hymn Preludes for Organ**, Robert J. Powell. Augsburg Fortress, ISBN 978-1-4514-7955-3, \$18.00.

**Our Cheerful Songs: Hymn Preludes for Organ**, Robert J. Powell. Augsburg Fortress, ISBN

978-1-4514-8607-0, \$18.00; [www.augsburgfortress.org](http://www.augsburgfortress.org).

Two collections by Robert J. Powell have recently been published by the music division of Augsburg Fortress. *Mixtures* is an apt title for one of the collections; the hymn tunes used in it come from a mixture of backgrounds including early American, spirituals, nineteenth-century American gospel, and German chorales. The tunes in *Mixtures* consist of CALVARY; DETROIT; EBENEZER; KOMM, HEILIGER GEIST; HERRE GOTT; LASSET UNS MIT JESU ZIEHEN; MACHS MIT MIR, GOTT; MORECAMBE; NEAR THE CROSS; O LAMM GOTTES, UNSCHULDIG; SUFFERER; and VATER UNSER.

*Our Cheerful Songs*, the other collection, includes tunes whose texts tend to be associated with thankfulness or joy. The tunes arranged by Powell in this collection are all of European origin; no spirituals, gospel hymns, or early American tunes are incorporated. *Our Cheerful Songs* contains arrangements of the following tunes: BEREDEN VÄG FÖR HERRAN; FREUT EUCH, IHR LIEBEN; JEG ER SÅ GLAD; LIEBSTER JESU, WIR SIND HIER; LOBE DEN HERREN, O MEINE SEELE; MUNICH; NUN DANKET ALL; OLD 124TH; WAS GOTT TUT; and WIR PFLÜGEN. The inclusion of the two Scandinavian tunes, BEREDEN VÄG FÖR HERRAN and JEG ER SÅ GLAD, is a refreshing addition to the chorale prelude repertoire.

As is common in many of Powell's chorale preludes, the settings in *Mixtures* and *Our Cheerful Songs* contain a well-defined and complete statement of the chorale melody with the additional musical material often derived from the tune's rhythmic or melodic characteristics. For example, in the setting of O LAMM GOTTES, UNSCHULDIG, following a two-measure introduction, the chorale tune is stated (suggested registration is a solo stop) exactly as it appears in hymnals. In the three-voice accompaniment of the chorale, Powell incorporates the dotted rhythm that is found in the tune's second measure. In his setting of CALVARY, Powell begins with a statement of the tune in a two-part canon at the octave. A second statement casts the tune in the soprano voice, which is accompanied by two- and three-part harmony that incorporates fragments of the tune. In the last statement, set in four-part harmony, the tune is ornamented. Powell incorporates the style of ornamentation into the alto and tenor voices.

Although Powell composes within a conservative harmonic framework, he has the knack for composing creative settings such as the ones just described.

In addition, Powell is skillful in creating sparkling chorale settings. The setting of WIR PFLÜGEN is composed in a neo-baroque style in three voices. The chorale tune is stated in the left hand in a straightforward manner. The right hand accompanies in an active manner through the use of sixteenth-note scalar passages and motivic material based on the opening dominant-tonic interval of the tune. The delightful setting of the Nordic tune JEG ER SÅ GLAD moves along in a "gigue" dance style and allows the opportunity to use chimes (if available) for expressing the gladness of Christmas Eve.

The registrations provided are of a general nature; therefore, the performer may be creative in this aspect of interpreting the music. Some of the chorale preludes indicate registration for a three-manual instrument; however, they may all be performed on a two-manual organ. The pieces range in length from two to four pages with timings being approximately one minute to three minutes.

New chorale preludes by Robert J. Powell are always worthy of attention; the works in *Mixtures* and *Our Cheerful Songs* are no exception. Both of these collections should be quite useful to many church organists.

—Charlie Steele  
Brevard, North Carolina

### New Handbell Music

**Suite Praise (Playground Suite)**, arranged for 2, 3, 4, or 5 octaves of handbells with optional C#8, D8, by Kathleen Wissinger. Choristers Guild, CGB867, \$4.95, L1-L1+ (E).

Three titles in this suite include *Adoration* (subtitled "Follow the Leader"), *Leap of Faith* (subtitled "Hopscotch"), and *Joyful Praise* (subtitled "Red Rover"). These clever pieces are written to show different melodic and rhythmic styles befitting the title. Instructions for rehearsing are given separately to make the players more familiar with the styles and rhythms.

**Ring and Sing Hymns**, arranged for 2 and 3 octaves of handbells or handchimes, by Martha Lynn Thompson. Agape (a division of Hope Publishing

Company), Code No. 2778, \$49.95, reproducible, Level 2 (M-).

Here is a collection of full-chord settings of well-known hymns to be both rung and sung. The melody must be supplied by group singing, a vocal or instrumental soloist, or by the ringers themselves. Piano or organ can also be used to assist in accompaniment. All of the music and texts included in the back are reproducible, making possible group "sing-alongs" at church, in the mall—or just about anywhere.

**Now Thank We All Our God**, arranged for 3 to 5 octaves of handbells and piano by Lloyd Larson. Agape (a division of Hope Publishing Company), Code No. 2776, \$4.95; director/piano score, Code 2776D, \$8.95, Level 2 (M-).

The familiar hymntune NUN DANKET ALLE GOTT by Johann Krüger is given a festive presentation for handbells and piano, in a stunning arrangement with a flourishing keyboard pattern that shines with color throughout. The bell part is very accessible for the ringers. Perfect for the Thanksgiving season or any time of the church year.

**Crown Him with Many Crowns**, arranged for 2 or 3 octaves of bells by Brenda Austin. Soundforth (a division of Lorenz Company), 20/1863SF, or 3, 4, 5, or 6 octaves, 20/1864SF, \$4.50, Level 2 (M).

An accessible piece for any choir, this arrangement uses mallets, thumb damps, echo, and shakes to bring out this majestic hymntune, DIADEMATA, in a colorful presentation.

**I've Got Peace Like a River**, arranged for 3, 4, or 5 octaves of handbells with optional 2 octaves of handchimes, by Tammy Waldrop. Soundforth (a division of Lorenz Company), 20/1867F, \$4.50, Level 2+ (M).

This traditional spiritual begins gently for several measures, then brings a sudden chord to mark the transition into a lively section introducing jazz textures and chromatic passages. This animated arrangement should bring down the house!

—Leon Nelson  
Vernon Hills, Illinois

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## A Pokémon world

Last week, I visited a church in Brooklyn, New York, to talk with the rector, wardens, and organist about placing a vintage pipe organ in their historic building. After the meeting, I walked the eight blocks up Nostrand Avenue back to the subway. It was 97°, so I stopped at a corner *bodega* for a bottle of cold water. While I was paying, there was a series of great crashes just up the street, and I was among the crowd that gathered to see what had happened. A white box truck had rear-ended a car stopped at a traffic light and shoved that car into another that was parked at the curb. The truck must have been going pretty fast because there was lots of damage to all three vehicles—broken glass everywhere, hubcaps rolling away, mangled metal. Apparently, no one was hurt, but everyone present was hollering about Pokémon.

“Innocent until proven guilty” is an important concept in our system of law enforcement, but it didn’t take a rocket scientist to figure that the driver of the truck was chasing a virtual-reality fuzzy something-or-other, and didn’t have his eyes on the road. When I told my son Chris about it, he asked, “So . . . , what did he catch?”

Take away the deadly weapon of the automobile, and you’re left with at least a nuisance. Living in a big city, much of our mobile life is on foot, and we routinely cross streets with dozens of other people. It’s usual for someone to be walking toward me with earbuds pushed in far enough to meet in the middle, their nose buried in their screen. I often shout, “Heads up,” to avoid a collision. I wonder what’s the etiquette in that situation? When there’s a collision on the sidewalk and the phone falls and shatters, whose fault is it?

I know I’ve called home from a grocery store to double-check items on my list, but I’m annoyed by the person who stands in the middle of the aisle, cart askew, talking to some distant admirer. Perhaps worst is the young parent pushing a \$1,000 stroller, one of those jobs with pneumatic suspension, talking on the phone and ignoring the child. No, I’m wrong. Worst is that same situation when the child has a pink kiddie-tablet

of his own, and no one is paying attention to anyone. Small children are learning billions of bytes every moment—every moment is a teaching moment. It’s a shame to leave them to themselves while talking on the phone.

The present danger is the possibility of accidents that result from inattention. The future danger is a world run by people who grew up with their noses in their screens, ignoring the world around them.

## Starry eyes

An archeological site at Chankillo in Peru preserves the remains of a 2,300-year-old solar observatory comprising thirteen towers whose positions track the rising and setting arcs of the sun, their eternal accuracy confirmed by modern research. There are similar sites in ancient Mesopotamia. If I had paid better attention to my middle school Social Studies teacher, Miss Wood, who nattered on about the Tigris and the Euphrates Rivers as if she were reading from a phone book, I’d have a better understanding of modern Iraq and the tragedy of the current destruction of ancient sites there.

Early astronomers like Aristotle (around 350 BC) and Ptolemy (around 150 AD) gave us the understanding of the motions of celestial bodies. I imagine them sitting on hillsides or cliffs by the ocean for thousands of nights, staring at the sky and realizing that it’s not the stars, but we who are on the move. I wonder if there’s anyone alive today with such an attention span.

## The man from Samos

In April of 2014, Wendy and I and three other couples, all (still) close friends, chartered a 60-foot sailboat for a week of traveling between Greek Dodecanese Islands in the Aegean Sea. These islands are within a few miles of Turkey, and many of us are increasingly familiar with that region as the heart of the current refugee crises. The island of Lesbos has a population of 90,000, and 450,000 refugees passed through in 2015. Lesbos was not part of our itinerary, but it’s adjacent to other islands we visited. We visited Patmos, where St. John the Divine, sequestered in a cave, received the inspiration we know as the



Pokémon results

Book of Revelation, but for me, our visit to Samos was a pilgrimage.

Pythagoras is my hero. He was a native of Samos who lived from 570 BC to 495 BC. He gave us the eponymous theory defining the hypotenuse of the right triangle, and importantly to readers of THE DIAPASON, he defined musical tone and intervals in terms of mathematics that led directly to our modern study of musical theory. He was the direct forebear of the art of music. Approaching the island from the north, we entered the harbor of the main town (also called Samos) to be welcomed by a statue of Pythagoras. It shows the great man posed as one side of a right triangle, a right triangle in his left hand, and right forefinger pointing skyward toward a (compact fluorescent) light bulb. Okay, okay, it’s pretty tacky—even hokey, but you should see the Pythagoras snow-globe I bought there that graces the windowsill in my office.

Pythagoras deduced the overtone series by listening to blacksmiths’ hammers and anvils; he realized overtones are a succession of intervals defined by a mathematical series, and you cannot escape that his genius was the root of music. He noticed that blacksmiths’ hammering produced different pitches, and he first assumed that the size of the

hammer accounted for the variety. It’s easy to duplicate his experiment. Find any object that makes a musical tone when struck—a bell, a cooking pot, a drinking glass. Hit it with a pencil, then hit it with a hammer. You’ll get the same pitch both times, unless you break the glass. So the size of the anvil determines the pitch.

But wait, there’s more. Pythagoras noticed that each tone consisted of many. He must have had wonderful ears, and he certainly was never distracted by his smart phone ringing or pushing notifications, because he was able to start picking out the individual pitches. Creating musical tones using a string under tension (like a guitar or violin), he duplicated the separate tones by stopping the string with his finger, realizing that the first overtone (octave) was reproduced by half the full length (1:2), the second (fifth) resulted from 2:3, the third by 3:4, etc. That numerical procession is known as the Fibonacci Series, named for Leonardo Fibonacci (1175–1250) and looks like this:

1+1=2  
1+2=3  
2+3=5  
3+5=8, etc., *ad infinitum*.

The Fibonacci Series defines mathematical relationships throughout nature—the kernels of a pinecone, the divisions of a nautilus shell, the arrangements of seeds in a sunflower blossom, rose petals, pineapples, wheat grains, among countless others. And here’s a good one: count out how many entrances of the subject in Bach’s fugues are on Fibonacci numbers.

## Blow, ye winds . . .

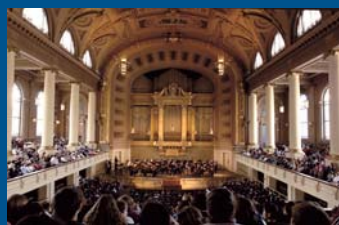
If you’ve ever blown on a hollow stem of grass and produced a musical tone, you can imagine the origin of the pipe organ. After you’ve given a hoot, bite an inch off your stem and try again: you’ll get a different pitch. Take a stick of bamboo and carve a simple mouthpiece at one end. Take another of different length, and another, and another. Tie them together and you have a pan-pipe. You’re just a few steps away from the Wanamaker!

I have no idea who was the first to think of making a thin sheet of metal, forming it as a cylinder, making a mouthpiece in it, devising a machine to stabilize wind-pressure, and another machine to choose which notes were speaking, but there’s archeological evidence that people were messing around like that by 79 AD, when Mt. Vesuvius erupted, destroying the city of Pompeii, and preserving a primitive pipe organ. And 350 years earlier, in Alexandria, Egypt, the Hydraulis was created, along with visual depictions

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Statue of Pythagoras in Samos, Greece

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I'm sure that the artisans who built those instruments were aware of Pythagoras's innovations, and that they could hear the overtones in the organ pipes they built, because those overtones led directly to the introduction of multiple ranks of pipes, each based on a different harmonic. Having five or six ranks of pipes playing at once produced a bold and rich tone we know as *Blockwerk*, but it was the next smart guy who thought of complicating the machine to allow single sets of pipes to be played separately—stop action. They left a few of the highest pitch stops grouped together—mixtures. Then, someone took Pythagorean overtones a step further and had those grouped ranks “break back” a few times, stepping down the harmonic series, so the overtones grew lower as you played up the scale.

Here's a good one: how about we make two organs, one above the other, and give each a separate keyboard. How about a third organ with a keyboard on the floor you can play with your feet?

As we got better at casting, forming, and handling that metal, we could start our overtone series an octave lower with 16-foot pipes. Or 32 . . . I don't know where the first 32-foot stop was built or who built it, but I know this: he was an energetic, ambitious fellow with an ear for grandeur. It's ferociously difficult and wildly expensive to build 32-foot stops today, but it was a herculean task for seventeenth- or eighteenth-century workers. And those huge shiny pipes were just the start. You also had to trudge out in the forest, cut down trees, tie them to your oxen, drag them back into town, and start sawing out your rough lumber to build the case for those huge pipes.

How long do you suppose it took workers to cut one board long enough to support the tower crown over a 32-foot pipe using a two-man saw? It's a good thing they didn't have smart phones because between tweets, texts, e-mails, and telemarketers, they'd never have finished a single cut.

It's usual for the construction of a monumental new organ to use up 50,000 person hours or more, even with modern shortcuts such as using dimension lumber delivered by truck, industrial power tools, and CNC routers. How many hours did the workshops of Hendrik Niehoff (1495–1561) or Arp Schnitger (1648–1719) put into their masterpieces? And let's remember that Schnitger ran several workshops concurrently and produced more than 150 organs. Amazing. He must have been paying attention.

## Pay attention

The pipe organ is a towering human achievement. It's the result of thousands of years of experimentation, technological evolution, mathematical applications, and the pure emotion of musical sensibilities. Just as different languages evolved in different regions of the world, so did pipe organs achieve regional accents and languages. The experienced ear cannot mistake the differences between a French organ built in 1750 from one built in northern Germany. The musicians who played them exploited their particular characteristics, creating music that complemented the instruments of their region.

