

THE DIAPASON

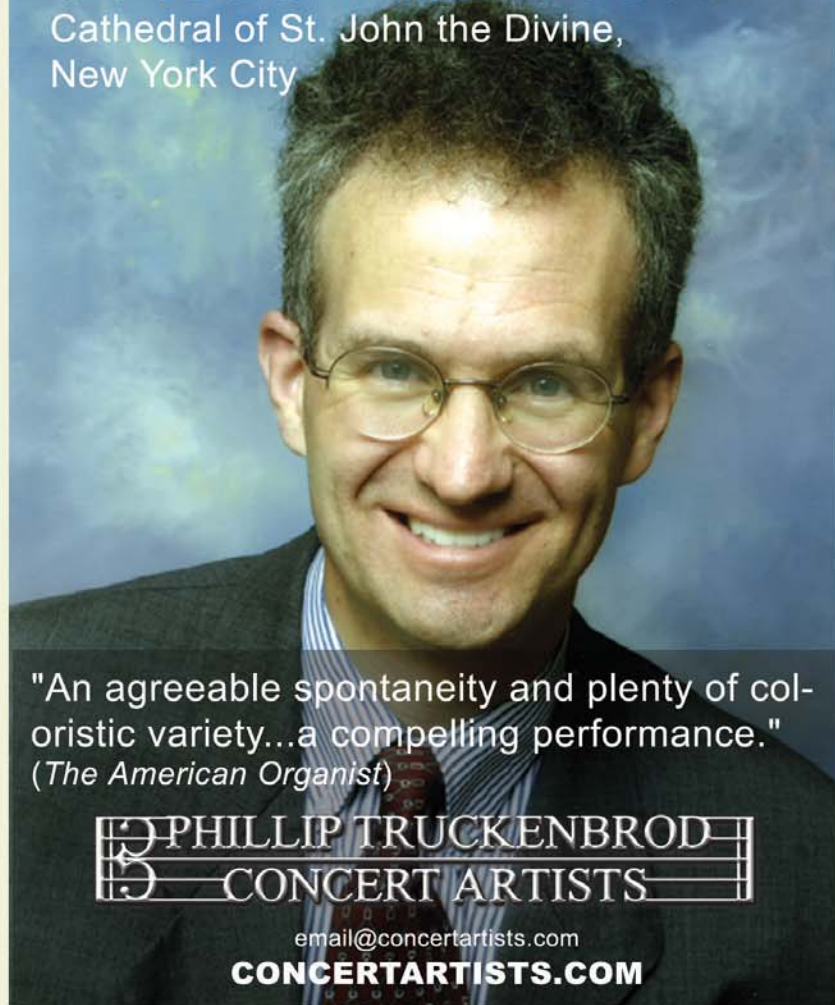
SEPTEMBER, 2010



The Episcopal Church of the Transfiguration
Dallas, Texas
Cover feature on pages 30–31

Bruce Neswick

Cathedral of St. John the Divine,
New York City



"An agreeable spontaneity and plenty of coloristic variety...a compelling performance."
(The American Organist)

PHILLIP TRUCKENBROD
CONCERT ARTISTS

email@concertartists.com

CONCERTARTISTS.COM

Nigel Potts

concert organist



"A distinctive and colourful exponent of the romantic organ repertoire....Nigel Potts has a gift for extracting melody and highlighting the phrase." *(New Zealand Organ News)*

"Warm, sympathetic playing"
(Choir & Organ, London)

"Imagination and taste. He has an intuitive grasp of the grand British style." *(Journal of the Association of Anglican Musicians, 2009)*

PHILLIP TRUCKENBROD
CONCERT ARTISTS

email@concertartists.com

CONCERTARTISTS.COM

Christopher Houlihan

concert organist



"Clearly a major talent whose star is destined to brightly shine over the horizon of the years ahead"
(The American Organist)

PHILLIP TRUCKENBROD
CONCERT ARTISTS

email@concertartists.com

CONCERTARTISTS.COM

THE DIAPASON

A Scranton Gillette Publication

One Hundred First Year: No. 9, Whole No. 1210
Established in 1909

SEPTEMBER, 2010
ISSN 0012-2378

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

CONTENTS

FEATURES

A Celebration of Joe Hoppe's Legacy
at St. Patrick's Church, New Orleans
by Marijim Thoene 20

An Old Look at
Schumann's Organ Works
by Robert August 24

NEWS & DEPARTMENTS

Editor's Notebook 3
Here & There 3, 4, 6, 8, 10, 12
Appointments 6
Nunc Dimittis 10
In the wind . . . by John Bishop 12
On Teaching by Gavin Black 15

REVIEWS

Music for Voices and Organ 17
Book Reviews 18
New Recordings 18
New Organ Music 19

NEW ORGANS

CALENDAR

ORGAN RECITALS

CLASSIFIED ADVERTISING

Cover: Richards, Fowkes & Co., Ooltewah,
Tennessee; The Episcopal Church of the
Transfiguration, Dallas, Texas 30

www.TheDiapason.com

Send subscriptions, inquiries, and address changes to THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005.

No portion of the contents of this issue may be reproduced in any form without the specific written permission of the Editor, except that libraries are authorized to make photocopies of the material contained herein for the purpose of course reserve reading at the rate of one copy for every fifteen students. Such copies may be reused for other courses or for the same course offered subsequently.

Editor's Notebook

In this issue

Among the offerings in this issue of THE DIAPASON is Marijim Thoene's interview with Joe Hoppe, who has served as organist and director of music at St. Patrick's Roman Catholic Church in New Orleans for over 40 years. The most recent part of his legacy is the new organ, Opus 53 by Patrick J. Murphy & Associates, which was dedicated last year.

Robert August provides an in-depth look at the organ works of Robert Schumann, and questions many of the earlier assessments of the *Six Fugues on the Name of BACH*. John Bishop reflects on the many tools that organbuilders use in their craft, and Gavin Black continues his discussion of Boëllmann's *Suite Gothique*, focusing on the first movement. This is in addition to our regular news and departments, reviews of books, scores, and recordings, calendar, organ recitals, and classified ads.

2011 Resource Directory

Each year THE DIAPASON publishes its *Resource Directory*, the only one of its kind in the organ and church music fields. An organist's *vade mecum*, the directory includes complete information on providers of products and services related to the organ and all facets of

Editor & Publisher

JEROME BUTERA
jbutera@sgcmail.com
847/391-1045

Associate Editor

JOYCE ROBINSON
jrobinson@sgcmail.com
847/391-1044

Contributing Editors

LARRY PALMER
Harpsichord

JAMES McCRAY
Choral Music

BRIAN SWAGER
Carillon

JOHN BISHOP
In the wind . . .

GAVIN BLACK
On Teaching

Reviewers

David Palmer
John Speller
Jay Zoller
David McKinney

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 847/391-1045. Fax 847/390-0408. Telex: 206041 MSG RLY. E-mail: <jbutera@sgcmail.com>.

Subscriptions: 1 yr. \$35; 2 yr. \$55; 3 yr. \$70 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$45; 2 yr. \$65; 3 yr. \$85. Single copies \$6 (U.S.A.); \$8 (foreign).

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 26811, Richmond, VA 23261, which can supply information on availabilities and prices.

Periodical postage paid at Rochelle, IL and 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.

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

Copyright © 2010. Printed in the U.S.A.

THE DIAPASON accepts no responsibility or liability for the validity of information supplied by contributors, vendors, advertisers or advertising agencies.

church music. Mailed with the January issue, it features complete contact information for organ-related businesses and associations, including phone, fax, e-mail, and web addresses.

If your company is already listed in the 2010 *Directory*, please take a moment to check the information. You can update your listing by visiting our website and near the bottom of the left column clicking on "Supplier Login." There you can revise current information, or—if your company is not listed in the current *Directory*—enter information as a new supplier. If you need assistance, contact Joyce Robinson at 847/391-1044 or <jrobinson@sgcmail.com>.

To reserve advertising space in the 2011 *Directory*, contact me as noted below. We will also be sending advertising information via e-mail and in the post. Call me with any questions.

THE DIAPASON website and newsletter

Are you receiving our free monthly e-mail newsletter? Visit our website and click on "Newsletter." While on the website, peruse the many offerings of news, calendar, classified ads, and more.

847/391-1045
jbutera@sgcmail.com
www.TheDiapason.com

Here & There

Trinity Lutheran Church, Cleveland, Ohio, continues its series of noon-time concerts on Wednesdays, featuring its Beckerath organ: September 1 and 8, Florence Mustric; 9/15 and 9/22, Robert Myers; 9/29, Patrick Parker. For information: 216/751-7574.

Methuen Memorial Music Hall presents 2010 late season special events: September 15, 8 pm, Douglas Major, fall scholarship fund organ recital; October 22, 8 pm, Paul Jacobs, Berj Zamkochian Memorial Organ Recital; December 3, 7–9 pm, holiday season open house; 12/4, 7:30 pm, and 12/5, 3 pm, "A Merry Music Hall Christmas," Douglas Major, with trumpets. For information: 978/685-0693; <www.mmmh.org>.

Shadyside Presbyterian Church, Pittsburgh, Pennsylvania, presents its Music in a Great Space Concert Series: September 19, Peter Fletcher, classical guitarist; October 10, Ion Sound, contemporary chamber music; January 30, Olga Perez, mezzo-soprano; March 27, Jonathan Biggers (co-sponsored with the Organ Artists Series); April 10, Jory Vinikour, harpsichordist; May 22, choral festival. For information: 412/682-4300, x116; <pbdonar@shadysidepres.org>; <www.shadysidepres.org>.

Christ Church Cathedral, Houston, Texas, presents its fall music series:

September 19, Bruce Power; October 17, Martin Neary, conductor, diocesan adult choral festival; November 7, Ann Frohbieter, followed by Choral Evening; 11/13, Joseph Painter, conductor, diocesan youth choral festival; 11/14, Choral Evensong. For information: 713/222-2593; <www.christchurchcathedral.org>.