Let's think for a minute about that French-German comparison. Looking at musical scores, it's easy to deduce that French organs have simple pedalboards. But let's go a little deeper. It's no accident that classic French organ music is built around the Cornet (flue pipes at 8', 4', 2½', 2', 1½'). Those pitches happen to be the fundamental tone and its first four overtones, according to Pythagoras, and they align with the rich overtones that give color and pizzazz to a reed stop. The reeds in those organs are lusty and powerful in the lower and middle octaves, but their tone thins out in the treble. Add that Cornet, and the treble blossoms. Write a dialogue between treble and bass using the Trompette in the left hand and the Cornet in the right. (Can you say Clérambault?) Add the Cornet to the Trumpet as a chorus of stops (*Grand Jeu*). And while you're fooling around with the five stops of the Cornet, mix and match them a little. Try a solo on 8'-4'-2½' (*Chant de Nazard*). How about 8'-4'-1½' (*Chant de Tierce*)? It's no accident. It's what those organs do!

History has preserved about 175 hours of the music of J. S. Bach. We can only wonder how much was lost, and certainly a huge amount was never written down. But 175 hours is a ton of music. That's more than a non-stop seven-day week. I guess Bach's creativity didn't get to rest until about 9:00 a.m. on the eighth day! We know he had a busy life, what with bureaucratic responsibilities (he was a city employee), office work, rehearsals, teaching, and all those children. When he sat down to write, he must have worked hard.

Marcel Dupré was the first to play the complete organ works of Bach from memory in a single series of recitals. We know he had a busy life as church musician, professor, mentor, composer, and prolific performer. When he sat down to practice, he must have worked hard.

In 1999, Portuguese pianist Maria João Pires was scheduled to perform a Mozart concerto with the Amsterdam Concertgebouw Orchestra conducted by Riccardo Chailly. She checked the orchestra's schedule to confirm which piece, and prepared her performance. Trouble was, the published schedule was wrong. The first performance was a noontime open rehearsal. Chailly had a towel around his neck, and the hall was full of people. He gave a downbeat and the orchestra started playing. A stricken look appeared on Pires' face, and she put her face in her hands. She spoke with Chailly over the sound of the orchestra, saying she had prepared the wrong piece. It's not easy to tell what he said, but I suppose it was something like, “Let's play this one!” And she did. Perfectly. You can see the video by typing “Wrong Concerto” into the YouTube search bar. Maybe Ms. Pires wasn't paying attention when she started preparation for that concert, but she sure was paying attention when she learned the D-minor concerto. It was at the tip of her fingers, performance ready, at a panicky moment's notice.

Often on a Sunday morning, my Facebook page shows posts from organ benches. Giddy organists comment between churches on the content of sermons, flower arrangements, or the woman with the funny hat. Really? Do you have your smart phone turned on at the console during the service? If your phone is on while you're playing a service, is it also on while you're practicing? I suppose the excuse is that your metronome is an app? Oh wait, you don't use a metronome? To paraphrase a famous moment from a 1988 vice-presidential debate, I knew Marcel Dupré. Marcel Dupré was a friend of mine. You're no Marcel Dupré.<sup>1</sup>

## A time and a place

I love my smart phone. In the words of a colleague and friend, I use it like a crack pipe. I read the news. I order supplies



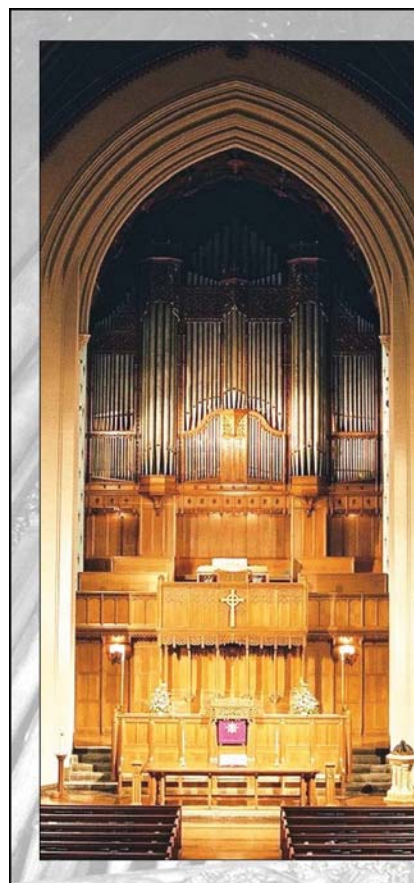
and tools. I look up the tables for drill-bit sizes, for wire gauges, for conversions between metric and “English” measurements. I do banking, send invoices, find subway routes, get directions, buy plane tickets, reserve hotel rooms, and do crossword puzzles. I check tide charts, wind predictions, and nautical charts. I text, tweet, e-mail, telephone, and “go to Facebook.” I listen to music and audio books, check the weather, look for restaurants, pay for groceries, and buy clothes.

The people who invented and developed our smart phones must have been paying attention to their work. It's a world of information we carry in our pockets, and there must be millions of lines of code behind each touch of the screen. I'm grateful to have such an incredible tool, but I'm worried about its effect on our lives. We know a lot about the stars and orbiting planets, but I'm sure we don't know everything. I hope there's some smart guy somewhere, sitting on a remote hillside with no phone, wondering about something wonderful.

I'm not pushing strollers so often anymore, but I keep my phone in my pocket when our grandchildren are visiting. I keep my phone in my pocket when I'm walking the dog because it's fun to be with him. And I keep my phone in my pocket when I'm walking the streets of the city alone. I wouldn't want to miss someone doing something stupid because they weren't paying attention. Hope they don't drop their phone. ■

## Notes

1. Poetic license: truth is, I never met Marcel Dupré.



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## Five

This month I am writing a little bit about an old antagonist of mine, and of others—namely, the fifth finger—and suggesting a few exercises to address any problems with it. It is almost axiomatic among keyboard players that the fifth finger is “weaker” than the others and that it can be a recurrent source of problems. I felt that way quite strongly in past years, and many students of mine feel that way—at least they do prior to our doing something about it. Over the years I have come to realize gradually how much various concerns about the fifth finger can interfere with the process of learning to be a solid, comfortable keyboard player. It is important to offer students both the techniques for getting fifth fingers to be as agile and useful as possible and ways of thinking about how and when to decide, if ever, that the fifth finger is not right for a particular purpose and should be partially avoided.

I have a clear but fragmentary memory from a long time ago that helps to frame my thinking about this. It was some few years after I had stopped taking formal lessons from Paul Jordan. I was still quite uncertain about many aspects of the direction that I wanted my playing to take, and I was still inclined to be very worried indeed about whether I could develop enough skill and comfort at the organ to be a real performer. I happened to be talking to Paul on the phone, and I said something to him along the lines of “I don’t think that I can become a really good player, because I can’t get my fifth fingers to work well enough.” And he replied, treating the matter with no alarm, as was his way, that the fifth finger was a bit less useful than others, for every player, and that we just all worked on it as best we could and got it to be good enough. (This is a paraphrase, remembered as best I can after thirty-five years or so.) I was skeptical that I could join the ranks of those who had worked well enough on their fifth fingers that they could be “real” players, but I took the idea to heart. That brief conversation is the germ of this column.

This problem does not arise with every student. Almost by definition, more “advanced” players are likely to have less trouble with and less fear about the fifth finger. However, when students

are overly afraid of using the fifth finger, it is usually manifested in this way: the student avoids the fifth finger for high notes in the right hand or low notes in the left hand when using the fifth finger would make everything else about the fingering of the passage easier, and usually has an ostensible reason for avoiding that finger each time that doesn’t really amount to anything: “It just seems more natural” or “It feels better that way” or even “I don’t know.”

I hasten to say I am not making fun of these students. This is a completely natural state of affairs for any student until he or she zeros in specifically on the fifth finger situation and figures out what is up with that finger. It is natural not to say “I am avoiding my fifth finger because I haven’t yet figured out how to develop its potential adequately” until you have had it pointed out to you that that is what’s going on.

### Fifth finger versus thumb

A comparison between the fifth finger and the thumb is interesting. These are clearly both fingers that are meaningfully different from the other (middle) three. However, the differences between the thumb and the other fingers are much more dramatic. The thumb is, to start with, hinged the “wrong” way. The natural motion of the thumb—flexing at the knuckles as we do with any other finger—is in a direction that won’t play a key on a keyboard instrument. The gesture that we use to play a note with the thumb is different, and in general marked with a bit less agility or subtlety of control. Also the thumb is short enough that using it has—with many sorts of note patterns—a major effect on hand position. The first of these concerns doesn’t apply to the fifth finger at all. Its functioning and orientation are the same as with the three middle fingers. And while it is shorter than the others, it is not enough shorter that in itself changes anything about how it can be used or creates any particular issues.

What creates issues is the slight weakness or lack of agility—a small but meaningful feeling that the fifth finger wants to go its own way, that it is a bit recalcitrant about moving up and down along the axis that we are trying to tell it to cover in playing a key. Also there is a sense that it needs



Example 1

a bit more time to recover and be ready to do something else after it has been used.

(If you ask someone who is not a keyboard player to drum one non-thumb finger up and down on a tabletop as fast as possible—which, as always, doesn’t mean faster than possible, just reasonably fast, but only such that it can be even—and then try another finger and finally try the fifth finger, the chances are that he or she will be able to go faster with 2, 3, and 4 than with 5. Also, most likely, the drumming with the fifth finger will be seen to involve more lifting and lowering of the whole hand than with any of the other fingers.)

### Strength and agility

The first step toward helping a student to realize the best potential of the fifth finger is to remember that with organ and harpsichord we are not looking for—and don’t need to be training—strength. On piano the fifth finger, if it is going to be fully useful, sometimes has to create a loud sound. This of course requires more force than making a soft sound, and the player must be able to bring the techniques for creating that force to bear on that finger. (The ins and outs of this as a technical matter are outside the bounds of my competence either to do or to teach, since I am not a pianist.) With organ, we need to be interested only in agility, not strength beyond a very basic level.

The practical aspect of this is that any work done to develop the agility of the fifth finger should be done lightly and without tension. This is the same as with any exercises, technical work, practicing, or playing on the organ. But it can be relevant to remind students of this in particular in the case of a finger that is perceived as “weak.” The opposite of “weakness” (if we want to put it that way) is not “strength” but “dexterity” or “agility.”

(Here’s an interesting side note. The clavichord is often a good diagnostic tool for technical matters about the hand and the fingers, since the usual result of any technical problem with the clavichord is that the note that we are trying to play will

just not sound at all as a musical note, but rather as a little clicking or spitting sound. It is quite routine for the fifth finger to have a hard time making notes sound resonant and full—avoiding that spitting noise—and sometimes this can be such an intractable problem that avoiding the fifth finger seems to be necessary. This varies a lot from one clavichord to another and from one specific note to another on some clavichords. It can also vary with the musical situation, and—sometimes, but not always—with the skill and experience of the player. But the issue is not force as such, and it is not really agility. It is a sort of minute-level steadiness, since the problem arises from tiny changes in finger pressure on the key in the first very small fraction of a second after a note is played. I myself find it easier to make the fifth finger work well on the clavichord if I play standing up—without raising the instrument higher than it would normally be. I honestly don’t know why.)

### Exercises

I suggest a couple of exercises for working on fifth-finger agility. Beyond that, I suggest working on passages of music, thinking systematically about how to use those passages to address the particular issue. **Example 1** shows the most basic exercise.

The point here is only partly the actual notes, which constitute a simple or even obvious exercise pattern—simply moving to and away from the fifth finger. The point is more the way in which they are used. It is important to start slowly: slowly enough that it is easy to keep the pattern steady and even, and that it be very light.

The thing to guard against is that the student will try to make it even by playing too firmly—sort of pounding down each note to be sure that it happens at the right time. This is all the more of a possibility because of the fear that the fifth finger won’t function on time or as crisply as the other fingers—and because of the influence of the idea that we are trying to “strengthen” the finger. The purpose of playing it slowly is to make

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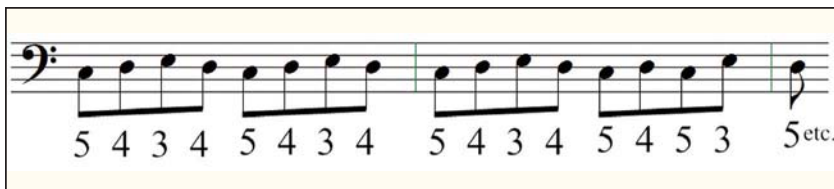
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Example 2



Example 3



Example 4

it possible, ideally not even particularly hard, to keep it even without that extra force. By careful listening and paying attention to feel, the student should make sure that the return to the fifth finger is not accomplished by letting the finger (or the side of the hand) just fall onto the keys, but rather by playing the note cleanly in a way that matches the other fingers playing their notes. (In this case the listening is for timing. If the hand is falling onto the key, the note will tend to be early.) It is quite important to speed the exercise up gradually, hoping to get it quite fast, but never getting ahead of a tempo that works.

I have placed this in the right hand, starting at a place on the keyboard where the orientation of the body—arm and hand—to the keyboard should be

comfortable. The pattern can be continued down the keyboard indefinitely, and the student can notice how the feel changes as the hand approaches and perhaps crosses the middle C region. The left hand can play an exercise that is the mirror image of this note-wise and identical to it as to fingering (Example 2).

It is interesting for the student to notice whether the fifth finger of one hand starts off more agile than that of the other hand, or whether it seems harder or easier to do this exercise with one hand than with the other. I myself find, after decades of playing, that my left fifth finger seems more like its adjacent fingers in the feel of playing it than my right fifth finger does. Some people feel that this is correlated with handedness, though many report that it is not.

(It is not for me: I am right-handed.) For me it may be because of my experience doing a substantial amount of continuo playing, where the left fifth finger is a first among equals in anchoring the harmony and rhythm.

Example 3 is the next step in the sequence of exercises. (The added whole notes are also in the right hand, just to be clear.)

The point is to keep the eighth-note line, with the same fingering as above, feeling the same as it did prior to the addition of the whole-note lower voice. The moment at which each of the whole notes is released is a particular danger point when tension can be added to the hand. It is important for the student to try not to let this happen. Sometimes breathing in the right way at the right time can help, though I tend to believe that the details of this differ from one person to another. I like to release each of those long notes right at the transition between breathing in and breathing out or the opposite: either one seems to focus my mind on keeping the fingers relaxed. Anyone doing this exercise should play around with that. It is also interesting to play around with the articulation between the whole notes. Is it easier to keep the eighth-note line smooth and light if the whole notes overlap a bit, or if they are exactly legato without overlapping, or if they are a little bit detached, or quite detached? It is a good idea to work on getting all of those articulations to feel natural, and that starts with observing the differences in the way that they feel right off the bat.

Another modification of this exercise is the addition of some quick notes, a sort of trill, once the tempo gets fast, as shown in Example 4.



Then the same extra voice in whole notes can be added as in Example 3. Now the quick notes immediately follow the change in the lower note. This is a good test for the absence of tension in that exchange. All of these modifications should also be made to the left-hand version.

The other exercise that can be useful in inviting the fifth finger to become as dexterous as possible is my so-called trill exercise. I have written about it before in these pages and won't do so again here. You can find it described in detail in the column from February 2010 and also in the column from November 2012 that was part of my organ method. You can also see it at <http://gavinblack-baroque.com/trills.pdf>. It starts with "choose any two fingers." If you choose 4 and 5, then it serves to work on fifth-finger agility very efficiently.

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

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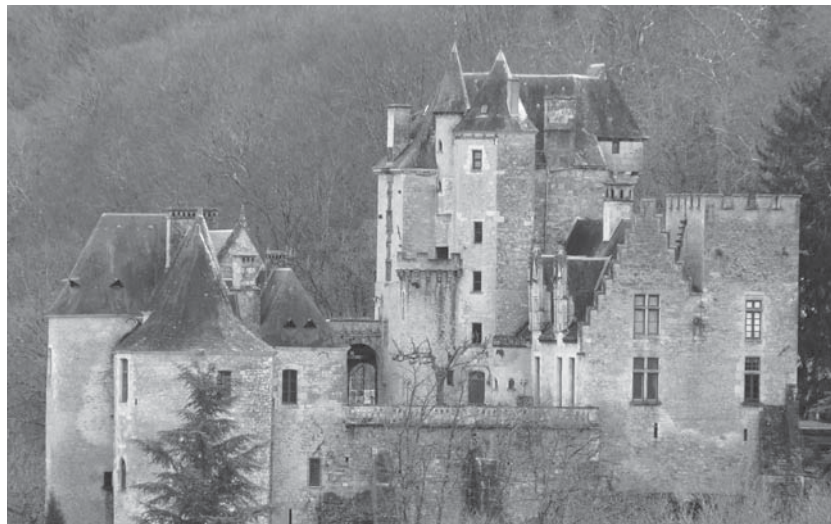
## (1854–1928): Monsieur le Baron

By Jean-Emmanuel Filet

The name of French composer Fernand de La Tombelle is nowadays somewhat forgotten, but this man was renowned during his lifetime, even outside of France. To give but one example, he composed a *Fantaisie de concert* for organ especially for the inauguration of Chicago's Auditorium Theater instrument.<sup>1</sup> Moreover, many of his organ compositions were dedicated to American organists, and some of these musicians were the first to perform La Tombelle's music.<sup>2</sup>

Baron Fernand de La Tombelle was a composer, pianist, and organist, a pedagogue and lecturer, a poet and writer. He was well versed in folklore and photography and was a talented amateur painter. An excellent cyclist, he was also keen on astronomy and archaeology.

As a composer, his great concern for form and the clarity of his musical ideas make him a fine example of French Romantic Classicism following his teachers and friends Alexandre Guilmant, Théodore Dubois, and Camille Saint-Saëns. Except for opera, La Tombelle tried his hand at almost every genre, and in abundance (one can estimate his works to nearly 500 opus numbers). Obviously, everything has not the same interest but many compositions have musical value. Among his masterpieces, chamber music has a special place (he was awarded the *Grand Prix Chartier de l'Institut* for his chamber music in 1896) and also his choral music. In France, during the Belle Époque, La Tombelle was one of the most important composers of vocal works for male choirs (*chœurs d'Orphéon*). In the latter part of his life, he turned increasingly towards religious music, writing majestic oratorios and cantatas.<sup>3</sup> Furthermore, as a way to democratize classical music and decentralize it from the almighty Parisian Milieu, he composed many hymns, motets, and Masses for a wide range of performers, both professionals and amateurs.<sup>4</sup> Musical life in France had always been more or less ruled by people in Paris, but fortunately some



Château de Fayrac

regional masters tried to make music a vivid reality in other parts of the country.

Moreover, La Tombelle was a fine instrumentalist, first taught by his mother (a pupil of Thalberg and Liszt) and then by Guilmant. He was the official piano accompanist of the Trocadéro concerts, initiated by Alexandre Guilmant at the Paris World's Fair in 1878. La Tombelle discovered the organ around 1870 at the Cathédrale Saint-Etienne de Toulouse through the local organist, Jules Leybach. His later studies with Guilmant confirmed his affinity for the instrument. He often substituted for Guilmant and Dubois, at La Trinité and at La Madeleine, where he was assistant organist from 1885 to 1898. He played inaugural concerts on several instruments<sup>5</sup> and was a talented performer.

La Tombelle contributed to the foundation of the Schola Cantorum in 1896 along with Charles Bordes, Vincent d'Indy, and Alexandre Guilmant. There, he taught harmony for about ten years. He was sought after as a lecturer, as he could speak knowledgeably on a wide range of musical topics.

Fernand de La Tombelle composed texts as well as music, with poetry one of his favorite means of expression. Quite often he set his own texts to music. He wrote articles and books on music,

theatrical fantasies, and well-developed travelogues (as a member of the Automobile Club du Périgord he wrote about their excursions around France). More surprisingly, he wrote a small culinary work: *Les pâtés de Périgueux*!

Although born in Paris (on August 3, 1854), La Tombelle had family roots in the Périgord region through his mother. Périgord remained the region closest to his heart, which is why he spent the greater part of his life in his château de Fayrac (see photo above). A staunch supporter of local customs, he set many popular regional themes to music, as did Julien Tiersot, Louis-Albert Bourgault-Ducoudray, Vincent d'Indy, Joseph Canteloube, and Maurice Emmanuel in other parts of France.

### Works for organ

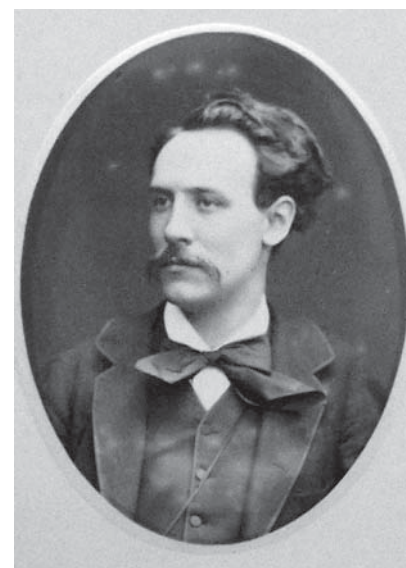
For much of his life La Tombelle composed for his favorite instrument, the organ. (See list of his organ works, below.) Two previously unpublished works are now available in print. *Epithalame* for violin and piano (or organ) was composed around 1897 (Editions Delatour France DLT2479). (*Epithalame* refers to a nuptial lyrical poem sung for newlyweds in ancient Greece.) The opening measures of the manuscript are shown in Example 1. *Jeanne d'Arc* is a suite of symphonic episodes for organ (Editions Delatour France DLT2478).

### Jeanne d'Arc

*Jeanne d'Arc* occupies a very special place in La Tombelle's œuvre. His largest work for organ, it is forty-five minutes in length. La Tombelle was offered the commission to compose this work in 1905 thanks to the bishop of Périgueux and Sarlat. This suite of nine movements narrating the life of Joan of Arc was first performed by the composer on the Merklin organ of Notre-Dame de Bergerac (in Périgord) on June 4, 1905. In France, the law establishing the separation of church and state was enacted in 1905, ending the Concordat, which established the Roman Catholic Church as the majority church of France. Thus, the subject of the composition was not trivial at all in such a period of turmoil. During this time of fracture between Catholics and exacerbated anticlericalists, Joan,



Fernand de la Tombelle



Another portrait of La Tombelle

a daughter of God and also a child of France, was considered a unifying and comforting figure for a country stricken with doubt over the Concordat. This "hagiographic symphony" is made up of five parts divided into nine movements. It gives a chronological account of the main events in Joan of Arc's life: from her birthplace in Domrémy, to her death at the stake in Rouen and her subsequent glory. La Tombelle utilizes musical forms in vogue at that time (march, pastorale, cantilena, symphonic poem, and so on), cleverly working them into the narrative.

We know very little about the genesis of the composition; nevertheless, a letter to Abbé Cyprien Boyer (composer and a professor at the seminary of Bergerac, pupil of Guilmant and close friend of La Tombelle) of March 1905 gives us some information:

My Dear Monsieur l'Abbé

Thank you for your kind letter. As it tarried a little to come, I wrote yesterday to Mr Bernachot, but my letter is now useless since you are telling me that everything will be done as I wish. So please let him know that he need not bother himself.

I have almost completed my work on the composition. I just have to write a Triumphant March for Reims. It is quite difficult because I want to avoid a march with big military effects, which would be of the worst taste (though pleasant for many people) and on the other hand, to compose a Triumphant March without bombard, it is a delicate problem to solve.

I recommend to you the beginning *Pastorale*, n°2, *Apparition of St Michael*, and n°8 (the voices in the jail). I think you will be pleased. This will be archaism inserted in the most exalted modernism! Palestrina and Debussy!!

With much friendship and see you on June the 4th!<sup>6</sup>

From an aesthetic point of view, the score is closer to Guilmant (the two last movements call to mind his famous *Marche funèbre et Chant séraphique*)

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Example 1: Opening measures of La Tombelle's *Epithalame*

La mission de Jeanne :

Example 2: Theme for Joan of Arc

Voix de l'archange :

Example 3: Theme for Archangel Michael

Example 4: *Jeanne d'Arc*, part one, first movement, *Pastorale*, measures 11–14

and Saint-Saëns (La Tombelle's *Entrée triomphale* reminds one of the *Marche du synode* from the opera *Henri VIII*) than to Palestrina and Debussy. The style, however, also reveals occasional colors of the Franckist movement. Besides, there are hints of the early works of Fauré in some mysterious melodic and harmonic progressions. Plainchant is used twice (the *Te Deum* and the introit *Gaudeamus omnes in domino*), for the two movements of the coronation of Charles VII. The unity of the piece is further ensured through the use of two main themes: one for Joan (Example 2) and one for the Archangel (Example 3). Running through the composition, they are linked together and superimposed using numerous rhythmic and melodic variations as the events unfold. Other

recurring motifs also appear at significant times, all of them with a specific meaning. The first part of the composition, divided into two movements, evokes the life of young Joan in her native countryside of Domrémy and is a true introduction to the whole work by presenting the two main musical ideas. The first piece is a *Pastorale*, mostly based on a modal theme using the characteristic triplet rhythm and played on the also typical sound of the oboe stop (Example 4). This first movement is also an excuse to introduce two cyclical elements: the rhythmic pattern symbolizing Domrémy and the melodic theme of Joan (Example 5). The short second piece is *Apparition de Saint Michel* (Vision of St. Michael). The melodic theme of the Archangel is presented in the left hand, accompanied

Example 5: *Jeanne d'Arc*, *Pastorale*, measures 31–37; Joan's theme is in the right hand, Domrémy pattern in the pedal

Example 6: *Jeanne d'Arc*, part two, *Vers Chinon–Vers Orléans*, measures 127–134, the battle of Orléans; Archangel's theme in left hand begins in measure 131

very softly in the high register of the instrument by an ostinato of triplets. This *mélodie accompagnée* evokes the voices that pushed Joan to leave her birthplace and go to help her country against the English invasion and to help her king to be officially crowned before God at Reims Cathedral (a city held by the Burgundians, allied to the king of England). (See Example 6.) The second part of the composition, in one developed movement, is a very descriptive symphonic poem using all the cyclical themes or motives of the work. The title is *Vers Chinon—Vers Orléans* (Toward Chinon—toward Orléans). The music illustrates first, on the cyclical pattern representing the Ride, Joan's journey from Domrémy to Château Chinon where she met the king. La Tombelle uses some bars of an old dance, the *pavane*, to depict the nonchalant and frivolous court of Charles VII. Then a dialogue is made between this dance and Joan's theme, the latter each time more persuasive. At last, she convinced the king to action.

The second half of the symphonic poem is a well-prepared crescendo, increasingly stirring and heroic, on the Ride pattern and Joan's theme. This is the battle to free the city of Orléans! Victory is expressed, at the end, with a fortissimo and by using the Archangel theme (Example 6) and Domrémy's pattern. Now, the young country girl became the standard bearer of an army. With the third part of La Tombelle's work, we find ourselves at the king's coronation in Reims Cathedral. Two movements describe this episode. The first movement is a *Triumphal March* in ABA' form, with its two specific musical themes (one for A, another for the "trio" part B). During part A', Domrémy's pattern is inserted in the solemn procession and superimposed on the other melodic element. A short coda uses the Gregorian chant *Te Deum*. Everything is ready to start the royal ceremony. The second piece, *Action de Grâce* (Blessing), is again a *mélodie accompagnée*. The right hand plays a *cantilena* on



the trumpet stop. This musical phrase is inspired by the Gregorian chant *Gaudeamus omnes in Domino* and includes references to Joan's and the Archangel's themes. A neutral rhythm of triplets gives a soft background to this time of prayer.

Rouen, Normandy! In the short but expressive fourth part of the composition, Joan has been captured, abandoned by her king, and waits for her trial. The first piece evokes *La Prison* (the Jail). Thick and tortured sonorities, chromatic lines and harmonies give no comfort to her (Example 7). The dungeon is no place even for thought. Therefore, this movement is the only one where we cannot find any typical pattern or theme.

But after that, in an extreme sweetness, whisper *Les Voix* (the Voices) on the Vox Coelestis stop. This second movement is based on some fragments of the Archangel's theme. Very cloudy harmonies gradually disappear in the sky.

The fifth and last part of La Tombelle's musical epic is *Le Bûcher—Le Ciel* (the Stake—Heaven). In the first movement, Joan is condemned to death by fire for her heresy. For that reason, the composer employs a merciless *Marche funèbre* (funeral march) to describe the scene. The Ride pattern is the main element

here, but modified, no longer for a run toward victory. Also present is Joan's theme, diminished and tormented, but fighting to the end. Unfortunately, the scaffold and the flames are stronger than anything. After a great climax and a long diminuendo, one can hear the Archangel melody, amplified and broad.

*Apothéose* (Apotheosis) concludes the whole work in the tenderness and peace of Heaven. Arpeggios on the Vox Humana stop surround the two main themes of the composition (Example 8). Afterwards, La Tombelle closes his cyclical masterpiece by quoting all the important elements (the Ride, Domrémy, the Voices, the Archangel, etc.). Of course, Joan's theme, pure and ethereal, ends the musical tale, very slowly in the high register (Example 9). As a ray of hope, *Jeanne d'Arc* starts in A minor, seeks its way through nine musical episodes, each time with a different principal key signature, and, at the very end, finds its conclusion in a beautiful A-major sonority.

This short overview of Fernand de La Tombelle as organ music composer aimed to increase knowledge of his French romantic repertoire. Although La Tombelle was not a revolutionary



Example 7: *Jeanne d'Arc*, part four, first movement, *La Prison*, measures 9–12

genius, he was a talented and sincere musician, which is more than sufficient to pay him a tribute.

For information, excerpts, and scores for purchase, visit [www.editions-delatour.com/fr/744\\_de-la-tombelle-fernand](http://www.editions-delatour.com/fr/744_de-la-tombelle-fernand). ■

### Notes

1. Organist Clarence Eddy (1851–1937) premiered this piece. For the same occasion, French composer Théodore Dubois (1837–1924) wrote *Fantaisie triomphale* for organ and orchestra.

2. For example, the *Finale* from the third organ sonata was dedicated to William C. Carl (1865–1936) who premiered it in 1896. In the same year, Clarence Eddy premiered the paraphrase *Et vox angelorum respondet domino* at the Trocadéro. Other pieces were

also dedicated to American musicians such as Dudley Buck, Samuel P. Warren, Gerrit Smith, and Roland Diggle.