St. Luke Catholic Church, McLean, Virginia, presents its Music in McLean concert series: September 20, Washington Symphonic Brass; October 18, combined choirs, orchestra, and organ, *The Armed Man: A Mass for Peace*; November 15, National Men's Chorus; December 13, *Messiah* Sing; and its Third Wednesday at One series: September 16, Steven Shaner; October 21, Douglas Bruce; November 18, flute and harp. For information: 703/356-0670; <www.musicinmclean.org>.

First (Park) Congregational Church UCC, Grand Rapids, Michigan, presents its fall music series: September 21, James R. Metzler; October 5, Mark Loring; 10/19, Christopher Dekker; November 2, Peter Kurdziel; 11/16, Irene Beethe; 11/30, Helen Hawley; December 19, Candlelight Concert; 12/21, Carol McNally, with harp. For information: 616/459-3203 x24; <www.parkchurchgr.org>.

► page 4



1770 Tannenberg organ, Zion Lutheran Church, Moselem Springs, Pennsylvania (photo credit: Philip T. D. Cooper)

Friends of the Tannenberg are enlisting support for the restoration of the 1770 Tannenberg organ at Zion Lutheran Church in Moselem Springs, Pennsylvania. Originally installed in the church's stone sanctuary of 1761, it was moved to the second church building in 1894. At that time, the organ was rebuilt by Samuel Bohler; three of the Tannenberg ranks were removed, the key and stop action was extensively reworked, the wind system with its two wedge bellows was removed, and the case of solid black walnut was painted a dark brown.

The restoration will be done by R. J. Brunner and will include a complete dismantling of the organ, cleaning and repairing all original pipes, and

replication of missing pipes with new ones made in the Tannenberg style. Key and stop actions will be restored to correspond to their 1770 condition, and the black walnut case will be restored to original condition. The stolist:

Manual C-d3
8' Principal
8' Flaut Major
4' Principal Octav
4' Flaut minor
3' Quinte
2' Sub Octav
1½' Terz
Mixture II

For information: Nancy Keller, minister of music, 610/683-3757.

Campbellsville University, Campbellsville, Kentucky, presents its third annual noon organ recital series, Tuesdays, 12:20–12:50 pm, featuring the Farrand & Votey pipe organ in Ransdell Chapel. [See the article, "Farrand & Votey Organ Installed in Ransdell Chapel," by Wesley Roberts, *THE DIAPASON*, September 2009.] September 21, Clif Cason; October 12, Mark Dealba; November 9, David Doran. For information: Dr. Wesley Roberts, 270/789-5287; <mwroberts@campbellsville.edu>; <www.campbellsville.edu>.

The Cathedral Church of the Advent, Birmingham, Alabama presents its fall music series: September 24, Timothy Tuller; October 3, Choral Evensong; 10/22, soprano and guitar; November 19, the Hilltop Singers of Birmingham-Southern College; December 5, Advent Lessons & Carols; 12/17, the Cathedral musicians. For information: 205/226-3505; <www.adventbirmingham.org>.

Washington National Cathedral presents its fall recital series: September 26, Jeremy Filsell; October 3, Frederick Teardo; 10/10, Scott Dettra; 10/24, AGO PipeSpectacular; November 7, Sergio Militello; 11/21, Phillip Kloeckner; December 25, Scott Dettra and Jeremy Filsell. For information: <www.nationalcathedral.org>.

Camp Hill Presbyterian Church, Camp Hill, Pennsylvania, presents its fall music series: September 26, Sarah Davies; October 6, Shirley King; November 3, Nicholas Basehore; December 1, Victor Fields; 12/5, Advent Lessons & Carols (David Binkley, organist/choirmaster); 12/24, Lessons & Carols (David

Binkley, organist/choirmaster, with brass choir and guest organist Donald Golden). For information: 717/737-0488; <www.thechpc.org>.

Presbyterian Homes, Evanston, Illinois, presents its fall organ recitals: September 27, Margaret Wilson; October 25, Douglas Bruce. For information: 847/570-3422; <www.presbyterianhomes.org>.

Holy Trinity Lutheran Church, Akron, Ohio, presents its fall organ series: October 1, Gail Archer; November 5, Barbara MacGregor, with the University of Akron Brass Choir; December 3, Festival of Lessons & Carols. For information: 330/376-5154, x105; <trinityakron.org/organseries>.

The University of Michigan presents its 50th Conference on Organ Music, October 3–6. Presenters include Steven Ball, Martin Bambauer, Michael Barone, Frédéric Blanc, Jason Branham, Charles Echols, Michele Johns, James Kibbie, Christopher Reynolds, Damin Spritzer, and others. For information: 734/764-2500; <mamstein@umich.edu>.

The St. John's Organ Society, in cooperation with the Organ Historical Society and the Bangor AGO chapter, presents **A Hook Holiday**, a fall tour of vintage Hook organs in Midcoast Maine, October 5–8. The schedule includes concerts, lectures, and demonstrations on organs built between 1847 and 1909 by E. & G.G. Hook, Hook & Hastings, and George Stevens. Presenters include Kevin Birch, George Bozeman, David Dahl, Scot Huntington, Robert Newton, Barbara Owen, David Wallace, and

others. The event is a benefit for the St. John's Organ Society, celebrating the 150th anniversary of E. & G.G. Hook's Opus 288 at St. John Roman Catholic Church, Bangor, Maine. For information: 207/942-6941; <www.hookopus288.org>.

VocalEssence opens its new season with a semi-staged rendition of John Philip Sousa's comic opera *El Capitan*, under the direction of Philip Brunelle. Performances take place October 8 and 9 at the Ted Mann Concert Hall in Minneapolis. Written in the style of Gilbert & Sullivan, the opera is a tongue-in-cheek look at love and war in Peru. For information: <www.vocalescence.org>.

Old South Church, Boston, will be the site of the 30th anniversary **Virgil Fox Legacy Memorial Concert** October 9 at 3 pm. Cameron Carpenter will be the featured organist. At 1 pm, before the concert, audience members can join a discussion about Cameron Carpenter with Richard Torrence, Fox's manager for 17 years. Carpenter will join the discussion at 2 pm, and then greet audience members beginning at 2:15 pm.

Following the concert, a reception will be held for those who purchase tickets that include the reception, and also for patrons of the events (whose seats are reserved and names are listed in the program). The festivities will end at 7 pm, and it is intended by the producers that this be the last Virgil Fox Legacy Memorial Concert produced by them. For information: <www.VirgilFoxLegacy.com>.

St. Peter in Chains Cathedral, Cincinnati, Ohio, presents its Great Music in a Great Space series: October 11, Stile

Antico, British vocal ensemble; November 28, Advent Lessons & Carols; December 12, Cincinnati's Vocal Arts Ensemble; 12/17, New York Polyphony. For information: 513/421-2222; <www.stpeterinchainscathedral.org>.



Stephen Hamilton

The Church of the Holy Trinity (Episcopal) in New York City celebrates its 20th season of Music at Holy Trinity, the church's subscription concert series. Stephen Hamilton, minister of music and artistic director for the series, will perform his 20th-anniversary concert October 14 at 8 pm on the church's 60-stop Rieger organ, featuring music by Messiaen, Bruhns, Alain, Coe, Franck, Ginastera, and Dupré; November 4, Gillian Weir; December 19, Lessons & Carols; June 11, Stephen Hamilton, organ concertos of Rheinberger, Piston, and Poulenc, as well as the Barber *Toccata Festiva*. For information, contact Stephen Hamilton at 212/289-4100 x210; <shamilton@holyltrinity-nyc.org>.



Felgemaker 100th anniversary recitalists, front, l to r: Nina S. Gregory, E. Rodney Trueblood; standing: Mark L. Williams, Carl L. Anderson

First Christian Church (Disciples of Christ) in Elizabeth City, North Carolina, celebrated the 100th birthday of its three-manual Felgemaker organ on July 18. Four organists—Nina S. Gregory, E. Rodney Trueblood, Mark L. Williams, and Carl L. Anderson—performed

works by Kellner, Callahan, Archer, Handel, Farnam, Bach, Manz, Williams, Agate, Dubois, and Wold. The church was completely filled on a very hot summer Sunday afternoon. The audience sang "Happy Birthday" to the organ in the middle of the recital.



David Rose, Andrew Hagberg, Marcia Desilets, Dominic Richards, Kevin Mathieu

The Worcester (MA) Chapter of the American Guild of Organists hosted its annual scholarship recital on May 10 at First Baptist Church in Worcester. Five scholarship recipients performed works by Bach, Pachelbel, Schroeder, Vierne, Buxtehude, and Langlois, among others.

David Rose currently serves as organist/choirmaster at Park Congregational Church in Worcester. He received a master's degree in piano from New England Conservatory and is currently studying organ with William Ness. Marcia Kidder Desilets is director of music at First Baptist Church of Holden, MA. She received her bachelor's degree in violin from New England Conservatory and studies organ with William Ness.

Dominic Richards substitutes in various churches in the Nashua, NH area, and has studied with William Ness for

two years. Kevin Mathieu is organist and second assistant choir director at St. Joseph's Church in Charlton, MA. He is also a regular organist and vocal soloist at Cathedral of the Pines in Rindge, NH, and has studied with William Ness for two years. Andrew Hagberg has two pipe organs in his home on which he practices, and has attended Pipe Organ Encounters in Worcester and Manchester, NH, as well as the first Technical Pipe Organ Encounter at the Schantz Organ Company in Orrville, OH. He is a student of Ian Watson.

Annecca Smith, a student of William Ness at Pakachoag Music School of Greater Worcester, and Junior Organ Scholar at All Saints Church in Worcester, performed a separate senior recital on May 23 at All Saints. She has also studied with Scott Lamlein.

Now booking 2011!
Recitals & Masterclasses

**Wilma
JENSEN**

Legendary



RESERVE NOW! Contact WilmaJensen@comcast.net

CERTIFIED APPRAISALS

Collections of organ books, recordings, and music for gift, tax, and estate purposes

Stephen L. Pinel, Appraiser

slpinel@verizon.net / (609) 448-8427



Colin Andrews
Adjunct Professor of
Organ, Indiana University



Cristina Garcia Banegas
Organist/Conductor/Lecturer
Montevideo, Uruguay



Adam J. Brakel
Organist
Palm Beach, Florida



Emanuele Cardi
Organist/Lecturer
Battipaglia, Italy



**Sophie-Véronique
Cauchefer-Choplin**
Paris, France



Shin-Ae Chun
Organist/Harpsichordist
Ann Arbor, Michigan



Maurice Clerc
Interpreter/Improviser
Dijon, France



Leon Couch
Organist/Lecturer
Spartanburg, South Carolina



Joan DeVee Dixon
Organist/Pianist
Frostburg, Maryland



Laura Ellis
Organist
Gainesville, Florida



Catherine Ennis
Organist/Lecturer
London, England



Henry Fairs
Organist
Birmingham, England



Faythe Freese
Organist/Lecturer
Tuscaloosa, Alabama



Johan Hermans
Organist/Lecturer
Hasselt, Belgium



Tobias Horn
Organist
Stuttgart, Germany



Michael Kaminski
Organist
Brooklyn, New York



Angela Kraft Cross
Organist/Pianist/Composer
San Mateo, California



Tong-Soon Kwak
Organist
Seoul, Korea



David K. Lamb
Organist/Choral Conductor
Columbus, Indiana



Maija Lehtonen
Organist/Pianist
Helsinki, Finland



Yoon-Mi Lim
Organist
Fort Worth, Texas



Ines Maidre
Organist/Pianist/Harpsichordist
Bergen, Norway



Katherine Meloan
Organist
New York, New York



Scott Montgomery
Organist/Presenter
Champaign, Illinois



S. Douglas O'Neill
Organist
Salt Lake City, Utah



David F. Oliver
Organist/Lecturer
Atlanta, Georgia



Larry Palmer
Harpsichord & Organ
Southern Methodist University



Gregory Peterson
Organist
Decorah, Iowa



Mark Quarmby
Organist/Teacher
Sydney, Australia



Ann Marie Rigler
Organist/Lecturer
William Jewell College



Stephen Roberts
Organist/Harpsichordist
Danbury, Connecticut



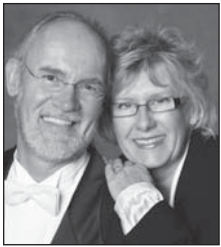
Brennan Szafron
Organist/Harpsichordist
Spartanburg, South Carolina



Elke Voelker
Organist/Musicologist
Speyer, Germany



Eugeniusz Wawrzyniak
Organist
Charleroi, Belgium



Duo Majoya
Organists/Pianists
Edmonton, AB, Canada



Beth Zuchino
organist/harpsichordist/pianist
Sebastopol, California

www.ConcertArtistCooperative.com

Beth Zuchino, *Founder and Director*

7710 Lynch Road, Sebastopol, CA 95472 PH: (707) 824-5611 FX: (707) 824-0956 *Established in 1988*

The **EROI Festival** takes place November 11–14 at the Eastman School of Music, with the theme “Pedaling through Time: New Perspectives on Pedal Technique.” Presenters include Edoardo Bellotti, Olivier Latry, Christopher Marks, Orpha Ochse, Kerala J. Snyder, Joel Speerstra, H. Edward Tibbs, and others. The schedule includes lectures, concerts, workshops, and a masterclass. For information: 585/274-1564; <www.esm.rochester.edu/EROI>.

Musica Sacra announces their **Southern England Organ Tour 2011**: April 26–May 8 and July 25–August 6. The fifth annual organ crawl will feature some of the finest pipe organs of southern England, including instruments by ‘Father’ Henry Willis, Harrison & Harrison, Nicholsons, J. W. Walker, Rushworth & Dreaper, and many others. Everyone will have the opportunity to play, and places are limited. Further details are available from <MusicaSacra2011@gmail.com>.

In 2011, a new composition prize will celebrate the 400th anniversary of the King James Bible, known as the Authorized Version: the **King James Bible Composition Awards**, a competition for young composers. The competition has two categories. In both categories, young composers are invited to submit new works for church performance, selecting and setting texts from the King James Bible (AV). The competition will be open to all composers age 30 and under on the closing date, January 31, 2011.

Category A (in partnership with the Royal School of Church Music) will be for an anthem or song for up to four vocal parts and keyboard, suitable for use in worship and composed with non-professional, less-experienced performers in mind.

Category B (in partnership with the Royal College of Music) will be for an anthem for an experienced choir (such as a cathedral, well-resourced church or professional group) in up to eight parts, unaccompanied or with organ, suitable for use in worship.

Up to four shortlisted entries in each category will be performed by the RCM Chamber Choir at a prize-giving concert and reception in the Temple Church, London on May 17, 2011, when the two winning entries will be announced. The winner in each category will receive prize money of £2,000. The winning work in category B will also be performed at a service at Westminster Abbey in November 2011. For information: <www.2011trust.org>.

Running alongside the composition, the RCM will hold a series of masterclasses for composers in autumn 2010, exploring writing for voices and contemporary music in worship today.

Early Music America announces the winners of its 2010 awards recognizing outstanding accomplishments in early music. The awards were presented at the EMA annual meeting and awards ceremony at the Berkeley Festival on June 11. Benjamin Bagby received the Howard Mayer Brown Award for lifetime

achievement in the field of early music.

William Mahrt received the Thomas Binkley Award for outstanding achievement in performance and scholarship by the director of a university or college collegium musicum. Judith Daviddoff received the Lifetime Early Music Outreach Award in recognition of her lifetime achievement in early music outreach. Phillip Serna received the Early Music Outreach Award, which honors ensembles or individual artists for excellence in early music outreach and/or educational projects for children or adults. For information: 206/720-6270; <www.earlymusic.org>.

Appointments



Peter DuBois

Peter DuBois, director of music and organist at Third Presbyterian Church and assistant professor of sacred music at the Eastman School of Music, Rochester, New York, has been named host of *With Heart and Voice*, WXXI-FM’s sacred choral and organ radio program. He has served as interim host of WXXI’s local version of the program since July 2009, and signs on as the national host beginning Sunday, September 12. Produced by WXXI and broadcast on over 100 public radio stations across the country, the program spans a full range of Western religious music, from the Gothic period to the 21st century. With over 30 years experience as a practicing church musician, choral conductor, and concert organist, DuBois will continue the tradition established by Richard Gladwell, creator of *With Heart and Voice*, who passed away on October 15, 2009.

DuBois holds a bachelor’s degree from the Eastman School of Music, where he was a student of David Craighead, and a master’s degree from the University of Michigan, where he studied with Robert Glasgow. He has performed as an organ recitalist throughout the United States and abroad at such venues as Notre-Dame de Paris, St. Paul’s Cathedral in London, and the Basilica of Sainte-Clothilde in Paris.

With Heart and Voice began as a local program on WXXI-FM in 1975 and was hosted by the late Richard Gladwell until he retired in May 2009. Gladwell worked with WXXI in selecting Peter DuBois as the new host; in addition to his own personal collection of recordings, DuBois uses Gladwell’s collection of more than 6,000 records and 4,000 compact discs to produce the show.

The local two-hour edition of *With Heart and Voice* airs Sundays at 8 am, and the national one-hour edition airs Sundays at 7 pm on Classical 91.5/FM-HD91.5-1 and on public radio stations. For information: <www.withheartandvoice.org>.

Peter DuBois concertizes under the auspices of Windwerk Artists (www.windwerkartists.com) and resides in Rochester with his wife.



Julian Wachner (photo credit: Leo Sorel)

Julian Wachner has been named director of music and the arts for Trinity Wall Street, New York City. Wachner will oversee all liturgical, professional, and community music and arts programming at Trinity Church and St. Paul’s Chapel. As principal conductor for the professional Trinity Choir, he will lead the choir in concerts, recordings, and worship services.

Wachner is sought after as both conductor and composer. He has appeared with the Philadelphia Orchestra, Glimmerglass Opera, Montreal Symphony Orchestra, Boston Pops Orchestra, Portland Symphony, Pittsburgh Symphony, and many others. His complete catalogue of music, more than 80 works, is published by E. C. Schirmer, and he is an award-winning organist and improvisateur. Wachner records for the Chandos, Naxos, Atma Classique, Arsis, Musica Omnia, and Titanic labels.

Wachner currently serves as music director of the Washington Chorus, at the Kennedy Center, to which he is contracted through the 2015–2016 season. He is also associate professor of music at the Schulich School of Music at McGill University, and principal conductor of Opera McGill, a position he will maintain through the 2010–2011 academic season.

Music has played an important role throughout Trinity’s 313-year history, beginning with the installation of its first pipe organ in 1740. William Tuckey is credited with bringing Handel’s *Messiah* to New York, where it had its New World premiere at Trinity Church in 1770; in the mid-1920s, Channing Lefebvre started what would become the Downtown Glee Club; and George Mead initiated the weekly radio music show “The Trinity Radio Choir” on CBS in 1948. Trinity’s most immediate past music directors were Owen Burdick (1990–2008) and Larry King (1968–1989).

The Trinity Choir’s 2010–2011 concert season will be announced on <www.trinitywallstreet.org>, along with an interview and more information about Wachner’s appointment.

Reserve your ad in
THE DIAPASON
2011 Resource Directory
847/391-1045
jbutera@sgcmail.com

Here & There

Karen Beaumont continues her recital schedule this fall: September 26, 5:15 pm, St. Thomas Church, New York City; 9/28, 12:30 pm, Church of the Transfiguration, New York City; October 24, 3 pm, St. Mathias Church, Waukesha, Wisconsin; November 21, 4 pm, Thanksgiving Concert, Cathedral of St. John the Evangelist, Milwaukee, Wisconsin; December 5, 2 pm, St. John Cantius Church, Chicago, Illinois. For information: <http://karenbeaumontorganist.mysite.com>.