3. Among them, *Crux* (1904), *Les Sept Paroles du Christ* (1906), *L'Abbaye* (1913), or *Cantate à Saint Joseph* (1923) are to be mentioned for their qualities.

4. To be more comprehensive, we can add to this catalog many songs worthy of interest; piano, harmonium, organ pieces; and also music for band, orchestral suites, incidental music, and ballet music.

5. Mostly inaugurations of instruments in France and Spain: Schola Cantorum (1898), Azcoitia (Spain 1898), Laon Cathedral (1899, with Charles Tournemire), Albi Cathedral (1904, with Adolphe Marty), Saint Etienne de la Cité at Périgueux (1905, with Alexandre Guilmant), Tulle Cathedral (1912), Montauban Cathedral (1917, with Georges Debat-Ponsan), Sacré-Cœur de Toulouse (1924).

6. Fernand de La Tombelle, autographed signed letter to Cyprien Boyer, March 1905, Archives of Diocese of Périgueux and Sarlat.

### Fernand de La Tombelle: Solo organ works

1883—*Offertoire pour le jour de Pâques* (Lissarague)

1883—*Pastorale-Offertoire pour orgue* (Lissarague)

1884—*Six versets* (Lissarague)

1885—*Marche nuptiale* (Lissarague)

1888—*Pièces d'orgue en six livraisons*, op. 23 (Richault & Cie)

1ère : Prélude / Echo / Méditation

2e : Magnificat / Marche de procession

3e : Allegretto cantando / Carillon

4e : Première sonate en Mi mineur

5e : Prélude et fugue sur la prose de l'Ascension / Canzonetta

6e : 2 fantaisies sur des Noëls anciens / Marche pontificale

1890—*Aubade pour harmonium* (Richault & Cie)

1890/91—*Deuxième série de pièces d'orgue en six livraisons*, op. 33 (Richault & Cie)

1ère : Fantaisie de concert

2e : Deuxième sonate en Fa # mineur

3e : Variations sur un choral / Andantino

4e : Pastorale / Marche nuptiale

5e : 2 poèmes symphoniques : La Nativité, le Vendredi Saint / Épithalame

6e : Élégie / Marche solennelle

1894—*Ad te domine, Abbé Hazé, Album d'auteurs modernes: pièces inédites pour orgue ou harmonium*, volume 1 (Gounin-Ghidone)

1895—*Sortie, "sur le thème Ite missa est du premier ton," Abbé Hazé, Album d'auteurs modernes: pièces inédites pour orgue ou harmonium*, volume 2 (Gounin-Ghidone)

1895—"Et vox angelorum respondet Domino, paraphrase pour grand orgue" (unpublished) 1896—"Finale d'une troisième sonate en Sol" (unpublished)

1899—*Les Vespres du commun des saints* (Schola Cantorum)

1900—*Rapsodie béarnaise* (Costallat & Cie)

1905—*Jeanne d'Arc. Episodes symphoniques pour grand-orgue* (Editions Delatour France DLT2478)

1907—*Fantaisie sur Deux Thèmes (Profane et Grégorien), "Chanson de Nougolhayro/Hymne de l'Avent,"* (Schola Cantorum)

1910—*Suite d'orgue sur des thèmes grégoriens (Fête du Saint Sacrement)* (L.-J. Biton)

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Example 8: Jeanne d'Arc, part five, second movement, *Apothéose*: Archangel's theme with arpeggios (measures 15–16), and Joan's theme (17–18)



Example 9: Jeanne d'Arc, part five, second movement, *Apothéose*: measures 56–66), last occurrence of Joan's theme

- 1910—*Cantilène pour grand orgue* (L.-J. Biton)  
 1910—*Vox angelorum pour grand orgue* (ou harmonium) (L.-J. Biton)  
 1911—*Méditation*, Abbé Joseph Joubert: *Les maîtres contemporains de l'orgue*, volume 1 (M. Senart)  
 1911—*Toccata*, Abbé Joseph Joubert: *Les maîtres contemporains de l'orgue*, volume 1 (M. Senart)  
 1911—*Suite d'orgue sur des thèmes grégoriens* (Temps de Noël) (L.-J. Biton)  
 1911—*Suite d'orgue sur des thèmes grégoriens* (Temps de Pâques) (L.-J. Biton)  
 1911—*In Pace*, "A la mémoire vénérée de mon cher maître et ami de 40 années Alexandre Guilmant" (Schola Cantorum)  
 1912—*Dix pièces pour orgue sur thèmes grégoriens, populaires ou originaux*, en deux cahiers (Janin Frères)  
 1913—*Suite d'orgue sur des thèmes grégoriens* (Temps de la Pentecôte) (L.-J. Biton)  
 1913—*Préludes, fugues, chorals et toccatas, extraits de la Méthode d'harmonium* (Librairie de l'art catholique)

- 1914—*Andantino*, Abbé Joseph Joubert: *Les maîtres contemporains de l'orgue*, volume 7 (M. Senart)  
 1914—*Pièce pour harmonium* (Schola Cantorum)  
 1917—*50 pièces pour harmonium* (L.-J. Biton)  
 1918—*Adagio* (A. Ledent-Malay)  
 1919—*"Symphonie Dominicale"* (Introibo, Orate fratres, Pater noster, Agnus Dei, Ite missa est) (unpublished)  
 1920—*Meum ac vestrum sacrificium, offertoire pour orgue* (Hérelle)  
 1921—*Dix pièces dans le style grégorien* (L.-J. Biton)  
 1921—*Symphonie Voces belli* (Pro Patria, Pro Defunctis, Pro Vulneratis, Pro Lacrymantibus, Pro Deo), Abbé Joseph Joubert: *Les Voix de la Douleur Chrétienne*, volume 1, Aux Héros de la Grande Guerre (A. Ledent-Melay)  
 1922—*Offertoire* (Schott Frères)  
 1923—*Cinq versets de Magnificat en sol* (ou antienne) (Procure générale des missionnaires et du clergé)  
 1924—*[Trois petites pièces]* (Offertoire, Mélodie élévation, Pastorale communion), in *Méthode d'harmonium par le chanoine Vincent Bado* (Bureau de

- la Musique Sacrée)  
 1924—*Symphonie Pascale* (Entrée épiscopale, Offertoire et Sortie) sur *O filii* mélodie populaire du XVIII<sup>e</sup> siècle et sur la séquence *Victimae paschali*, in *Échos des cathédrales* (Procure générale des missionnaires et du clergé)  
 1927—*Requiescant* (L.-J. Biton)  
 1927—*Tre pezzi per organo* (Introduzione, Offertorio, Finale) (Casa editrice "Musica Sacra")  
 1928—*Trois pièces* (Petite entrée, Communion, Sortie), in *Cantantibus organis*, "recueil de 25 pièces pour harmonium ou orgue sans pédales" (Société anonyme d'éditions & de musique)

#### Undated, unpublished works:

- "Paraphrase [sur des motifs du chœur Le poème des heures]"  
 —"Prélude, variations et finale sur un thème du Frère Albert des Anges"

—"Suite Nuptiale" (Cortège-Entrée, Epithalame-Offertoire, Défilé-Sortie) (*Epithalame* published separately: Editions Delatour France DLT2479.)

Jean-Emmanuel Filet, born in Périgueux, France, in 1986, studied harmony, counterpoint, composition, piano, organ, and chamber music at the Conservatoire de Bordeaux. He earned a doctorate in composition at the University of Montreal, Canada, and studied conducting of contemporary repertoire at the Conservatorio della Svizzera Italiana da Lugano in Switzerland. The winner of several competitions in improvisation and composition, he has composed solo, chamber, and orchestral works, including an opera, *H. P. L. Outsider*, based on the life and work of American writer Howard Phillips Lovecraft.

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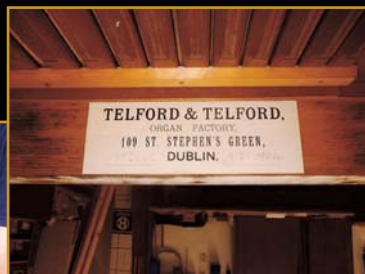


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# Thoughts on Service Playing

## Part I: Hymn Playing

By David Herman

Through the diverse work of nearly every organist runs a common thread: We are called upon to play the organ for religious services. This is the first in a series of articles that will offer ideas for enriching service playing; these articles were originally written for *Crescendo*, the newsletter of the Philadelphia AGO chapter and are used with their permission. Mention is occasionally made of the “young organist”—this is not a reference to age, but of skills and experience. Many “young” organists of all ages have keyboard skills and have been pressed to move from the piano bench to the organ bench. In this first installment, we will turn our attention to hymn playing.

*Hymns must dance, even when they “slow dance.”*—Bruce Neswick

Hymn playing is a large topic—and the most important of them all, as it is the heart of what we do as church organists. A comprehensive treatment of hymn playing would include topics such as touch, breathing/phrasing, repeated notes, pedaling, registration, tempo, and, especially, attention to the text. You have probably recognized these as the same skills necessary in playing organ literature convincingly.

The service player, moreover, must consider many additional aspects. These include the different “personalities” of hymn texts and tunes; musical leadership; variety—in registration, texture, and harmonization; and, most importantly, bringing the words of the hymn to life. “Present the ancient truth as a present truth,” as Erik Routley once wrote, referring to hymns from previous centuries.<sup>1</sup>

In short, hymn playing deserves a book and course of its own. What follows here are merely a few thoughts, with the hope they may be of some use and interest.

### The organist as leader

First, some technical aspects. It is worth mentioning just what we’re about as organists during congregational singing. We are not the peoples’ accompanist; to *accompany* is to support, and, ultimately, to follow. That’s what we do, for example, when accompanying a vocal or instrumental soloist. When the people are singing they depend upon the organist for *leadership*—a significant, if subtle, difference.

The organist has a number of important decisions to make on behalf of the people. These include interpreting the “character” of the hymn, perhaps even determining the key; and setting the tempo. Having established these essential musical ingredients, the organist then invites the people to sing by way of an intonation: an introduction that is both music and signal. As the hymn unfolds, the organist maintains the tempo and sees to other musical ingredients—including phrasing and appropriate changes in texture and registration—with polite, but firm, insistence. Through all this, the organist encourages the faithful (nearly all of whom are musical amateurs) to sing and helps to interpret the texts of the hymns.

How is all this accomplished? What to do, for example, when the tempo (or spirit) sags? The answer: Of most importance in effective musical communication is the organist’s strong sense of rhythm, accomplished through touch. In other words, the same technical skills needed for a compelling performance of a Bach fugue or a French organ symphony are those we draw upon in leading congregational song. The late Robert Glasgow, one of my teachers and a man who didn’t waste words, was once asked at a masterclass to “say a few words about rhythm in organ playing.” “Well,” he replied, a bit bewildered by the question, “I’m very much for it.”



St. Luke’s Lutheran Church, Park Ridge, Illinois (photo credit: Kim Garber Lifton)

*Jesus Christ is Risen Today*

Hymnbook bass

The bass made simpler (and perhaps more like organ music) using pedal points. The inner voices may be played as written in the hymnbook.

Bars 15-16

Hymnbook bass

Simplifying the last bars’ (very athletic) pedal line with pedal points.

Example 1: Pedal points

### Playing the text

All this reinforces the fact that hymn playing is technically demanding. It requires a strong sense of rhythm, confidence in touch, and at least the beginnings of a dependable pedal technique. Hymn playing is especially challenging for the less-experienced organist, who is understandably concerned about playing notes; but ultimately, this really is about playing words!

Hymns are poetry, as we know; it is the hymn’s tune that we play. It is the wedding of hymn and tune that we sing. Out of respect for the hymn text, many British hymnbooks display it, separated from the music, at the bottom of the page so that the poetry can be seen and appreciated. Young organists (of all ages) often find it necessary to fix their attention on the music of the hymn, and become anxious when told they must also follow the text. If the words of each stanza are not considered, the result is playing the first stanza again four or five times. Indeed, there can be significant changes in mood and even in rhythm from one stanza to the next. (Think of the rhythmic variables among the stanzas of “For All the Saints.”)

Some of us have played hymns for a very long while and, as a result, we need not spend quite so much time working out the notes each week. My pre-Sunday preparation focuses on reviewing the hymns’ words: the phrases and stanzas. Realizing that the congregation will breathe when they need to, I nevertheless mark places in my hymnbook where the choir and I will not breathe, to help make clear the poet’s thoughts.

In earlier times I recommended that the organist sing aloud with the people. I changed my mind, however, when in a workshop some thirty years ago, John Ferguson made a convincing case for the organist’s forming the words mentally but not actually producing a sound. He was right: This allows the organist to be both involved with the text and to monitor the peoples’ singing. I want to be certain that the congregation is “with me,” not only in tempo but in spirit. I also believe that, if I can hear the people singing, the organ is not too loud.

### Pedaling

Playing the pedal (bass) part of a hymn can be as difficult as trio playing. Until an organist has developed the requisite pedal technique, it is better to not use pedals on hymns, even though this will likely increase the challenge for the hands. Example 1 shows an in-between solution: to pedal only occasionally—on long notes (pedal points) and at cadences, where the feet can prepare the primary scale degrees (tonic and dominant notes).

*Q: How long may you hold on to a pedal point?*

*A: For as long as it sounds good!*

Working out the pedal part is a challenge for all of us who like to write in pedaling marks, as hymnbooks typically have the settings notated in “choral” style, with insufficient room above the bass line for writing in pedaling.

### Tempo

Tempo is a tricky and somewhat subjective matter, especially since the same hymn might call for different tempos depending upon such factors as hour of the day, age of the congregation, acoustics of the worship space, and the number of people singing. The organist sets the tempo, of course, which then must be maintained from beginning to end, through clear touch and rhythm.


### Hymn introductions

Hymn introductions function as musical signals. They alert the congregation that it is time to sing, and provide essential information about the key, tempo and, perhaps, the nature of the hymn. What an introduction need *not* have to provide literally is the hymn tune, played all the way through (although this is typically what the British do).

In a hymn introduction, the organist can exercise some creativity in crafting a hymn “intonation,” by improvising or composing one, or using one of the many thousands in print by various composers. (See Example 2.)

### Links

No, not golf or computer links. These refer to the precise amount of time



**EAST TEXAS PIPE ORGAN FESTIVAL**

**November 6-11, 2016**

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**Well articulated** L.K.H.

ff  
Ped. Man. Ped. Man.  
Without slowing  
Ped. Man.  
Stanza 1  
Je - sus Christ is Ris'n to - day, etc.  
Ped.

Example 2: Hymn intonation

Salzburg (stanza 1, last four bars) becomes ...

Stanza 2  
etc.  
breath

Example 3a: Adding to the final note

Eventide (stanza 1, last four bars) becomes ...

Stanza 2  
etc.  
breath

Example 3b: Shortening the final note

Rhosymedre becomes ...

Separate here as well to avoid a slur to the strong beat.

Example 4: Half-value repeated note

inserted by the organist between the intonation and stanza 1, and between subsequent pairs of stanzas. This rhythmic silence is crucial in both giving the people time to breathe as well as signaling when they sing.

The link between stanzas is created by either adding a certain number of beats (if the last note of the tune is short, as in Example 3a), or subtracting beats (when the final note is long, say, a whole note, as in Example 3b). The great majority of people in our congregations are musical amateurs and we want to use all possible means to encourage them to sing energetically and with confidence.