David L. Almond, Leonardo Ciampa, and the Rev. Rebecca J. Bourret

On June 6, **Leonardo Ciampa** led a hymn festival at the Methuen Memorial Music Hall. The proceeds benefited Lutheran Disaster Response efforts in Haiti. The event was sponsored by Christ Lutheran Church in Natick, Massachusetts, where Ciampa serves as director of music. In addition to hymns sung by all present, Ciampa premiered three original organ compositions: *Meditation on Barbara Allen* (op. 215), *Postlude on Foundation* (op. 198), and *Lenten Amethyst* (op. 209). Excerpts from the event can be heard at <http://leonardociampa.com/MMMH>. Pictured in the photo (left to right): David L. Almond, Leonardo Ciampa, and the Rev. Rebecca J. Bourret, pastor of Christ Lutheran Church in Natick.



Gerard Gillen

Gerard Gillen is featured on a new recording, *Ave Maris Stella*, on the organ at St. Mary’s Pro Cathedral, Dublin, on the LSC label (LCSCD001). The organ dates from the 1880s and was the work of John White. It was rebuilt by William Hill around 1900, and has had subsequent work done by Willis and J. W. Walker. The program includes works by Flor Peeters (*Wachet auf, O Gott du frommer Gott, Wie schön leuchtet, Toccatà, Fugue et Hymn sur “Ave Maris Stella,” Largo, Final*) and César Franck (*Prelude, Fugue and Variation, Pièce Héroïque, Grande Pièce Symphonique*). It is available from the Organ Historical Society: <www.ohscatalog.org>.

J. Richard SZEREMANY
Recitals — Workshops — Master Classes
Give me a call and we’ll make some music!
2010-2011
Anniversary Tour
Recitals Tailored to Your Requests
Workshops Focusing on Repertoire, Registration and Technique
107 ATTERBURY ROAD * MONROEVILLE, PA 15146
412.327.6254 * RichardPlays@gmail.com



Joan Lippincott Concert Will Open The Lawrenceville School's Historic Organ

The Lawrenceville School's historic Woods Family Organ will sing again at a free concert, October 16, 2010, in the School's Edith Memorial Chapel, beginning at 7:30 p.m. The celebrated instrument (built by the Andover Organ Company in 1968 and recently restored by Orgues Létourneau Limitée) will be opened by renowned musician Joan Lippincott, Professor Emerita of Organ at Rider University's Westminster Choir College, and former Principal University Organist at Princeton University. The 115-year old Chapel will provide superb acoustics and atmosphere for this celebration of Lawrenceville's Bicentennial anniversary.

For additional information, please contact Lawrenceville School Organist Tom Goeman at tgoeman@lawrenceville.org.



THE LAWRENCEVILLE SCHOOL

2500 Main Street Lawrenceville, New Jersey 08648 www.lawrenceville.org 609-896-0400



Steven Betancourt (director of music, Loyola Chapel), **Gerre Hancock**, and **Brandon Woods** (voicer, Goulding & Wood)

Gerre Hancock was featured during the 2010 Summer Celebrity Series at Madonna della Strada Chapel at Loyola University, Chicago, with a recital on July 19. His program included works by de Grigny, Bach, and Reger. The recital closed with an improvised symphony on submitted themes all related to summer (and, appropriately, an encore on "Chicago"). The chapel features Goulding & Wood Opus 47 (III/70), installed in 2008. This concert series continues on the third Sunday of each month at 3 pm. For information: <luc.edu/chapelorgan>. Pictured are Steven Betancourt (director of music, Loyola Chapel), Gerre Hancock, and Brandon Woods (Goulding & Wood).



On the Heels of an Organist

Jeannine Jordan is the author of a new book, *On the Heels of an Organist*. The book includes such stories as: "The singer with a lemon and a switchblade"; "The mermaid bride"; "The WOW of West Point"; "How we say goodbye"; "The baptismal font bounce"; "Who turned the lights out on Christmas Eve";

and "An elephant orphanage." Church organists can relate to the author's anecdotes of choir rehearsals, staff meetings, and yet another wedding. Dr. Jordan invites readers to travel the world with her to meet people, laugh, cry, and just enjoy a journey with this organist. *On the Heels of an Organist* is available at <www.promotionmusic.org> or from <amazon.com>.



Peter King

Peter King is featured on a new recording, *Organ Lollipops 2*, on the Regent label (REGCD312). Recorded on the Klais organ of Bath Abbey, UK, the program includes works by Karg-Elert, Bach, Hollins, Clark, Grainger, Brewer, Bossi, Martin, Thalben-Ball, Lefébure-Wély, Camidge, Walton, and Widor; playing time: 69:49. For information: <www.regentrecords.com>.



Dongho Lee

The final round of the National Young Artists Competition in Organ Performance (NYACOP) was held during the 2010 national convention of the American Guild of Organists. Both the first prize and the audience prize were awarded to **Dongho Lee**, a native of Seoul, South Korea, and a doctoral student at the Jacobs School of Music at Indiana University, where she studies with

Christopher Young. Ms. Lee studied at Yonsei University (Seoul) with Tong-Soon Kwak and with Martin Jean at Yale University. She was a recent finalist in the Canadian International Organ Competition in Montreal.

The NYACOP first prize consists of the Lilian Murtagh Memorial Prize, which is a \$3000 cash award and career development assistance, funded by Karen McFarlane Artists, Inc.; a commercial CD release on the Pro Organo label; and the opportunity to perform in recital at the next AGO national convention, scheduled for July 2012 in Nashville, Tennessee. The audience prize is a \$1000 cash award funded by Martin Ott Pipe Organ Company, Inc. Dongho Lee's debut CD is expected to be recorded in late 2010 and released in early 2011.

Other finalists in this year's NYACOP were Susan De Kam, a doctoral candidate in organ performance at the University of Michigan, studying with James Kibbie, and Annie Laver, who is pursuing a doctoral degree at the Eastman School of Music, and who serves as project manager for the Eastman Rochester Organ Initiative (EROI).

The competition was held on the new three-manual, 62-rank A. E. Schlueter pipe organ at New York Avenue Presbyterian Church in Washington, D.C. The July 6 finals concluded the competition, which began with 37 applicants in April 2009.



Brandon Woods (voicer, Goulding & Wood), **Cherry Rhodes**, and **Steven Betancourt** (director of music, Loyola Chapel)

Cherry Rhodes opened the 2010 Summer Celebrity Series at Madonna della Strada Chapel, Loyola University, Chicago, with a recital on June 20. Her program included works by Franck, Lidón, Mozart, Liszt, and closed with Calvin Hampton's *Five Dances*. The chapel features Goulding & Wood Opus 47 (III/70), installed in 2008. The concert series continues on the third Sunday of each month at 3 pm. For information: <luc.edu/chapelorgan>. Pictured are Brandon Woods (voicer, Goulding & Wood), Cherry Rhodes, and Steven Betancourt (director of music, Loyola Chapel).



Robert Simpson

Houston Chamber Choir founder and artistic director **Robert Simpson** has been selected to receive the 2010 Chorus America Michael Korn Founders Award for Development of the Profes-

sional Choral Art. Chorus America established this award to honor an individual for a lifetime of significant contributions to professional choral music. Former recipients include Robert Shaw, Roger Wagner, Ned Rorem, Alice Parker, and Dale Warland. The award was renamed in 1991 in memory of Michael Korn, a driving force in establishing professional choral music within the United States.

In addition to his work with the Houston Chamber Choir, which he founded 15 years ago this season, Simpson is Canon for Music at Houston's Christ Church Cathedral and Lecturer of Church Music at the Shepherd School of Music, Rice University.



Stephen Tharp

Stephen Tharp played a landmark concert on April 29 at the Brick Presbyterian Church in New York City, during which he premiered his own solo organ transcription of Igor Stravinsky's *The Rite of Spring*. The world premiere of Stravinsky's score in 1913 caused a scandalous riot that brought police to the Théâtre des Champs-Élysées in Paris. The groundbreaking work has since set the standard for testing the skills of the world's finest orchestras. In addition to Stravinsky, Tharp played music by Renaud and Widor, as well as Jean Guillou's *18 Variations*, op. 3, in commemoration of the composer's 80th birthday, which occurred on April 18. For more information: <www.stephentharp.com>.



Wim Winters

Wim Winters is featured on a new recording on the Paraty label (309.109). Recorded on the 2007 Dominique Thomas organ at the Reformed Church of the Bouclier in Strasbourg, the program includes works of Bach: BWV 540, 596, 620, 608, 632, 684, 659, 530, and 544. The organ is built in the style of the Thuringian organs of the 18th century, with special reference to the organs of T.G.H. Trost. Wim Winters studied with Jacques van Oortmerssen at the Sweelinck Conservatory of Amsterdam. In 1994, he won first prize in the Leiden Organ Competition; other awards include prizes in the Brugge, Maastricht, and Alkmaar competitions. For information: <www.paraty.fr>.

Elsener
Organ Works, Inc.

Dedicated to the creation and preservation of the world's finest instrument.

Elsener Organ Works, Inc.
120 East Jefryn Blvd, Deer Park, NY 11729
Tel: (631) 254-2744 - Fax: (631) 254-8723
www.ElsenerOrganWorks.com

40
YEARS

Bedientorgan.com / 800.382.4225

RONALD CAMERON BISHOP
Consultant
Pipe Organs
Digital Enhancements
All-digital Instruments

8608 RTE 20, Westfield, NY 14787-9728
Tel 716/326-6500 Fax 716/326-6595

HERITAGE™
BY ALLEN

ST COLEMAN PARISH

POMPANO BEACH, FLORIDA

87 STOP / FOUR-MANUAL



The members of St Coleman Parish in Pompano Beach, Florida, recently reaffirmed what thousands of parishes have known for decades: the thrilling sound of an Allen organ heightens worship. Their Heritage™ 87 Stop/Four-Manual instrument is St Coleman's third Allen. The benefits of Quantum™ technology with Acoustic Portrait™ and Allen Stolist Library™ made their decision to upgrade easy.

St Coleman also knows something equally important: Allen organs are built to last and supported like none other. When the parish's previous Allen instruments required service, factory parts and support were available just as they are for every Allen, whether built in 2009 or 1939.

Across town and around the world, churches love their Allen organs. Isn't it time for your church to learn what St Coleman already knows?



THE SOUND YOU WANT.
THE QUALITY YOU DESERVE.
ONLY FROM ALLEN!

Allen organs®

150 Locust Street, P.O. Box 36, Macungie, PA 18062-0036 / Ph: 610-966-2202 / Fax: 610-965-3098 / E-mail: aosales@allenorgan.com

www.allenorgan.com

Nunc Dimittis

Margaret T. "Meg" Flowers died April 30, at the age of 71, in Houston. She earned a BA from Vassar College in 1960, and MMus and DMA degrees from Shepherd School of Music, Rice University, in 1990 and 2004. She served as organist, choirmaster, and music director at several Episcopal parishes in Houston, and at Salem Evangelical Lutheran Church, retiring in January 2010. She held memberships in the Association of Anglican Musicians and the AGO, and served as dean of the Houston AGO chapter and chair of the Diocesan Music Commission. Meg Flowers is survived by her husband, David C. Flowers, three daughters and their husbands, Jennifer and Lyman Paden, Rebecca and Brian Oxley, and Elizabeth and Michael Murray, stepdaughters Kay Flowers and Karen Stephen and her husband Denny, sister Frances Pearson, brothers Bill and Walker Taylor, and five grandchildren.

Yvonne Loriod died May 17 in Saint-Denis, France, at the age of 86. The French pianist was for three decades the wife of Olivier Messiaen, and the chief interpreter of his piano works, as well as a champion of the piano works of Pierre Boulez, Jean Barraqué, André Jolivet, and Arnold Schoenberg. A student at the Paris Conservatoire, Loriod had learned the major piano repertoire by the age of 14. At the Conservatoire, she studied piano with Lazare-Lévy, and harmony with André Bloch; when the Nazis deported them during the French occupation, Loriod resumed piano study with Messiaen, who had recently returned from a prison camp. Messiaen wrote the two-piano work *Visions de l'Amen* with Loriod in mind.

As a concert pianist, she was known for her performances of contemporary repertoire. After teaching at the Staatliche Hochschule für Musik in Karlsruhe, she was appointed piano professor at the Paris Conservatoire in 1967, where she taught for a quarter of a century. Loriod married Messiaen in 1961; she served as his proofreader, musical assistant, manager, and interpreter until his death in 1992. Yvonne Loriod is survived by her sister Jacqueline and her stepson Pascal.

Kathleen Funk Pearson, age 93, died March 22 in Fort Myers, Florida. Born in Philadelphia, she graduated from the Oberlin Conservatory, and did graduate study at the Eastman School of Music, where she was a student of Harold Gleason. She joined the music department at Vassar College and served as assistant college organist and Vassar College Choir accompanist there, and from 1957-1988 as chapel organist. She also served as organist at the First Presbyterian Church, and as organist and choir director at Christ Episcopal Church in Poughkeepsie. A visiting professor at SUNY-New Paltz, she was chapel organist for the Harvard Divinity School, and

for twelve years organist for the Danforth Foundation summer conferences.

With her husband, Donald M. Pearson, she co-founded the Central Hudson Valley AGO chapter, for which she served as dean, and which recognized her in 2008 for her lifelong contribution and dedication to promoting excellence in organ performance and choral music. They moved to Florida in 1988, where she served St. John's Episcopal Church in Naples, Covenant Presbyterian Church in Fort Myers, Sanibel Congregational Church, and Chapel of the Sea on Captiva Island, and founded the 65-voice Shell Point Singers. Following Donald Pearson's death in 2004, she created an organ recital fund in his memory, for performances at Vassar College; the fund has now been renamed the Donald and Kathleen Pearson Organ Recital Fund.



William Louis Shepard

William Louis Shepard died July 15. For the last six years he held the position of organist and choirmaster at the First United Methodist Church in Park Ridge, Illinois. He earned his master's degree in church music from Northwestern University and his bachelor's degree from Wheaton College. Shepard taught piano, organ, and voice in academic settings as well as privately. He held positions as organist, choral director, handbell director, and children's choir director at numerous churches in the metropolitan Chicago area as well as the Hot Springs, Arkansas area.

Born July 9, 1949, in Geneva, Illinois, he and his two sisters formed a string trio at a young age. During their early school years in Glen Ellyn, Illinois, the trio was awarded first place in several Illinois ensemble competitions. In 1984 Shepard moved to Hot Springs Village, Arkansas. Upon his return to Mount Prospect, Illinois, in 2002, the trio continued to perform.

Shepard was the winner of a student competition of the Chicago AGO chapter, and maintained his membership in the Chicago chapter. For eight years he was the regular organist for the *Chicago Sunday Evening Club*, broadcast on Channel 11 (WTTW). He also operated his own antique clock repair business. William Shepard is survived by his mother, three sisters, and five nieces and nephews.

Eugene Szonntag died May 8 in Sarasota, Florida. He was 85. Born July 31, 1924, in Budapest, he immigrated with his family to the U.S. in 1956 to escape the communist occupation of Hungary. He held degrees in both the arts and sciences and worked as a research scientist, for Leeds & Northrup Co. in Philadelphia, and for Honeywell. A holder of 29 U.S. patents, he had published over 100 technical articles in the field of chemical engineering. Szonntag served as organist at several Philadelphia churches, and as dean of the Philadelphia AGO chapter. He composed over 100 organ and choral works, and performed as a recitalist and choral director both in the United States and in Hungary.

In 1982 he and his wife moved to Florida, where he served at churches in St. Petersburg, and as dean of the St. Petersburg AGO chapter. Later, in Sarasota, he served on the board of the Sarasota-Manatee chapter, and as musician at St. Wilfred's Episcopal Church. Eugene Szonntag is survived by his wife of 59 years, Nora, sons Desi and Tom, granddaughters Erika and Tiffany, and grandson Andrew.

Here & There

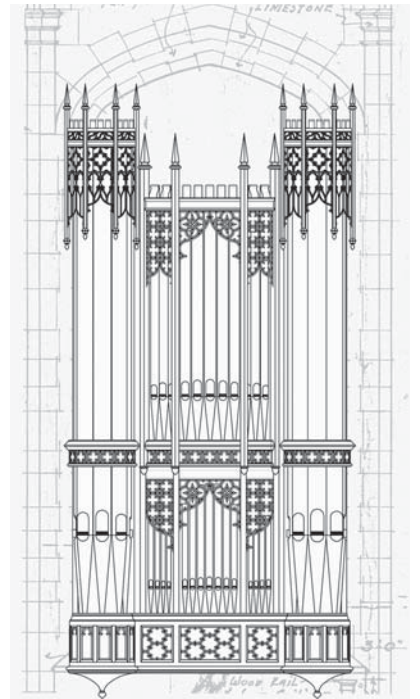
Michael's Music Service announces new publications. *Festive March (Marche en Rondeau)*, by Richard M. Peek (1927-2005), was used frequently at weddings because the sections could be repeated or omitted, making it easy to fit the needs of the moment. This is its first publication, made from the composer's manuscript; included is a photo, capsule biography, and opus list. To hear a recording of it on the Schantz organ at Epworth Methodist in Concord, for which Dr. Peek served as consultant: <<http://michaelsmusic.com/music/Peek.FestiveMarch.html>>.

Six Petit Morceaux, by Walter R. Johnston (1841-1900), are mostly short and easy to play (subsequent editions expanded to nine pieces): *Largo, March, Adagio, Melody, Twilight, Idylle, Meditation, Vesper Hymn, Processional*; <<http://michaelsmusic.com/music/JohnstonW.SixPetitMorceaux.html>>.

Triumphal March, op. 26, by Dudley Buck, was Buck's third published organ work and makes a nice change from Sousa marches; <<http://michaelsmusic.com/music/Buck.TriumphalMarch.html>>. For information: 704/567-1066.

Dobson Pipe Organ Builders has been commissioned by Independent Presbyterian Church, Birmingham, Alabama, to build Op. 90, an instrument of three manuals and 82 ranks. Details can be found at <http://www.dobsonorgan.com/html/instruments/op90_birmingham.html>. IPC has a storied music program, which first gained prominence under the direction of Joseph W. Schreiber and is continued now by Jeff R. McLeland. Since 1965, the church has presented more than 150 artists in its November organ recital series. The original pipe organ, built in 1924 as Op. 516 of the Skinner Organ Company, was rebuilt by Aeolian-Skinner in 1969 as Op. 516-A. It was enlarged by M.P. Möller in 1975 and again in 1982, and rebuilt yet again following a fire in 1992. The new instrument will have electric action with slider windchests for the Great, Swell and Choir, and electro-pneumatic windchests for the Solo and Pedal. The organ will be completed in 2012.

In July Dobson began the installation of Op. 89 in Sykes Chapel at the University of Tampa. The mechanical-action instrument, which has three manuals and 56 ranks, is housed in a new building de-



Dobson Opus 90

signed by the Atlanta office of TVS Design. Joseph W.A. Myers of Kirkegaard Associates is the acoustician. In addition to photos of the installation on Dobson's website, there are links to several video clips by filmmaker and UT professor Dana Plays: <http://www.dobsonorgan.com/html/instruments/op89_tampa/op89_install.html>.



Létourneau Opus 119

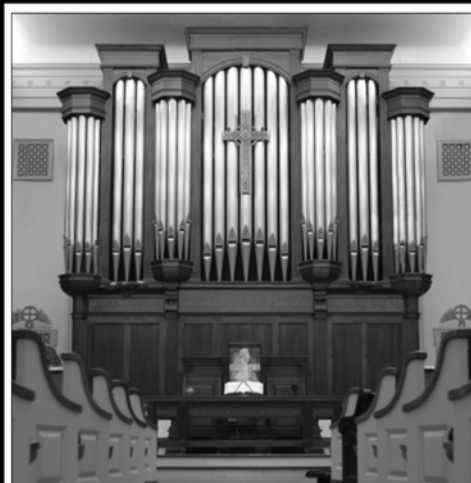
Létourneau Organs, Ltd., of St-Hyacinthe, Quebec, Canada, has completed a new organ for Crimi Auditorium in the Institute for Collaboration at Aurora University, Aurora, Illinois. The firm's Opus 119 features two manuals, 23 ranks, 18 stops, mechanical key and stop action, with three preset combination pedals. The case is crafted of solid mahogany, and displays polished façade pipes of 70% tin. The stoplist was developed in consultation with Cathryn Wilkinson, associate professor and chair of the music department. Wilkinson will play the dedication October 8. David Schrader will play the inaugural recital October 10. For information: 800/625-PIPE; <www.letourneauorgans.com>.