## Registration

"Flue" pipes on an organ are the strings, flutes, and principals. The first two are indispensable for accompaniment and in playing many organ pieces. Principals, on the other hand, excel at leading. A solid registration of principals 8', 4' and 2' (crowned, perhaps, with a mixture) provides clear and encouraging leadership to the congregation. Normally, it is preferable to not overload the registration with 8' stops; better to have stops of higher pitches, which sing out above the register of the congregation. Use manual 16' stops carefully and sparingly and avoid celestes and the tremulant.

Above all: *Listen to the congregation.* If you can't hear them, you may be playing too loudly!

## Voice leading and texture

People often ask: "In passages with repeated notes, which do I tie and which

should be repeated?" It's not possible, I think, to declare an "always" rule for this (although some books do). Repeated notes in the melody of any hymn are always repeated—perhaps even over-enunciated. Think of the opening notes of RHOSYMEDRE. The best treatment of repeated notes is the use of "half-values" (that is, changing repeated quarter notes to eighth notes and eighth rests), shown in Example 4. As for the other voices, I suggest listening, to both the organ and the response of the congregation, making modifications in touch as needed.

## Variety

A hymn may have four or five or—thank you, Martin Luther!—ten to fifteen stanzas. Why should all of them be played the same way? After all, the words change from one stanza to the next. Variety does not mean drastic or melodramatic musical gestures, unnecessary interludes, constant modulations, etc., but variety in response to the hymn text—musical interpretations that inspire the congregation to "sing ancient truths as present truths." (See Routley's comments below.) In the meantime, here are some easy ways to introduce variety in your hymn playing:

- **Change registration** (between stanzas, not within a stanza), reflecting upon aspects of the words.

- **Solo the melody** by using a trumpet or similar stop. Or better: Do you have young people in your congregation who play instruments? Most of us do. Recruit one or more to play the trumpet or other instrument on the melody of selected

stanzas of a hymn. He/she can be thought of as a supplementary organ stop; and the young person will be thrilled to be a part of such an important activity.

- **Drop out the pedals** for a significant change (lightening) in overall sound.

- **Occasionally, drop out the organ completely** for a stanza. This requires preparation and the presence of a confident choir, who have been clued in as to what will happen. This can be very effective, even dramatic, on the right stanza and allows the people to find, and "center on," their voices.

- **Use alternation.** Lutherans in 16th-century Germany continued the venerable process known as *Alternativ Praxis*—alternation. Carl Schalk described it this way: "The congregation, singing the unison chorales unaccompanied, alternated with (1) a unison . . . choir (the schola), (2) a choir singing polyphonic settings of the chorale (the choir), or (3) the organ, playing chorale settings."<sup>2</sup>

Yes, that's right: The organ can "play" a stanza of the hymn by itself. Other possibilities for alternation: men and trebles; right and left sides of the naves; choir and congregation. An example: Have the choir sing stanzas 5 and 6 of "For All the Saints" in parts. Perhaps from the aisle, before going on into the choir stalls. Alternation is meant to enhance, of course, not distract or annoy. So, the details of such a plan should be clearly laid out in the Sunday bulletin, especially when doing this for the first time.

- **Sing in parts.** None of these suggestions require the organist to depart from the harmony in the hymnbook. In many churches, the people wish to sing hymns in parts. This precludes, of course, the possibility of the organist's occasional playing of alternate harmonizations (something many of us enjoy doing). Blessed is the church, then, that has the tradition of "unison on first and last stanzas, parts on the middle stanzas." When the choir uses this plan, the people usually follow. This allows for the introduction (carefully) of varied harmonizations to enrich the hymn singing. These can be improvised (if thought out in advance), composed by the organist, or played from any number of fine publications written for this purpose.

Ultimately, hymn playing is about inspiration. For me, few musical experiences can top that of leading and encouraging a large congregation in singing a great hymn. The rewards and satisfaction can be tremendous. We've all been inspired by great service players, some of whom have been our own teachers.

Let's allow Routley to have the last word:

It is your duty, your contribution to the service, to interpret as well as to play.

You are taking those words and notes out of the printed book and presenting them to the congregation as a new, fresh, contemporary thing.

Do nothing mechanically, by habit, or lightly, or casually.

Do all by decision. Do all after thought and prayer.

And may the beauty of the Lord our God be upon us,

and may He prosper our handiwork.<sup>3</sup> ■

## Additional resources

- The Association of Lutheran Church Musicians offers several hymn-based recordings, including a hymn festival by Paul Manz and Martin Marty. See [www.alcm.org/marketplace/](http://www.alcm.org/marketplace/).

- David Cherwien provides many useful suggestions in his book on leading congregational song, *Let the People Sing! A Keyboardist's Creative and Practical Guide to Engaging God's People in Meaningful Song* (St. Louis: Concordia Publishing House, 1997).

- John Ferguson and others have created "Mini-Courses on Hymn Playing," available from the publications section of the AGO website: [http://ago.networkkats.com/members\\_online/members/create-order.asp?action=catalog&catalog=HYMN&af=AGOG](http://ago.networkkats.com/members_online/members/create-order.asp?action=catalog&catalog=HYMN&af=AGOG).

- Stuart Forster, *Hymn Playing: A Modern Colloquium*, offers contributions from eleven prominent organists (MorningStar Music Publishers, 2013).

- Gerre Hancock's book on improvisation, *Improvising: How to Master the Art* (Oxford University Press, 1994) remains one of the standards in the field.

- David Heller's *Manual on Hymn Playing: A Handbook for Organists* offers techniques at all levels (GIA Publications, Inc., G3642, 2001).

- Noel Jones, *A Catholic Organist's Guide to Playing Hymns*. CreateSpace Independent Publishing Platform, 2015 (available from Amazon).

## Notes

1. Erik Routley, *The Organist's Guide to Congregational Praise* (London: Independent Press, 1947), 12, quoted in Austin Lovelace, *The Organist and Hymn Playing* (rev.) (Carol Stream, Illinois: Agape, 1981), 26.

2. Carl Schalk, ed., *Key Words in Church Music*, rev. and enlarged (St. Louis: Concordia Publishing House, 2004), 26–27.

3. Routley, *The Organist's Guide*, 12–13, quoted in Lovelace, *The Organist and Hymn Playing*, 26.

David Herman, DMA, MusD, is *Trustees Distinguished Professor Emeritus of Music and University Organist at the University of Delaware*. The author of numerous reviews for *THE DIAPASON*, David has enjoyed playing hymns in churches of various denominations for more than fifty years. His recent CD includes music by his teacher Jan Bender and by Bender's teacher, Hugo Distler.

## A NEW SONG IN SWITZERLAND



An Historic Restoration and Installation of Wurlitzer Opus 647 (1923) Evangelisch-reformierte Kirchgemeinde, St. Gallen, Switzerland

**JL WEILER, INC.**  
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Spivey Hall, Clayton State University, Morrow, Georgia  
The Albert Schweitzer Memorial Organ  
Fratelli Ruffatti, Padua, Italy  
Organ Curator: Widener and Company, Inc., Grayson, Georgia

Spivey Hall's Albert Schweitzer Memorial Organ Reflects Founders' Vision of Artistic Excellence

Spivey Hall in Morrow, Georgia, is lauded internationally for its stunning architecture and extraordinary acoustics. Spivey Hall marked its 25th season last year, and this year will celebrate another significant milestone in its history—the silver anniversary of the majestic Albert Schweitzer Memorial Organ, the 4,413-pipe organ that for the past 25 years has filled the auditorium with awe-inspiring sound.

Spivey Hall and the organ were the vision of Emilie Spivey and her dentist husband Walter, successful south Atlanta real estate developers who wanted to construct a small, elegant concert hall as a gift to Clayton State University and the surrounding community. The couple established the Walter and Emilie Spivey Foundation and led the \$4.5 million fundraising with an initial \$1 million challenge gift. In 1991, Spivey Hall opened to the public, and a year later, the Foundation donated an additional \$800,000 for the design, construction, and installation of the organ. Neither Walter nor Emilie lived to see the completion of the hall, but Emilie's dream lived on in its reputation for attracting the finest international artists, many of whom praised Spivey Hall as a favorite performance venue and would return again and again. The 400-seat hall's success relied on a simple thesis—people love to hear timeless music played by great musicians in a beautiful setting.

The organ was not in place when Spivey Hall presented its first concerts, but was well under construction several thousand miles away in Padua, Italy. Emilie, an accomplished church organist, was enamored by the instruments created by Italian organ builders Fratelli Ruffatti, and early in the hall's design phase had commissioned the firm to design an organ that would be the crowning masterpiece.

The Albert Schweitzer Memorial Organ pays tribute to the organist, Bach scholar, theologian, philosopher, physician, and humanist Dr. Albert Schweitzer (1875–1965), who in 1953 became the first professional musician to be awarded the Nobel Peace Prize. Schweitzer was interested in the historic organs of France and Germany and in organbuilding itself. His extensive writings praised the correctness of earlier approaches and eschewed many of the



The Albert Schweitzer Memorial Organ in Spivey Hall at Clayton State University, Morrow, Georgia

late 19th- and 20th-century changes to the “King of Instruments”; his ideas contributed decisively to the revival of classical techniques in building and voicing organs. Schweitzer had a direct influence on the emergence of comprehensive (rather than heavily Romantic) instruments built in recent decades, by such organbuilders as the Ruffattis.

To carry out Emilie's vision of the tonal scheme, specifications were selected by a team of consultants, including Ted Alan Worth of the Ruffatti organization, as well as trusted colleagues Joyce Jones, John Weaver, and Richard Morris. The selection of registers was made with the primary objective of creating a versatile instrument, capable of performing music from all periods and styles of organ composition—the modest, straightforward tunes of the great Baroque masters, flamboyant colors favored by 19th-century French organists, and the subtle shadings of the modern repertoire.

Francesco Ruffatti took personal responsibility for realizing the tonal

design—the choice of shapes, dimensions, and a myriad of other variables in the construction of the pipes. Electronic stops were commissioned from Walker Technical Company of Zionsville, Pennsylvania. Piero Ruffatti, who worked closely with Spivey Hall architect B. Randall Smith of Gardner Spencer Smith and Associates in Atlanta and acoustician Rein Pirm of Acentech in Boston, designed the faux marble and gold leaf casework to ensure it would complement the architecture, acoustics, and décor of the hall. Indeed, the height of the organ pipes and their place in the design of the auditorium play a major role in its world-class acoustical properties that inspire artists and audiences alike.

The instrument was disassembled and shipped piece by piece from Padua to Atlanta in January 1992, in two shipments totaling 80,000 pounds. The case was shipped unfinished and decorated by Spivey Hall interior designer Gerald Underwood. The casework, 50 feet high and 37 feet wide, encloses a total volume of 14,800 cubic feet. The entire process

of creating the organ, from the crafting of pipes in the Ruffatti factory in Italy and the shipments across the ocean to Atlanta to the complex stages of installation at the Hall, was documented in a 1992 Georgia Public Television production, *Architects of Sound*.

Spivey Hall closed for six months between 1991 and 1992 while the instrument was installed under the supervision of Piero Ruffatti. Among the installation team was Thomas J. McCook, Jr. of Widener and Company, who remains curator of the organ to this day. Tonal finishing—adjusting the quality and intonation of each pipe individually—was begun during the installation process and continued right up until its official dedication in May of 1992 with three concerts: two by the acclaimed British organist Gillian Weir, and the finale, which joined the talents of Robert Shaw and his Festival Singers with organist Norman Mackenzie. The hall's stature in the organ world fully came to prominence in 1998, when the Royal Bank Calgary International Organ

Fratelli Ruffatti, Padua, Italy

GREAT (II, unenclosed)			Great 16'			1/2' Cymbale II			8' Holzgedackt		
16'	Montre	61 pipes	Great 16'			16'	Petite Bombarde	61 pipes	8'	Erzähler	61 pipes
16'	Bourdon	61 pipes	Unison Off			8'	Trompette	61 pipes	8'	Erzähler Celeste	61 pipes
8'	Montre	61 pipes	Great 4'			8'	Hautbois	61 pipes	4'	Ottava	61 pipes
8'	Bourdon	61 pipes				8'	Voix Humaine	61 pipes	4'	Koppelflöte	61 pipes
8'	Flûte Harmonique	61 pipes				8'	Echo Voix Humaine †		2 3/4'	Nazard	61 pipes
4'	Prestant	61 pipes				4'	Clairon	61 pipes	2'	Fifteenth	61 pipes
4'	Flûte Octaviane	61 pipes				8'	Trompette-en-Chamade (Great)		2'	Flute	61 pipes
2 3/4'	Quinte	61 pipes					Tremulant		1 3/4'	Tierce	61 pipes
2'	Doublette	61 pipes					Voix Humaine Tremulant		1 1/4'	Larigot	61 pipes
1 3/4'	Tierce	61 pipes					Swell 16'		1'	Sifflöte	61 pipes
1 1/4'	Fourniture IV	244 pipes					Unison Off		1'	Ripieno IV	244 pipes
1/2'	Cymbale III	183 pipes					Swell 4'		16'	Basson	61 pipes
16'	Bombarde	61 pipes							8'	Trompette Harmonique	61 pipes
8'	Trompette	61 pipes							8'	Cromorne	61 pipes
8'	Trompette-en-Chamade	61 pipes							8'	English Horn	61 pipes
	Chimes								4'	Chalumeau	61 pipes
	Tremulant								8'	Trompette-en-Chamade (Great)	
SWELL (III, expressive)											
16'	Gedeckt	61 pipes									
8'	Principal	61 pipes									
4'	Viole de Gambe	61 pipes									
8'	Viole Céleste	61 pipes									
8'	Flûte a Cheminée	61 pipes									
8'	Flauto Dolce	61 pipes									
8'	Flûte Céleste (TC)	49 pipes									
4'	Principal	61 pipes									
4'	Flûte Venetienne	61 pipes									
2 3/4'	Nazard	61 pipes									
2'	Flûte a Bec	61 pipes									
1 3/4'	Tierce	61 pipes									
2'	Plein Jeu III	183 pipes									
CHOIR/POSITIF (I, expressive)											
16'	Dulciana	61 pipes									
8'	Viola Pomposa	61 pipes									
8'	Viola Celeste	61 pipes									



Festival & Competition chose Spivey Hall as the site for its North American selection rounds; the quadrennial event returned there in May of 2002.

In Spivey Hall's 26th season (2016–17), the Albert Schweitzer Memorial Organ takes pride of place on its 25th anniversary, which coincides with the launch of the five-season McGehee Family Organist Residency held by Alan Morrison, who in 2015 added Spivey Hall Organist-in-Residence to his distinguished appointments as Haas Charitable Trust Chair in Organ Studies at the Curtis Institute of Music, faculty member of Westminster Choir College of Rider University, and college organist at Ursinus College. The anniversary celebrations begin with an "Organ Discovery Day" on September 10, which includes a performance by Morrison, audience Q&A, and the chance to come on stage to see the organ console up close. Morrison is also featured with Thomas McCook of Widener and Company and Dwight Jones, founding president of Integrated Organ Technologies, Inc. (IOTI), in the public premiere of Spivey Hall Education's award-winning new video, *The King of Instruments: History, Science and Music of the Pipe Organ*, written and directed by Marshall Peterson.

Spivey Hall's Organ Series includes recitals from Morrison, Stephen Tharp, and Hector Olivera. Steven Ball, organist of Atlantic City's Boardwalk Hall (one of the world's largest pipe organs), will pair with mime Dan Kamin in a special silent-film-and-organ presentation of *Funny Bones: The Comedy of Charlie Chaplin*.

The series concludes on May 13 with the Albert Schweitzer Memorial Organ 25th Anniversary Celebration, showcasing the mastery of three extraordinary organists: Morrison, Ken Cowan, and Cherry Rhodes. American Public Media host Michael Barone will join Morrison in a pre-concert talk; Spivey Hall organ performances featured on Barone's radio program *Pipedreams* have brought the music of the Schweitzer Memorial Organ to millions of listeners nationwide and around the world.

Details and tickets to all Spivey Hall Season 26 concerts and events, including the Albert Schweitzer Memorial Organ 25th Anniversary Celebration, can be found at [spiveyhall.org](http://spiveyhall.org).

— Samuel C. Dixon

From the Organbuilder

The Ruffatti organ at Spivey Hall holds a special place in our hearts. Although we have crafted a number of much larger instruments in North America, this three-manual beauty represents the perfect combination of well-balanced tonal resources, blending of sound with

ORGAN CONCERT AND EVENT SCHEDULE

**Organ Discovery Day, with Alan Morrison, Thomas McCook, and Dwight Jones**  
Saturday, September 10, 2016, 3 pm

**Alan Morrison**  
Saturday, October 29, 2016, 3 pm

**Stephen Tharp**  
Saturday, January 28, 2017, 3 pm

**Funny Bones: The Comedy of Charlie Chaplin**  
Featuring Dan Kamin, mime, and Steven Ball, organ  
Saturday, February 25, 2017, 3 pm

**Hector Olivera**  
Saturday, May 6, 2017, 3 pm

**Organ 25th Anniversary Celebration**  
Featuring Ken Cowan, Alan Morrison, and Cherry Rhodes  
Saturday, May 13, 2017, 3 pm



Right stop jamb

room acoustics, and integration of case design with surrounding architecture. It is impossible to enter Spivey Hall and not be impressed by the magnitude of the instrument's physical presence and beauty; likewise, it is impossible to imagine the hall without it. The auditorium acoustics blend and amplify the tonal properties of the instrument to provide a natural presence of sound and reverberation. This rare combination has greatly contributed to the fame of the instrument and its success over the years.



Console

Twenty-five years represent a small period of time in the life of a pipe organ: a high number of instruments survive that count several centuries of life and use. If well built, with high-quality materials and a good technical and tonal masterplan in mind, the instrument will continue to deliver satisfying and inspiring tonal resources to the artist with long-lasting top technical performance, and such is the case with the Spivey Hall organ. Fratelli Ruffatti (Ruffatti Brothers) is and has always been structured as a family business, where every detail is made from scratch with traditional methods, and where strict quality control is the routine. Inside this organ, one finds pipes, windchests, and even walkboards made of solid Sipo mahogany for stability. Metal pipes are made from a variety

of alloys that we mix and pour in our factory, tailored to produce the best sound from each stop. For tonal finishing, we have revisited and adapted ancient Italian voicing techniques to contemporary organbuilding. This practice preserves the widest range of harmonics that favor perfect blending of sounds. The resulting versatility allows the performer to create countless combinations of voices for the performance of organ literature from any era.

We are delighted to join with Spivey Hall in celebrating the Albert Schweitzer Memorial Organ. As it began its life in the 20th century, we look forward to continuing to hear and celebrate it throughout the 21st century and beyond.

—Fratelli Ruffatti  
Padua, Italy

Spivey Hall, Clayton State University, Morrow, Georgia

8'	Harp	
4'	Celesta	
	Chimes (Great)	
	Zymbelstern	11 bells
	Tremulant	
	Choir/Positif 16'	
	Unison Off	
	Choir/Positif 4'	
PEDAL (unenclosed)		
32'	Contra Principal *	
32'	Contre Bourdon *	
16'	Principal	32 pipes
16'	Montre (Great)	
16'	Soubasse	32 pipes
16'	Bourdon (Great)	
16'	Gedeckt (Swell)	
16'	Dulciana (Choir/Positif)	

8'	Octave	32 pipes
8'	Flute	32 pipes
8'	Gedeckt (Swell)	
4'	Prestant	32 pipes
4'	Nachthorn	32 pipes
2'	Piccolo (extension)	12 pipes
2 3/4'	Mixture IV	128 pipes
32'	Contre Bombarde	32 pipes
16'	Bombarde	32 pipes
16'	Bombarde (Great)	
16'	Petite Bombarde (Swell)	
16'	Basson (Choir/Positif)	
8'	Trompette	32 pipes
4'	Clairon	32 pipes
4'	Chalumeau (Choir/Positif)	
8'	Trompette-en-Chamade (Great)	
4'	Clairon-en-Chamade (Great)	
	Chimes (Great)	

Inter-Manual Couplers

Swell to Great	16, 8, 4
Choir/Positif to Great	16, 8, 4
Swell to Choir/Positif	16, 8, 4
Choir/Positif to Swell	8
Great to Choir/Positif	8
Great to Pedal	8, 4
Swell to Pedal	8, 4
Choir/Positif to Pedal	8, 4

Combination Pistons

Generals	10
Great	8 + Cancel
Swell	8 + Cancel
Choir/Positif	8 + Cancel
Pedal	8 + Cancel
General Cancel	
Tutti (Full Organ)	

64-level Memory (Solid-State Logic Limited)	
Adjustable Crescendo Pedal Settings	4

Statistics

Pipes	4,413
Ranks	79
Electronic Ranks	2
Speaking Stops	88

† The Voix Humaine has 61 pipes, enclosed in a dedicated box, with a hinged lid. When the Voix Humaine stop knob is drawn, the lid is open, when the Echo Voix Humaine stop is drawn the lid is closed.

\* Electronic: custom built by Walker Technical Services of Zionsville, Pennsylvania



# New Organs

**Hemry Pipe Organ Co., Ltd.,  
Novelty, Ohio  
St. Joseph Parish, Avon Lake,  
Ohio**

The new organ at St. Joseph's started life in 1937 as a 17-rank organ for the Cathedral of St. John in Cleveland. It also served in the diocesan St. John College for a number of years until that building was razed in 1980-81. Father John Minnick got wind of the organ's availability and contracted with our firm to obtain and rebuild the instrument for Holy Trinity Parish in Bedford Heights. The organ was expanded to 36 ranks at the time, utilizing about 12 ranks from the 1937 instrument.

Largely because of demographic considerations, the organ again became available in 1999. Father Tim O'Conner, then pastor of St. Joseph Parish, knowing the qualities of the Bedford organ, acquired the instrument, to be installed one day in the new church sanctuary. The instrument was dismantled and put into storage in various places on the St. Joseph grounds. The heaviest parts (windchests) were actually placed in the balcony while construction was underway in the sanctuary. (Thank you, scissor lifts.)

Over the years, the dream and finances took shape, and eventually, with a contract in the spring of 2014, the final designs were developed and construction began. The instrument is surrounded by new casework of red oak with speaking façade pipes of flamed copper and silver matte-finished zinc. The casework and pipes were expertly executed to our new design by the firm of A. R. Schopp's Sons in Alliance, Ohio.



Hemry organ at St. Joseph Parish, Avon Lake, Ohio

The sound resources of the new organ are supplied by pipework from the 1937 and 1981 instruments, with additional pipework for a total of 43 ranks of pipes, roughly 2,255 pipes. Most of the pipework is placed on electric-action slider chests. The organ has

two digital stops that provide the deep bass tones heard in the pedal division. Wind for the pipes is supplied by a 1½ HP blower mounted behind the rear wall of the balcony. A CAT-5 data cable connects the organ's mechanisms to a three-manual console, which is placed

in the balcony opposite from the case-work. If desired, it will be possible in the future to connect a second console to the system, to be placed downstairs in the side choir area.

Thanks to the efforts of Father O'Conner and architect Tom Ziska, the room is blessed with very friendly acoustics for organ music, and it is hoped that the instrument, now in its fourth home, will serve the congregation with beautiful musical sounds for many years to come. A special note of gratitude goes to Dave Aslaksen for his help in coordinating various logistical aspects of the storage, construction, and a few needed alterations to the building to accommodate the instrument. Thanks also to Father Ron Wearsch, the present pastor of St. Joseph's, for continuing this great work that was so ably begun by his predecessor.

Design, construction, and tonal finishing—Tim and Cathy Hemry  
Installation and wiring—Kenneth Stenger, Aaron Hemry, Ron Bates  
Casework and façade pipework—A. R. Schopp's Sons, Inc.

Windchests and various components—Organ Supply Industries  
Organ control systems—Syndyne Corporation  
Digital voices—Integrated Organ Technology Inc.

## Hemry Pipe Organ Co. St. Joseph Parish, Avon Lake, Ohio

**GREAT**  
16' Prestant  
8' Principal  
8' Geigen Diapason (Sw)  
8' Chimney Flute  
8' Gamba  
4' Octave  
4' Metal Flute  
2½' Twelfth  
2' Super Octave  
V Mixture  
8' Trumpet  
8' Trompeta Real (Sw)  
Great to Great 4  
Swell to Great 16-8-4  
Positiv to Great 16-8-4  
Chimes (prepared digital)

**SWELL**  
8' Geigen Diapason TC  
8' Gemshorn  
8' Voix Celeste FF  
8' Lieblich Gedeckt  
4' Geigen Octave  
4' Wood Flute  
2' Blockflöte

II Sesquialtera  
III Mixture  
16' Fagotto  
8' Fagotto  
8' Hautbois  
4' Fagotto  
Tremulant  
8' Trompeta Real  
Swell to Swell 16-UO-4  
Harp (prepared digital)

**POSITIV**  
8' Gedeckt  
8' Gamba  
4' Chimney Flute  
4' Gamba  
2' Principal  
1½' Quinte  
III Cymbal  
8' Clarinet  
8' Trumpet  
Tremulant  
8' Trompeta Real  
Swell to Positiv 16-8-4  
Cymbal Bells  
Great/Positiv Reverse

**PEDAL**  
32' Bourdon (digital)  
16' Prestant (digital 1-8)  
16' Metal Gedeckt  
16' Bourdon  
8' Diapason  
8' Geigen (Sw)  
8' Gamba  
8' Flute  
4' Gamba  
II Choralbass  
32' Trombone (digital)  
16' Contra Trumpet  
16' Fagotto (Sw)  
8' Trumpet (Gt)  
4' Fagotto (Sw)  
8' Trompeta Real (Sw)

Great to Pedal 8  
Swell to Pedal 8  
Positiv to Pedal 8-4

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# Calendar

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

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

## UNITED STATES East of the Mississippi

### 16 SEPTEMBER

**Michel Bouvard**; St. Luke Lutheran, Ithaca, NY 8 pm

**Simone Gheller**, Franck works; St. Jerome Catholic Church, Oconomowoc, WI 6:30 pm

**Alcee Chriss**; Benson Great Hall, Bethel University, Arden Hills, MN 7:30 pm

### 17 SEPTEMBER

**Michel Bouvard**, masterclass; St. Luke Lutheran, Ithaca, NY 10 am

Aestas Consort; St. Chrysostom's Episcopal, Chicago, IL 7:30 pm

### 18 SEPTEMBER

**Erik Wm. Suter**; Washington National Cathedral, Washington, DC 5:15 pm

**Adam J. Brakel**; Palma Ceia Presbyterian, Tampa, FL 4 pm

**Todd Wilson**, Duruflé works; St. Joseph Catholic Cathedral, Columbus, OH 3 pm

**The Chenault Duo**; Stambaugh Auditorium, Youngstown, OH 4 pm

**Thomas Heywood**; Memorial Chapel, Culver Academies, Culver, IN 4 pm

**Bradley Whaley**; Loyola University, Chicago, IL 3 pm

**Karen Beaumont**; St. Hedwig Catholic Church, Milwaukee, WI 2 pm

**David Spicer**, hymn festival; Evangelical United Methodist, Racine, WI 3 pm

**Hector Olivera**; St. Andrew's Lutheran, Mahtomedi, MN 3 pm

### 20 SEPTEMBER

**Thomas Heywood**; Merrill Auditorium, Portland, ME 7:30 pm

**Michel Bouvard**, masterclass; Kilbourn Hall, Eastman School of Music, Rochester, NY 2 pm

### 21 SEPTEMBER

**Linda Korducki**; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

### 22 SEPTEMBER

Boy Choir & Chamber Orchestra of Holy Trinity Cathedral (Port au Prince, Haiti); St. John's Episcopal, Hagerstown, MD 7 pm

### 23 SEPTEMBER

Yale Schola Cantorum, Choral Evensong; Christ Church, New Haven, CT 5 pm

**Bruce Neswick**; Holy Trinity Episcopal, Gainesville, FL 7:30 pm

**Thomas Heywood**; Painesville United Methodist, Painesville, OH 7 pm

### 24 SEPTEMBER

**Johann Vexo**, masterclass; Bryn Mawr Presbyterian, Bryn Mawr, PA 9 am

**Albert Ahlstrom**; First Presbyterian, Johnstown, PA 7:30 pm

### 25 SEPTEMBER

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

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

**Johann Vexo**; First Presbyterian, Philadelphia, PA 4 pm

**Alan Morrison**; Trinity Presbyterian, Berwyn, PA 4 pm

**Craig Cramer**; Lutheran Church of the Good Shepherd, Lancaster, PA 4 pm

**Paul Thomas**; Washington National Cathedral, Washington, DC 5:15 pm

**Bruce Neswick**, choral festival; Holy Trinity Episcopal, Gainesville, FL 4 pm

**Gail Archer**; Christ Lutheran, Kokomo, IN 4 pm

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

**Jack Mitchener**; St. Paul's Episcopal, Columbus, MS 4 pm

### 26 SEPTEMBER

**David Jonies**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

### 28 SEPTEMBER

**Simone Gheller**, Reubke works; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

### 29 SEPTEMBER

**Jung-A Lee**; Brevard-Davidson River Presbyterian, Brevard, NC 7:30 pm

**Kent Tritle**; Lee Chapel, Stetson University, DeLand, FL 7:30 pm

### 30 SEPTEMBER

**Johann Vexo**; St. Paul Cathedral, Pittsburgh, PA 7:30 pm

**Jens Korndörfer**, masterclass; Good Shepherd Episcopal, Augusta, GA 12 noon

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

**John Behnke**; Trinity Evangelical Lutheran, Milwaukee, WI 7 pm

### 1 OCTOBER

**Monica Czausz & Adrian Binkley**; St. John's Episcopal, West Hartford, CT 7:30 pm

**Jens Korndörfer**; St. Mary on the Hill Catholic Church, Augusta, GA 2 pm

**Bradley Hunter Welch**; St. Mark's Episcopal, Columbus, OH 1 pm masterclass; 7:30 pm recital

Skinner Opus 475 Anniversary Conference; Jefferson Avenue Presbyterian, Detroit, MI 9:30 am