Is your company listed in the 2010 Resource Directory?
Do you need to update your listing for the 2011 Directory?

Contact Joyce Robinson
847/391-1044
jrobinson@sgemail.com



Historic New York Ave. Presbyterian



A.E. Schlueter Pipe Organ Company and the historic New York Avenue Presbyterian Church in Washington, DC, are pleased to announce the installation and dedication of their new 3-manual, 62-rank pipe organ.

Visit www.pipe-organ.com to view the complete specification of this and other projects.

A.E. Schlueter Pipe Organ Co.
P.O. Box 838, Lithonia, GA 30058
800-836-2726 • www.pipe-organ.com



BOND
ORGAN BUILDERS, INC.
2827 NE Glisan Street Portland, OR 97232
bondorgans.com 503.238.3987
Member: Associated Pipe Organ Builders of America

Unveiling the Future



Symphonica



Ecclesia

Imagine the thrill of having a Symphonica in your home... or the Ecclesia in your church. The company known for pushing the envelope has gone to the next levels of excellence in design, sound and craftsmanship. The Symphonica and Ecclesia are the next generation of organs, challenging the imagination and expanding the boundaries, providing all the tools needed to fulfill the needs of the artist, and then going beyond. Dare to imagine.

JOHANNUS

For more information please visit www.johannus.com



Andre Knevel



John Van Der Laan



Martin Mans

Schmidt Piano and Organ Service of Kitchener, Ontario, Canada, sponsored a three-manual Viscount Unico 400 and custom-built Schmidt Classique organ sound system for the Stichting Foundation Canada OneDay Choir Festival. This organization raises funds for private Christian education and missionary work.

Performers included Martin Mans and Arie Van Der Vlist of Holland, as well as Andre Knevel, John Van Der Laan, and James Van den Brick of Canada. Concerts took place July 9–17 with the Viscount Unico at Compass Point Bible Church, Burlington; Hamilton Place, Hamilton; Centennial Hall, London; and St. Catherine's Cathedral, St. Catharines.

There were also concerts at Redeemer

College, Ancaster, and Roy Thompson Hall in Toronto. A festive concert for Andre Knevel's 40th anniversary was held at St. Catherine's Cathedral July 14. At this occasion, organ duets were played on the Létourneau tracker organ in the gallery and the Viscount Unico 400 organ in the chancel. For information:

<www.schmidtpianoandorgan.com>;
<www.canadachoir.com>;
<www.one-day.ca>;
<www.martinmans.nl>;
<www.andreknevel.com>.



Allen Elite™ Opus VI, Falls Church Presbyterian Church, Virginia

Allen Organ Company has installed an Allen Elite™ Opus VI at Falls Church Presbyterian Church, Virginia. The inaugural recital featured Jeremy Filsell, artist-in-residence at the Washington National Cathedral. Allen Elite Opus VI is a four-manual digital instrument of 82 stops with a 48-channel audio system and separate Antiphonal

division. The English cathedral tonal design is adapted for a contemporary American church setting. Additional recitals will present Neil Weston, David Lang, Giles Brightwell, and Aram Basmadjian; the last concert in the series will feature Falls Church Presbyterian's Chancel Choir. For information: <www.allenorgan.com>.

MANDER ORGANS

*New Mechanical
Action Organs*

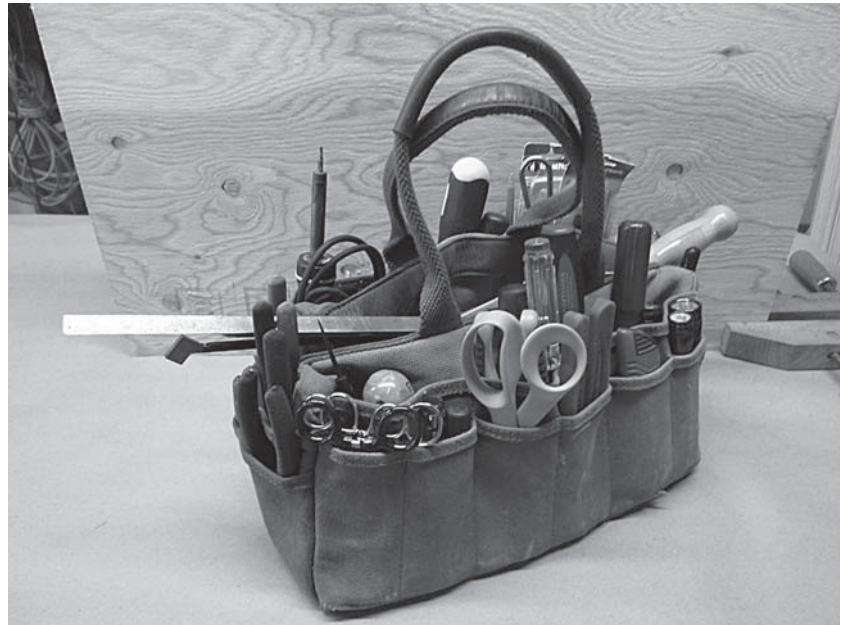
*Exquisite
Continuo Organs*

Imaginative Reconstructions

St. Peter's Square
London E 2 7AF • England
[t] 011 44 20 7739 4747
[f] 011 44 20 7729 4718
ManderUK@mander-organs.com
www.mander-organs.com

In the wind . . .

by John Bishop



Sailmaker's bag



Don't blame the tools

The carpenter is finishing a house. He's carefully measuring and mitering baseboards, windowsills, and doorjambs. He's distracted by a mosquito, and his hammer glances the nail creating a *carpenter's rosette*. The first thing he does is look at the head of the hammer—must be some glue on it or something.

The same carpenter needs to make one quick cut. He draws a square line on the board and picks up his handsaw. The saw veers to starboard. The first thing he does is look at the saw. Must be dull.

Or he measures a piece with a folding wooden ruler. He makes his mark and cuts his piece, but he didn't unfold the ruler all the way—the inch markings skip from 13 to 26 and the piece is a foot too short. The first guy to come up with a wood-lengthener or wood-widener is going to make a fortune.

Organbuilders typically have many more tools than most tradesmen because our trade comprises so many facets. Of course, we have lots of wood-working tools, but we also have tools for leather, soft metal, hard metal, electrical work, and some ingenious rigs specific to pipe organs such as pallet spring pliers, tuning cones, toe cones and toe-hole reamers, and a wide assortment of nasty-looking little spades and prickers

for voicing organ pipes.

When I'm working on a job site installing, tuning, or repairing organs, I carry a canvas sailmaker's tool bag that measures about 8 by 16 inches and 12 inches high when fully loaded. It's got 24 pockets on its sides and ends that surround a big central cavity. I like this format because you don't need extra space to open it. Carry a steel toolbox up onto an organ walkboard and you need twice the space for the open lid. I keep it organized so that each tool has a pocket (some pockets have a half-dozen tools in them), and when I'm squeezed in a dark corner in an organ I can put my hands on many of my tools without looking at the bag. When co-workers borrow tools from me, I ask them to leave them on the floor next to the bag so my system doesn't get messed up.

This morning I unloaded my car after a weeklong trip to one of our job sites, and all my toolboxes are on the long workbench in my shop. I wonder as I write just what's in the favorite sailmaker's bag, so I'll take everything out and count. My everyday tool kit includes:

- 15 screwdrivers (no two alike, including ratchets, stubbies, offsets, straight, Phillips, or Robertson drive—I hope there's never a screw I can't reach)
- 2 wire cutters (fine for circuit boards, heavy for larger wires)
- 2 pairs long-nosed pliers (small and large)
- Flat-billed pliers
- Round-nosed pliers (for bending circles and hooks in wire)
- Double-acting linesman pliers (strong enough to let me bend bar steel in my hands, though the last pair broke in half when I did that)
- 1 pair slip-joint pliers
- 2 pairs vise-grips (one small, one long-nosed)
- Sears *Robo-grip* pliers (inherited from my father-in-law's kit)
- 6" adjustable wrench
- 2 sets Allen keys (English and metric)
- 2 pairs of scissors (one specially sharp, one general use)
- 6" awl

CLAYTON ACOUSTICS GROUP
2 Wykagyl Road, Carmel, NY 10512
845-225-7515 mail@claytonacoustics.com
www.claytonacoustics.com