**John Gouwens**, carillon; Memorial Chapel, Culver Academies, Culver, IN 4 pm

### 2 OCTOBER

**Erik Wm. Suter**; All Saints; Ashmont, MA 4 pm

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

**Thomas Murray**; First United Methodist, Schenectady, NY 3 pm

**Gail Archer**; St. John's Lutheran, Bloomfield, NJ 3 pm

**Renée Anne Louprette**; Camp Hill Presbyterian, Camp Hill, PA 4 pm

**Johann Vexo**; National Presbyterian, Washington, DC 5 pm

**Jung-A Lee**; Washington National Cathedral, Washington, DC 5:15 pm

**The Chenault Duo**; St. Paul's Episcopal, King George, VA 4 pm

**Frederick Swann**; Fairmount Presbyterian, Cleveland Heights, OH 7 pm

**Scott Dettra**; First Baptist, Ann Arbor, MI, 4 pm

**Katelyn Emerson**; Church of the Gesu, Milwaukee, WI 2 pm

**Karen Beaumont**; St. Hedwig Catholic Church, Milwaukee, WI 2 pm

**Jeannine Jordan**, with media artist, Bach and Sons; Zion Lutheran, Wausau, WI 3 pm

**David Jonies**; St. John Cantius Catholic Church, Chicago, IL 3 pm

### 4 OCTOBER

**Alessandro Pittorino**; St. Paul the Apostle Catholic Church, New York, NY 7 pm

**Gabriel Evans**; Ransdell Chapel, Campbellsville University, Campbellsville, KY 12 noon

### 5 OCTOBER

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

### 7 OCTOBER

**Chuck Powers**, with Glimmerglass Trombone Quartet; Calvary Orthodox Presbyterian, Schenectady, NY 7 pm

**Vincent Dubois**; St. Luke's Episcopal, Evanston, IL 7:30 pm

### 8 OCTOBER

**Paul Cienniwa**, with ALLLISON; Dartmouth, MA 7:30 pm

Yale Schola Cantorum; Battell Chapel, Yale University, New Haven, CT 4 pm

### 9 OCTOBER

**Peter Krasinski & William Ness**; Worcester Memorial Auditorium, Worcester, MA 4 pm

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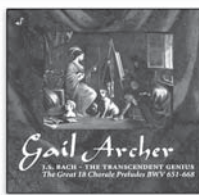
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## Calendar

Yale Schola Cantorum; Peter Jay Sharp Theater, New York, NY 5 pm  
**Brink Bush**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Scott Dettra**; Haddonfield United Methodist, Haddonfield, NJ 7 pm  
**Peter DuBois**; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm  
**Gail Archer**; St. Anthony Catholic Church, Lancaster, PA 4 pm  
**Michael Lodico**, with harp; Washington National Cathedral, Washington, DC 5:15 pm  
**The Chenault Duo**; Advent Lutheran, Melbourne, FL 3 pm  
**Isabelle Demers**; Westminster Presbyterian, Dayton, OH 4 pm  
**Craig Cramer**; Queen of All Saints Basilica, Chicago, IL 3:30 pm  
**Dexter Kennedy**; University of St. Thomas, St. Paul, MN 3 pm  
**Aaron David Miller**, silent film accompaniment; Hamline United Methodist, St. Paul, MN 3 pm

### 10 OCTOBER

**Bryan Ashley**; The First Church of Christ, Scientist, Boston, MA 2 pm  
**Rodney Barbour**; Ransdell Chapel, Campbellsville University, Campbellsville, KY 8 pm

### 13 OCTOBER

**Edvard Grieg Kor**; Marquand Chapel, Yale Divinity School, New Haven, CT 7:30 pm  
**Kent Tritle**; St. Peter's Episcopal, Savannah, GA 7 pm

### 15 OCTOBER

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

### 16 OCTOBER

Yale Recital Chorus; Marquand Chapel, Yale Divinity School, New Haven, CT 5 pm  
**Gail Archer**, works of Reger; St. Francis Xavier Catholic Church, New York, NY 4 pm  
**Jacob Street**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**David Higgs**; East Liberty Presbyterian, Pittsburgh, PA 3 pm  
**Craig Cramer**; Holy Trinity Lutheran, Hickory, NC 3 pm  
**Janette Fishell**; Duke University Chapel, Durham, NC 5 pm  
**Erik Wm. Suter**; Christ Church Cathedral, Nashville, TN 4 pm  
**Marianne Kim**; Loyola University, Chicago, IL 3 pm

### 18 OCTOBER

**Jared Stellmacher**, with Gargoyle Brass; Overture Center, Madison, WI 7:30 pm  
**Stephen Self**; Bethel University, Arden Hills, MN 7:30 pm

### 21 OCTOBER

Abyssinian Gospel Choir; Woolsey Hall, Yale University, New Haven, CT 7:30 pm  
**Craig Cramer**; Parish Church of St. Helena, Beaufort, SC 12 noon  
**Richard Hoskins**; St. Chrysostom's Episcopal, Chicago, IL 7:30 pm

### 22 OCTOBER

**Ken Cowan**, Saint-Saëns, *Symphonie III*; Rollins College, Winter Park, FL 7:30 pm  
**David Jenkins**; St. Mary's Chapel, St. Paul Seminary, St. Paul, MN 7:30 pm

### 23 OCTOBER

**Simon Leach**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Andrew Heller**; Longwood Gardens, Kennett Square, PA 3 pm  
**Alan Morrison**; Bomberger Auditorium, Ursinus College, Collegeville, PA 4 pm  
**Ken Cowan**, Saint-Saëns, *Symphonie III*; Rollins College, Winter Park, FL 3 pm  
Coro Vocati; Peachtree Road United Methodist, Atlanta, GA 3:30 pm  
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm  
**Michael T. C. Hey**; First Immanuel Lutheran, Cedarburg, WI 3 pm

### 24 OCTOBER

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

### 25 OCTOBER

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

### 28 OCTOBER

**Ken Cowan**; First Church Congregational, Nashua, NH 7:30 pm  
**Marie-Bernadette Dufourcet-Hakim**; Cathedral of the Sacred Heart, Richmond, VA 7:30 pm  
**Gail Archer**; St. Helena Episcopal, Beaufort, SC 12 noon

### 29 OCTOBER

**Jonathan Ortloff**, silent film accompaniment; Merrill Auditorium, Portland, ME 7:30 pm  
**Alan Morrison**; Spivey Hall, Morrow, GA 3 pm  
**Todd Wilson**; Lake Erie College, Painesville, OH 3 pm lecture, 4 pm recital  
**Dennis James**, silent film accompaniment; Phipps Center for the Arts, Hudson, WI 7:30 pm

### 30 OCTOBER

Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm  
**Andrew Henderson & Mary Huff**; Madison Avenue Presbyterian, New York, NY 3 pm  
**Janet Yieh**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Chuyoung Suter**; Washington National Cathedral, Washington, DC 5:15 pm  
All Hallows' concert; Brevard-Davidson River Presbyterian, Brevard, NC 7 pm  
**Timothy Brumfield**, silent film accompaniment; Trinity Episcopal Cathedral, Miami, FL 6 pm  
**Todd Wilson**; St. John's Episcopal, Youngstown, OH 4 pm  
Quire Cleveland, Monteverdi works; Cathedral of St. John the Evangelist, Cleveland, OH 7:30 pm  
**Bill Chouinard**, Halloween concert; St. Andrew's Lutheran, Mahtomedi, MN 6 pm

### 31 OCTOBER

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

### UNITED STATES

West of the Mississippi

### 16 SEPTEMBER

**Scott Montgomery**; Third Baptist, St. Louis, MO 12:30 pm  
**Joyce Rhodes**; Trinity Episcopal, Reno, NV 12 noon  
**Wyatt Smith**; Christ Episcopal, Tacoma, WA 12:10 pm

### 17 SEPTEMBER

**James Welch**; Bethania Lutheran, Solvang, CA 1 pm  
**Daniel Lockert**; Christ Church Episcopal, Sausalito, CA 4 pm  
**Paul Meier**; Legion of Honor Museum, San Francisco, CA 4 pm

### 18 SEPTEMBER

**Marilyn Schempp**, with brass; Augustana University, Sioux Falls, SD 3 pm  
**Paul Meier**; Legion of Honor Museum, San Francisco, CA 4 pm  
**Angela Kraft Cross**, works of Reger; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

### 22 SEPTEMBER

**Tom Trenney**, choral rehearsal; First United Methodist, Conway, AR 6:15 pm

### 23 SEPTEMBER

**Mary Beth Wittry**; Third Baptist, St. Louis, MO 12:30 pm  
**Tom Trenney**; First United Methodist, Conway, AR 7:30 pm

### 24 SEPTEMBER

**Stephen Hamilton**, workshop; Grace Lutheran, Mankato, MN 9:30 am  
**James Welch**; St. Timothy's Episcopal, Mountain View, CA 7 pm  
**John Walko**; Legion of Honor Museum, San Francisco, CA 4 pm

### 25 SEPTEMBER

Evensong, Choir of Gustavus Adolphus College; House of Prayer Lutheran, Richfield, MN 4 pm  
**Kevin Hildebrand**, hymn festival; St. Paul's Lutheran, Des Peres, MO 4 pm  
**Thomas Heywood**; First-Plymouth Congregational, Lincoln, NE 4 pm



## Calendar

**John Walko;** Legion of Honor Museum, San Francisco, CA 4 pm  
**Philip Manwell;** Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

27 SEPTEMBER

**Erik Wm. Suter;** Edyth Bates Old Recital Hall, Rice University, Houston, TX 7:30 pm

29 SEPTEMBER

**Paulus, Mass for a Sacred Place;** Orchestra Hall, Minneapolis, MN 11 am

30 SEPTEMBER

**Paulus, Mass for a Sacred Place;** Orchestra Hall, Minneapolis, MN 8 pm

**Joseph Adam;** Third Baptist, St. Louis, MO 12:30 pm

**Marilyn Keiser;** St. Paul's Episcopal, Fayetteville, AR 7:30 pm

**Joseph Adam;** Durufle works; St. James Catholic Cathedral, Seattle, WA 7:30 pm

1 OCTOBER

**Paulus, Mass for a Sacred Place;** Orchestra Hall, Minneapolis, MN 8 pm

**Marilyn Keiser;** choral workshop; St. Paul's Episcopal, Fayetteville, AR 9:30 am

**Bruce Neswick;** hymn festival; Queen Anne Lutheran, Seattle, WA 4 pm

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

2 OCTOBER

**John Schwandt;** Mount Olive Lutheran, Minneapolis, MN 4 pm

**Jackson Borges;** Peace Lutheran, St. Louis, MO 4:30 pm

**Kevin Vaughn;** St. Thomas the Apostle Catholic Church, St. Thomas, MO 4 pm

**Daryl Robinson;** First United Methodist, Shreveport, LA 3 pm

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

**Jin Kyung Lim;** Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

7 OCTOBER

**Tom Bell;** Christ Chapel, Martin Luther College, New Ulm, MN 7:30 pm

**Jeffrey White;** Third Baptist, St. Louis, MO 12:30 pm

**Alcee Chriss;** St. Alban's Anglican, Arlington, TX 7 pm

**Nathan Laube;** First United Methodist, Wichita Falls, TX 7 pm

**James Hicks;** Trinity Episcopal, Reno, NV 12 noon

8 OCTOBER

**Tom Bell;** workshop; Christ Chapel, Martin Luther College, New Ulm, MN 9 am

**Bradley Hunter Welch;** First United Methodist, Grapevine, TX 6 pm

Dallas Bach Society; Southern Methodist University, Dallas, TX 7:30 pm

**James Hicks;** Legion of Honor Museum, San Francisco, CA 4 pm

9 OCTOBER

**Joby Bell;** St. Mary's Hospital Chapel, Rochester, MN 3 pm

**Christopher Houlihan;** Our Lady of Fatima Catholic Church, Lafayette, LA 4 pm

**Benjamin Sheen;** Grace Lutheran, Lincoln, NE 3 pm

Choral Evensong; St. Paul's United Methodist, Houston, TX 4 pm

**Daniel Cook;** Cathedral of the Madeleine, Salt Lake City, UT 8 pm

**Jonathan Ryan;** Clavierübung III, Bach; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm

**Vincent Dubois;** Davies Symphony Hall, San Francisco, CA 3 pm

**James Hicks;** Legion of Honor Museum, San Francisco, CA 4 pm

**Elna Johnson;** Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

**Peter Richard Conte;** St. James' Episcopal, Los Angeles, CA 6 pm

10 OCTOBER

**Peter Richard Conte;** The Arboretum, Christ Cathedral, Garden Grove, CA 1 pm

masterclass, 7 pm recital

**Nathan Laube;** Herrick Chapel, Occidental College, Los Angeles, CA 8 pm

14 OCTOBER

**Heather Martin Cooper;** Third Baptist, St. Louis, MO 12:30 pm

**Bradley Hunter Welch;** Bates Recital Hall, Rice University, Houston, TX 7:30 pm

**Bruce Neswick;** Trinity Episcopal Cathedral, Sacramento, CA 7:30 pm

15 OCTOBER

Basilica Cathedral Choir and Brass, Basilica of St. Mary, Minneapolis, MN 8 pm

**Bradley Hunter Welch;** workshop; Rice University, Houston, TX 10 am

**Jonathan Dimmock;** Legion of Honor Museum, San Francisco, CA 4 pm

16 OCTOBER

**Adam Brakel;** First Presbyterian, Rochester, MN 4 pm

**Karen Beaumont;** Cathedral Basilica of the Immaculate Conception, Denver, CO 3 pm

**George Baker;** Broadway Baptist, Fort Worth, TX 7 pm

Dallas Bach Society; Southern Methodist University, Dallas, TX 7:30 pm

**Jonathan Dimmock;** Legion of Honor Museum, San Francisco, CA 4 pm

**Ugo Sforza;** Vienne, *Symphonie VI*; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

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# Calendar

21 OCTOBER

**Dalong Ding**; Third Baptist, St. Louis, MO 12:30 pm  
**David Hatt**; Trinity Episcopal, Reno, NV 12 noon  
**Mina Choi**; Christ Episcopal, Tacoma, WA 12:10 pm

22 OCTOBER

**Todd Wilson**, masterclass; Cathedral of St. John the Evangelist, Spokane, WA 10 am  
**John Walko**; Legion of Honor Museum, San Francisco, CA 4 pm

23 OCTOBER

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

26 OCTOBER

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

28 OCTOBER

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

29 OCTOBER

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

30 OCTOBER

**Jordan Smith, Chris Brunt, & Benjamin Kolodziej**; Christ the Servant Lutheran, Allen, TX 7 pm  
**Alexander Ffinch**; Legion of Honor Museum, San Francisco, CA 4 pm  
**John Canon**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

31 OCTOBER

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

## INTERNATIONAL

15 SEPTEMBER

**Michael Utz**; Abteikirche, Köln, Germany 7:30 pm

16 SEPTEMBER

**Willibald Guggenmos**; Cathedral, Lausanne, Switzerland 8 pm  
**Ivan Furlanis**; Chiesa di S. Giorgio, Lozolo, Italy 9 pm

17 SEPTEMBER

**Ivan Furlanis**; Chiesa di San Pietro, Gattinara, Italy 9 pm

18 SEPTEMBER

**Carlo Barbierato**; Chiesa dei SS. Giulio e Amatore, Cressa, Italy 9 pm  
**Bernhard Buttmann**; St. Johannes Baptist, Pfaffenhoefen, Germany 5 pm

20 SEPTEMBER

Amsterdam Baroque Orchestra; St. Bavo Cathedral, Ghent, Belgium 8 pm  
**Stephanie Burgoyne & William Vandertuin**; St. Paul's Anglican Cathedral, London, ON, Canada 12:15 pm

21 SEPTEMBER

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

**Andrew Lumsden**; Westminster Cathedral, London, UK 7:30 pm

23 SEPTEMBER

**Matthias Grunnert**; Frauenkirche, Dresden, Germany 8 pm  
**Roberto Bonetto**; Cathedral, Lausanne, Switzerland 8 pm

24 SEPTEMBER

**Arvid Gast**; Marktkirche, Hannover, Germany 6 pm

28 SEPTEMBER

**Ludger Lohmann**; Frauenkirche, Dresden, Germany 8 pm

30 SEPTEMBER

**Manuel Tomadin**; Chiesa di S. Maria, Valduggia, Italy 9 pm  
**Bernhard Marx**; Cathedral, Lausanne, Switzerland 8 pm

1 OCTOBER

**Manuel Tomadin**; Chiesa di Santa Maria della Pace, Pralungo, Italy 9 pm

2 OCTOBER

**Sven-Ingvart Mikkelsen**; Basilica della Maddalena, Novi Ligure, Italy 5 pm  
**Yves-G. Préfontaine**; Grand Séminaire, Montréal, QC, Canada 3 pm  
**William Porter**; St. Joseph's Oratory, Montréal, QC, Canada 3:30 pm  
**Sarah Svendsen**; Westminster United Church, Winnipeg, Manitoba, CA 2:30 pm

3 OCTOBER

**Jane Parker-Smith**; Royal Festival Hall, London, UK 7:30 pm

5 OCTOBER

**Bernhard Buttmann**; Pfarrkirche Herz Jesu, Brand/Oberpfalz, Germany 5 pm  
**Johannes Trümpler**; Kreuzkirche, Dresden, Germany 8 pm

6 OCTOBER

**Ennio Cominetti**, with clarinet; Abteikirche, Köln, Germany 8 pm

7 OCTOBER

**Jean-Christophe Geiser & Nicolas Wintsch**; Cathedral, Lausanne, Switzerland 8 pm

8 OCTOBER

**Luigi Benedetti**; San Pio V, Alessandria, Italy 9 pm

9 OCTOBER

**Neil Cockburn**; Grand Séminaire, Montréal, QC, Canada 3 pm  
**Michael Gailit**; St. Joseph's Oratory, Montréal, QC, Canada 3:30 pm

12 OCTOBER

**Manfred Novak**; Kathedrale, Dresden, Germany 8 pm

13 OCTOBER

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

14 OCTOBER

**Isabelle Demers, Johannes Zeinler, & Dexter Kennedy**; Notre-Dame de Montréal, Montréal, QC, Canada 7:30 pm

15 OCTOBER

**Rachel Laurin & Jonathan Oldengarm**; Church of St. Andrew and St. Paul, Montréal, QC, Canada 8 pm

16 OCTOBER

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

19 OCTOBER

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

21 OCTOBER

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

22 OCTOBER

**Gail Archer**; International Organ Festival, Odessa, Ukraine 6 pm

23 OCTOBER

**Pieter van Dijk**; Klosterkirche, Roggerberg, Germany 4 pm  
**Willem Tanke**; St. Joseph's Oratory, Montréal, QC, Canada 3:30 pm

26 OCTOBER

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

27 OCTOBER

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

29 OCTOBER

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

30 OCTOBER

**James O'Donnell**; St. Josef, Memmingen, Germany 5 pm  
**François Zeitouni**; Grand Séminaire, Montréal, QC, Canada 3 pm  
**Kevin Komisaruk**; St. Joseph's Oratory, Montréal, QC, Canada 3:30 pm

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# Organ Recitals

FRANCESCO CERA, Co-Cathedral of the Sacred Heart, Houston, TX, April 19: *Nun komm der Heiden Heiland*, BWV 599, *Puer natus in Bethlehem*, BWV 603, *Vom Himmel hoch, da komm' ich her*, BWV 606, *In dulci jubilo*, BWV 608, Bach; *Noël à la venue de Noël*, d'Aquin; *Liebster Jesu, wir sind hier*, BWV 634, *Vater unser im Himmelreich*, BWV 636, Bach; *Toccata quarta da sonarsi alla levatione*, Frescobaldi; *O Lamm Gottes unschuldig*, BWV 618, *Christus, der uns selig macht*, BWV 620, *Da Jesu an dem Kreuze stund*, BWV 621, *Christ ist erstanden*, BWV 627, *Passacaglia in c*, BWV 582, Bach.

CHRISTOPHER HOULIHAN, University United Methodist Church, Baton Rouge, LA, April 17: *Toccata*, Sowerby; *Fantasy in E-flat*, Saint-Saëns; *Toccata, Adagio, and Fugue in C*, BWV 564, *Trio Sonata in C*, BWV 529, Bach; *Scherzo (Symphony II)*, op. 20, Romance (*Symphony IV*, op. 32), Final (*Symphony VI*, op. 59), Vierne.

DAVID JONIES, First Congregational Church, Evanston, IL, April 25: *Grand Choeur in the style of Handel*, op. 18, Guilman; *Requiescat in Pace*, Sowerby; *Marche du Veilleur de Nuit based on Wacht auf, ruft uns die Stimme*, BWV 645, Bach, arr. Widor; *The Swan (Carnival of the Animals)*, Saint-Saëns, arr. Guilman; *Hungarian March (The Damnation of Faust)*, op. 24, Berlioz, arr. Brewer; *Pavane: Dance liturgique*, Proulx; *Second Sonata*, op. 60, Reger.

JAMES KIBBIE, Our Lady of the Angels Catholic Church, Worcester, MA, April 22: *Pièce d'Orgue*, BWV 572, *Trio in c*, BWV 21/1a, *Fantasia and Fugue in a*, BWV 561, Bach; *Four Chorale Preludes on Vom Himmel hoch, da komm ich her*, Pepping; *Postlude for the Office of Compline, Litanies*, Alain; *Improvisation on Te Deum*, Tournemire; *Adagio (Symphonie VI)*, op. 42, no. 2, Widor; *Sweet Sixteenths*, Albright; *Variations on Victimæ Paschali Laudes*, Ropek.

MARIANNE KIM, Northern Illinois University, DeKalb, IL, April 23: *Praeludium in f-sharp*, BuxWV 146, Buxtehude; *Trio Sonata IV in e*, BWV 528, *Prelude and Fugue in C*, BWV 547, Bach; *Canon in A-flat*, Schumann; *Alléluia sereins*, Transports de Joie (*L'Ascension*), Messiaen; *Chorale Prelude on*

*Attende Domine*, Demessieux; *Allegro (Symphonie VI)*, Widor.

KEVIN KOMISARUK, harpsichord, Christ Congregation, Princeton, NJ, April 29: *Les Baricades Mistérieuses (Pièces de clavecin, 2e livre, 6e ordre)*, Couperin; *Toccata decima (Toccatte e partite d'intavolatura, Libro 1)*, Frescobaldi; *Allemande, Courante, La Vanloo, Rondeau (Pièces de clavecin, 1e livre)*, Duphy; *Toccata prima*, Frescobaldi; *Partita No. 1*, BWV 825, Bach; *Sonata per clavicembalo in mi maggiore*, K. 380, Scarlatti; *Toccata nona*, Frescobaldi; *English Suite No. 6*, BWV 811, Bach.

RACHEL SPRY LAMMI, Covenant Presbyterian Church, Columbus, OH, April 17: *Carillon (24 Pièces en style libre)*, Vierne; *Christ ist erstanden*, BWV 627, Bach; *Andantino in D-flat*, Lemare; *Variations on O Filii et Filiae*, Dandrieu; *Adagio for Strings*, Barber, arr. Strickland; *Allegro Appassionato*, Adagio, *Scherzo (Sonata No. 5)*, op. 80, Guilman.

ERIK MATSON and MYLES HAYDEN, Valparaiso University, Valparaiso, IN, April 12: *Offertoire sur les grands jeux (Messe pour les paroisses)*, Couperin; *Prelude and Fugue in A*, BWV 536, Bach; *Benedictus*, op. 59, no. 9, Reger; *Rhosymedre (Three Preludes Founded on Welsh Hymn Tunes)*, Vaughan Williams; *Chaconne (Partita on Nun komm, der Heiden Heiland, op. 8/1)*, Distler; *Prelude and Fugue in g*, Brahms; *Trio: Dialogue on the Cornet and Tierce (Messe pour les paroisses)*, Couperin; *Fantasia on Komm, heiliger Geist*, BWV 561, Bach; *Allegro (Symphonie VI)*, op. 42, no. 2, Widor.

ROSALIND MOHNSEN, First Church of Nashua, Nashua, NH, April 17: *Cortège académique*, MacMillan; *Legend (Triptych)*, Karg-Elert; *Fantasia and Fugue in g*, BWV 542, Bach; *Pastorale and Aviary*, Roberts; *A Song of the Sea (Five Wayside Impressions in New England)*, Matthews; *Toccata (Sonata I)*, Becker; *Chant de Mai*, Jongen; *Epilogue (Hommage à Frescobaldi)*, Langlais; *Feux follets (Pièces de fantaisie)*, Final (*3ème Symphonie*), Vierne.

SCOTT MONTGOMERY, Fourth Presbyterian Church, Chicago, IL, April 8: *Toccata in F*, BWV 540, Bach; *Variations de Concert*,

op. 1, Bonnet; *Adagio con affetto (Sonata VIII, op. 91)*, Guilman; *Amazing Grace, I Love Thee, My Lord*, Shearing; *Roulade*, op. 3, no. 9, Bingham; *Jupiter, the Bringer of Jolity (The Planets)*, Holst.

WILLIAM NESS, Mechanics Hall, Worcester, MA, April 6: *Toccata*, Sowerby; *Legende*, Bossi; *Fantaisie in E-flat*, Saint-Saëns; *The Squirrel*, Weaver; *Adagio*, Nyquist; *Intermezzo*, Callaerts; *Coronation March (Le Prophète)*, Meyerbeer; *Bombardo-Carillon*, Alkan; *Concert Variations on the Star-Span-gled Banner*, Buck.

TIMOTHY and NANCY LeROI NICK-EL, with Maura Janton Cock, soprano, Valparaiso University, Valparaiso, IN, April 10: *Chant des Étoiles*, Ferko; *Bicinium*, Verset for ten voices (*Ascendo ad patrem meum*), Schlick; *Allegro*, J. C. Bach; *Andante*, W. F. E. Bach; *Rondo: Allegretto*, J. C. F. Bach; *Fantasy in f*, K. 594, Mozart; *Suite Brève on Black American Spirituals*, Nickel; *Sonata in d*, op. 30, Merkel.

TIMOTHY OLSEN, Trinity Episcopal Church, Staunton, VA, April 10: *Toccata in d*, BuxWV155, Buxtehude; *Schnelle, Schnelle, Flinke*, Langsame, Rasche, Zurückaltende, aber nicht langsam, Ruhige (*30 Spielstücke für die Kleinorgel*, op. 18, i), Distler; *Partita über die Arie: Jesu, du bist allzu schöne*, Böhm; *Fröhlich soll mein Herze springen*, Zu Bethlehem geboren, *Ein feste Burg ist unser Gott*, Walcha; *Passacaglia in c*, BWV 582, Bach.

DOROTHY YOUNG RIESS, University of Nevada, Las Vegas, NV, May 20: *Carmen Suite*, Bizet, arr. Riess; *Minuet*, Boccherini, arr. Lemare; *Sarabande*, Bach, arr. Riess; *Hornpipe*, Handel, arr. Riess; *Five O'clock Foxtrot*, Ravel, arr. Riess; *Valse Mignonne*, Karg-Elert; *La Rose Jaune*, Gawthrop; *Danse Russe*, Petrouchka's Room, Shrovetide Fair (*Petrouchka*), Stravinsky, arr. Riess; *Las Vegas Preludes*, Riess.

JOSHUA RING, Northern Illinois University, DeKalb, IL, April 4: *Toccata and Fugue in d*, BWV 565, Bach; *Veni Creator*, de Grigny; *Vater unser im Himmelreich*, Bruhns; *Mein Jesu, der du mich*, Brahms; *Chorale in b*, Franck; *Toccata and Fugue in d/D*, op. 59, Reger.

ANDREW SCHAEFFER, Oklahoma University, Norman, OK, April 11: *Carillon (Sept Pièces)*, op. 27, Dupré; *Trio Sonata in G*, BWV 530, Bach; *Skizzen für den Pedal-Flügel*, op. 58, Schumann; *Fantasia und Fuge über den choral Ad nos, ad salutarem undam*, Liszt.

NICHOLAS SCHMELTER, Christ the Good Shepherd Catholic Parish, St. Helen Campus, Saginaw, MI, April 17: *Fugue sur le thème du Carillon des Heures de la cathédrale de Soissons*, Duruflé; *Méditation on St. Columba*, Wright; *Toccata and Fugue in d*, BWV 565, *Chorale Fantasia: Schafe können sicher weiden*, BWV 208, Bach; *Carillon*, Mathias; No. III (*Three Psalm Preludes for Organ*, Set One), Howells; *Méditation (Trois Improvisations)*, Carillon de Westminster (*Pièces de fantaisie*, Troisième Suite, op. 54), Vierne.

STEPHEN SCHNURR, History Museum at the Castle, Appleton, WI, May 25: *Introduction and Fugue*, Intermezzo (*Sonata VIII*, op. 132), Rheinberger; *Prelude and Fugue in a*, Eddy; *Adagio*, Finale (*Symphonie VI*, op. 42, no. 2), Widor.

ERIK WM. SUTER, National Presbyterian Church, Washington, DC, April 15: *Fugue sur le Thème du Carillon des Heures de la Cathédrale de Soissons*, op. 12, *Scherzo*, op. 2, *Suite pour Orgue*, op. 5, *Méditation pour Orgue*, op. posth., *Prélude et Fugue sur le nom d'Alain*, op. 7, *Prélude sur l'Introit de l'Épiphanie*, op. 13, *Prélude, Adagio, et Choral Varié sur le thème du Veni Creator*, op. 4, Duruflé.

FREDERICK SWANN, Capitol Drive Lutheran Church, Milwaukee, WI, April 26: *Bells of Riverside*, Bingham; *Symphonic Chorale, Jesus Lead the Way*, Karg-Elert; *Toccata for Flute Stops*, Stanley; *Choral II in b*, Franck; *Prelude and Fugue in G*, BWV 541, Bach; *Introduction and Fugue on St. Denio*, Weaver; *Partita on Christ Ist Erstanden*, Purvis.

JEREMY DAVID TARRANT, Jefferson Avenue Presbyterian Church, Detroit, MI, March 6: *Bells of Riverside*, Bingham; *Carillon*, Sowerby; *Lotus Blossom*, Strayhorn; *Four Sketches*, op. 58, Schumann; *Cortège et Litanie*, Dupré; *Claire de lune (Pièces de fantaisie)*, Vierne; *Allegretto*, Finale (*Symphonie VII*, op. 42, no. 3), Widor.

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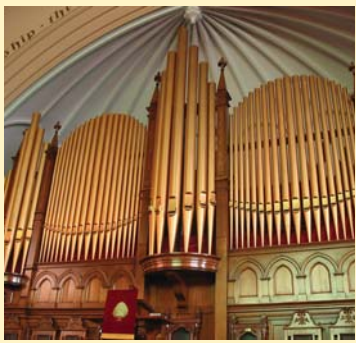
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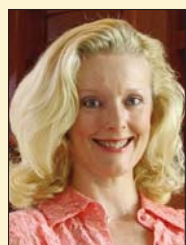
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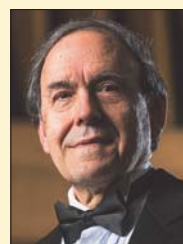
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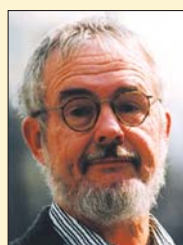
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