ACOUSTICS AND SOUND SYSTEM
CONSULTING FOR HOUSES OF WORSHIP

Lois Tuffe Music
Specialists in Choral
and Organ Music

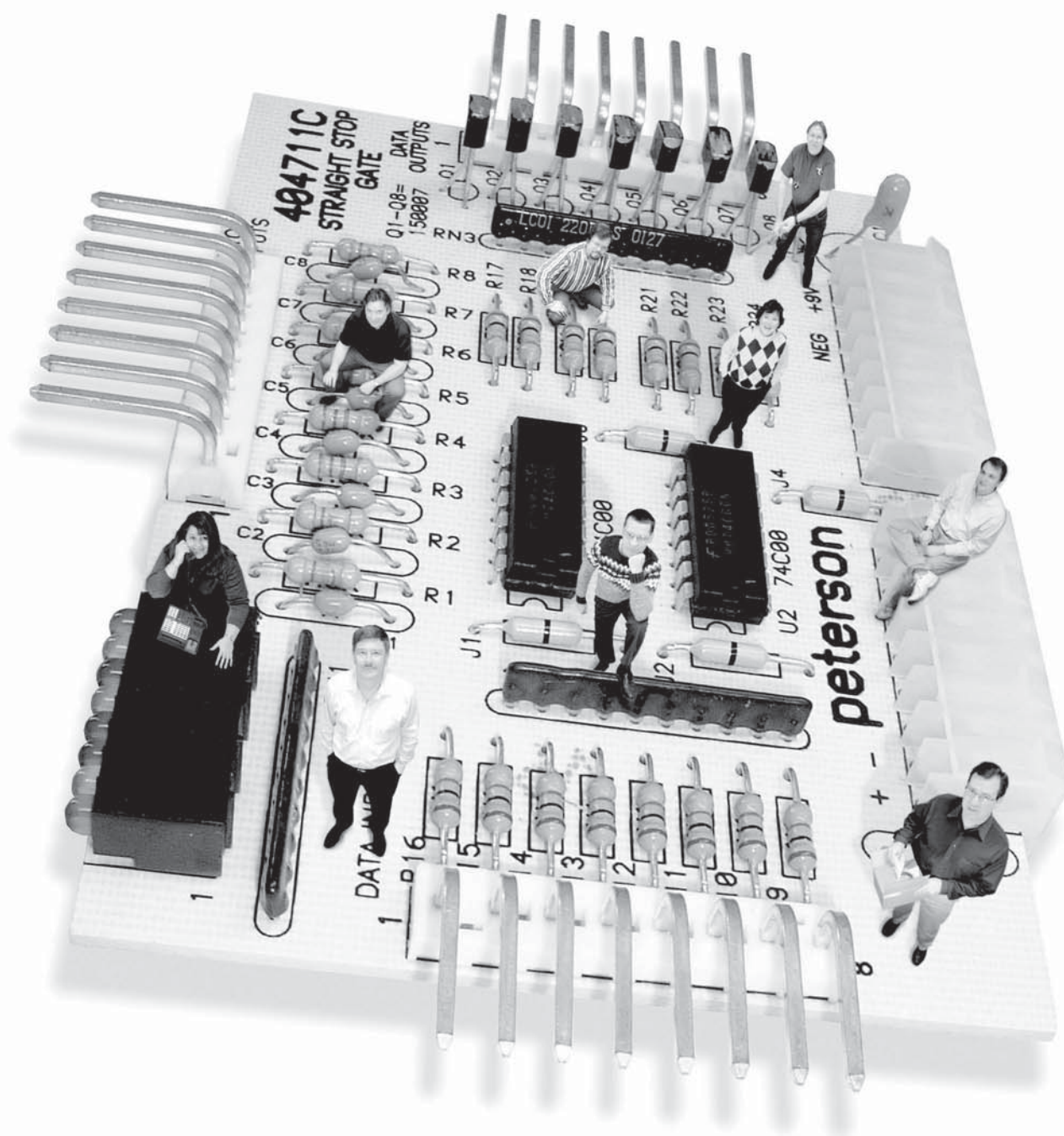
2209 Crestmoor Road, Suite 220 Nashville, TN 37215
615-386-3542 & 800-851-9023 & 615-297-4291 Fax
www.loistuffemusic.com

**Fischer
Pipe Organ Co.**
Appraisal & Condition Reports
Hybrid Pipe/Digital Upgrades
Repair • Historic Restoration
Tuning • Routine Maintenance

2107 W. 12th Street, Erie, PA 16505 814-833-8863

FREE INFORMATION ABOUT
BELLS AND CARILLONS
*The Guild
of Carillonners
in North America*
37 Noel Drive
Williamsville, NY 14221

Exclusive Standard Features



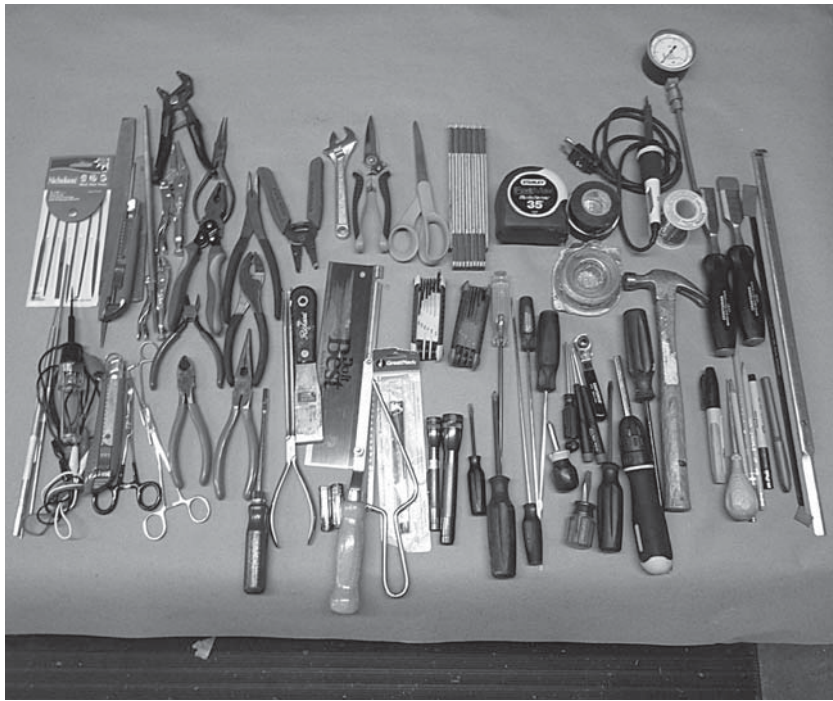
Many companies offer control systems for the pipe organ. Only Peterson products come with the most experienced and conscientious customer assistance staff in the industry... standard.

Our people make the difference!

peterson

ELECTRO MUSICAL PRODUCTS, INC.

11601 S. Mayfield Avenue Alsip, Illinois 60803-2476 USA
Phone 800.341.3311 Fax 708.388.3367 email@petersonEMP.com
www.PetersonEMP.com



John's tools

- Tapered reamer
- 3 hemostats (two curved, one straight, for gripping tiny wires)
- Wire stripper (American Wire Gauge 16 through 26)
- 2 flashlights (large and small with spare batteries)
- 2 saws (one reversible back saw, one "harp" hack saw with replacement blades)
- 2 cheap chisels (3/4" and 1")
- 35-watt soldering iron and solder (for wiring)
- Electric test light
- 6 alligator clip leads
- Small hammer (my maul-wielding colleagues call it my "Geppetto" hammer)
- 2 rulers (one 35" tape measure, one 72" folding rule)
- 2 utility knives (light and heavy)
- 10 files (flat, half-round, round, big-medium-tiny)
- 3 tuning irons
- Pallet spring pliers
- 2.5-millimeter hex-nut driver (for Hues nuts)
- Wind pressure gauge
- 2 rolls black vinyl tape
- Sharpies, ballpoint pens, pencils
- Sharpened putty knife
- Spool of galvanized steel wire (for quick repairs)
- Bottle of Titebond glue
- Tubes of epoxy
- 5 small brushes

And there's a canvas tool-roller with 35 little pokers, prickers, burnishers, spades, spoons, a bunch of little rods for raising languids, wire twisters, magnets, special keyboard tools, and an A=440 tuning fork.

I often ship this bag on airplanes, wrapping it in a blanket and stuffing it in a duffel bag—checked baggage, of course—and I dread losing it. It would take weeks to reconstruct this tool kit.

In the back of the car I carry three other larger toolboxes, with cordless drills, bit and driver sets, and heavier hammers, multimeter, etc., etc., etc. There's a big plastic box with 40 dividers for wiring supplies, and another full of "organy" odds-'n'-ends like leather nuts and Hues nuts, felt and paper keyboard punchings, a few spare chest magnets, and some old piano ivories. And finally, a cardboard box full of pieces of leather and felt of almost any description—any large scrap from a workbench project goes into that box.

And I'm always missing something.

Organ transplants

Now that you know what my tool bag looks like, here's a story that makes me wonder. I got a Saturday call from one of my clients, a large Roman Catholic church with a big organ in the rear gallery. The organ wouldn't start and there were two Masses that afternoon. I knocked on

the door of the rectory to get the key for the organ loft and was greeted by a teenage girl who was volunteering to answer the parish phones on the weekend. She called a priest's extension and said, "The organ guy is here."

The priest was a tall, dignified, elderly man, who came down the stairs, invited me into a parlor, and offered me a seat. I carried my tool bag with me and set it on the floor next to my chair. He asked two or three questions before I realized he thought I had something to do with a human organ donation program. I set him straight as politely as I could, asking for the keys to the organ loft while wondering what in the world he thought I was going to do with those tools!

Tool renewal

When I was first running around the countryside tuning organs, the "land line" was our only means of communication. You had to get all your service visits arranged in advance, and if a day's plan changed because a sexton forgot to turn on the heat, I'd look for a pay phone at a gas station. Now of course we all have phones in our pockets. I usually have mine with me in an organ, not because I intend to interrupt my work taking calls, but because it has a notepad and a voice-memo system that allow me to keep notes while on the job. If I realize I'm missing a tool, I'm out of glue, or I don't have any fresh batteries along, I make a note, and every couple weeks I spend an hour with my tools, replenishing supplies, sharpening blades, and keeping things in order.

Tool envy

There are many clever people working in tool design—every time I go into a hardware store I notice some neat little innovation: the cordless drill-screwdriver with a little headlight that lights when you pull the trigger; the 4-in-1, then 8-in-1, then 10-in-1 screwdriver (I carry one of those in my briefcase); the little rubber octagonal washer that goes on the end of the flashlight to keep it from rolling. And boy, are they tempting. I buy a ten-dollar hand tool because it's cool and stuff it in my tool bag. Every now and then there has to be a culling. I guess it's good news that tools break and wear out. It gives me an excuse to buy new ones.

When I was a hotshot apprentice in Ohio, I bought a fancy set of chisels by mail order. These were the Marples beauties, with maple handles, iron ferrules, and Sheffield steel blades. I paid about a hundred dollars for the set of nine—a huge amount of money for me in 1978. (Those were the years when good new large organs cost \$5000 per stop!) I was enough of a beginner that my mentor teased me, saying all I needed now was some wood. But I still have those chisels, and I still have the racks I made to hang them on the wall over my bench. They're the only workshop chisels I've ever owned, and while some of them are a little shorter than they used to be, they sharpen just as easily as when they were new. The iron ferrules mean you can hit the handle pretty hard with a mallet without damaging the tool. They are old friends.

By the way, also hanging on the wall over my bench in that shop was a display of my mistakes, hung there by my mentor to keep me humble. I think they're still there.

When I started the Bishop Organ Company in 1987, I bought a Rockwell-Delta 10" table saw—it's known as a "Uni-Saw" and it must be one of the most popular table saw models ever made. The blade can be tilted to make angled cuts, and there's a crosscut miter gauge that allows me to cut angled ends of boards. Over more than 20 years, I've cut miles of wood with it, and only last month I had the first trouble with it. The arbor bear-

ings had finally worn out, and I found a local industrial supply company that was able to replace the bearings quickly. It was such a pleasure to use my saw again with the new bearings that I treated it to a new Freud carbide-tipped blade.

A reflection of attitude

The organbuilding firm of E. & G.G. Hook was most active in Boston in the second half of the nineteenth century. There's a legend handed down through generations of workers there that in order to be hired to work in the factory an applicant had to present his toolbox for inspection. In the days before Sears, Home Depot, Woodworker's Warehouse, Woodcraft Supply, Duluth Trading Company, McMaster-Carr, and Grainger, a woodworker built himself a box to store and transport his tools. Remaining examples show infinite attention to detail, with special drawers and cubbies designed for each specific tool, fancy dovetail joints, and hidden compartments. The worker that could produce such a masterpiece could build anything required in an organ shop.

Recently I noticed that Lowe's was featuring a new line of mechanics' toolboxes. These were not the little boxes you'd carry around, but monumental affairs with dozens of steel drawers on ball-bearing slides and heavy-duty casters. Some were five and six feet wide and just as tall. Fully loaded they'd weigh a ton or more. I've seen things like these for years in mechanics' service bays and I have a more modest version in my shop, but I'd never seen a toolbox with a built-in refrigerator! Not a bad idea, though.

You may have seen the traveling salesmen who peddle tools to mechanics. The companies are Snap-On, Cornwell, and Matco, among others. A heavy mobile tool showroom pulls up to a service station and the mechanics all come out to shop. The driver is a franchise owner who travels a regular route of customers. He extends credit to his customers, allowing them to make cash payments each week so the wives never learn how much money the guys are spending on tools. And the Snap-On driver is likely to be armed. He's carrying hundreds of thousands of dollars worth of tools that every mechanic would love to own.

A tool for every purpose

I take a lot of pleasure in my tools. I know, I know—it's a guy thing, as my wife often mentions (though her weaving habit depends on an in-house service department!). But maintaining a comprehensive and effective tool kit is essential to good organbuilding. We say don't blame the tools, but we cannot work without them. It's a simple pleasure to draw a sharp knife along a straight edge to cut a neat piece of leather. I enjoy the sound and sight of plane shavings curling off my workpiece onto my hands and wrists, littering the workbench and floor with aromatic twists. It brings to mind the cute little Christmas dolls made from plane shavings in places like Switzerland—Saint Nicolas with a curly beard of cedar shavings. Moving the languid of an organ pipe to achieve good musical speech, soldering wires to a row of pins that wind up looking like a row of jewels, gluing goat-skin gussets to the corners of a reservoir are all motions repeated countless times that I don't take for granted and can't repeat without my tools. When I use someone else's tools they feel funny in my hands.

Sometimes I'm asked how we can maintain patience to complete a project that might take a year or more. Easy—every day you take satisfaction in each little thing you make. A finished organ comprises thousands of those little projects blended into a unified whole. Listening to an instrument brings back the memories of each satisfying cut, each problem solved, and of course each mistake. My tools are my companions and my helpers. They've been with me to almost every American state and as far abroad as Madagascar. Right now they're all spread out on my workbench for a photo shoot, but they'll be back at work on Monday morning. ■

*A Precious Gift
from the Past
for the Present
and the Future*

Supremely beautiful and blendable tonal color – a Gift from the Venetian School of organbuilding, a monumental part of our great heritage. The result: a versatile and flexible palette to make possible your finest work.


Intriguing? Let us build your dream.

Fratelli Ruffatti

Builders of Fine Pipe Organs to the World

www.ruffatti.com

Via Facciolati, 166 • Padova, Italy 35127 • organs@ruffatti.com • In the U.S. 330-867-4370

 The Organ Clearing House
PO Box 290786
Charlestown, MA 02129
Ph: 617.688.9290
www.organclearinghouse.com

On Teaching

by Gavin Black



Boëllmann *Suite Gothique*, Part 2: First movement

This month's column looks at the first movement—*Introduction-Choral*—of the *Suite Gothique*. In the main, we will outline an approach to practicing the movement, starting of course with working out fingerings and pedalings. We will also consider some interpretive questions, mainly as they interact with or affect choices that must be made about fingering and pedaling.

Several technical features of this movement immediately stand out:

- Many thick chords in the hands—both hands;
- Double pedal for several measures;
- Except for the double pedal passages, the pedal part is strikingly low in compass, with the E-flat in the middle of the pedal keyboard as the highest note;
- Very little indication for swell pedal use;
- The hands sometimes more or less double each other in octaves;
- Conceptually each hand seems to be more of its own part than is usually true in a contrapuntal piece, where voices often wander from hand to hand—however, that does not mean that the hands cannot help each other out a bit;
- Very few chords do not include raised notes;
- There are no explicit instructions from the composer about articulation or phrasing, except for commas in three places, and one important slur, with its repeat.

Articulation

The thick chords raise one important technical issue right away, namely the matter of fingering in relation to articulation. It is essentially always easier—more natural as to hand position—to play successive chords of three or more notes non-legato. Sometimes it is actually impossible to do otherwise, more so the more notes there are in the chords, of course, but also depending on other matters, such as the placement within chords of raised notes. However, in a typical passage made up of successive chords, there are almost always some that can be played legato fairly easily, others that can be played legato with some sort of extra effort, and some that really cannot be played legato at all. This is of course different, around the margins at least, for different players, with hands of different sizes.

In music that we believe to be basically non-legato in overall style, none of this presents particular problems. Chord fingerings can be chosen based largely on the comfort of each chord—in turn based mostly on hand position—and the non-legato transition from one chord to the next can be practiced until it is, while non-legato, still smooth and *cantabile*, if that is what is desired. In a piece or a passage that we want to play legato, we must grapple with finding the best way to make connections between chords when it is not easy to do so. (By contrast, it is, from a technical point of view, almost trivially easy to play at least most of the upper voice melody in the third movement—*Prière*—legato, as per the

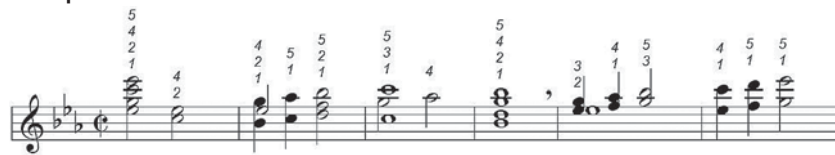
marked phrases. The fingers of the right hand are simply available to do so.)

The question of whether this movement is *meant* to be legato, or the question of whether a given player *wants* or *prefers* to play it legato is unclear, or, more accurately, it is one that different students, teachers, and players will answer differently from one another (and from me). I am not interested in prejudging questions like this—that is, I want to try as best I can to leave all sorts of interpretive possibilities open as we consider how to work on the pieces under discussion. Also, there is a close relationship in a piece like this between articulation and room acoustics. In a very resonant room, a thick texture will come across as essentially legato even if the fingers and feet put small spaces between the notes and chords. If the player literally connects notes and chords, then there is a chance that the result will be enough beyond legato to sound unintelligible. This is an important consideration, especially since most organ repertoire, certainly including the pieces of Boëllmann, was written to be played in very resonant rooms. Of course, we must play in the rooms that are available to us.

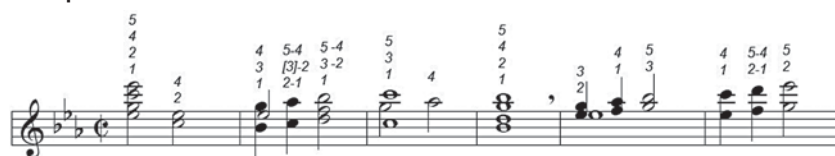
Fingering

A fingering for the chords of the opening, in the right hand, that is designed to be comfortable, accepting that most of the chords will be non-legato, might

Example 1



Example 3



look like Example 1. This happens to suit my hands. For another player, the best fingering might be a little bit different. In m. 5, for example, some players would rather do this (Example 2):

Example 2



To achieve more full legato, substitution might be used, especially, for example, in the second and sixth measures (Example 3). (I find this fingering awk-

ward, but possible with practice.)

A player with large hands might be able to do this (Example 4),

Example 4



releasing the lower two notes of the opening chord early, but joining the upper two notes to the notes of the second chord. (I cannot quite do this one. Don't

ANDOVER ■ BEDIENT ■ BERGHAUS ■ BIGELOW ■ BOND ■ BUZARD

■ TAYLOR & BOODY ■ SCHOENSTEIN ■ SCHANTZ ■ RICHARDS-FOWKES ■ REDMAN ■ QUIMBY ■ PARSONS ■ OTT

■ CASAWANT FRERES ■ DOBSON ■ R. DYER ■ FISK ■ FRITTS ■ GARLAND ■ GOULDING & WOOD ■ HENDRICKSON



The Future of Church Music is in These Fingers

Share a 10 year-old's sense of wonder as she first touches an organ's keys! Delight in a 12 year-old's steady concentration, as he learns the pedals. Watch a 14 year old mature before your eyes during his first recital!

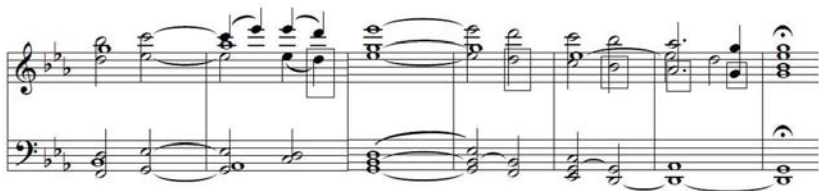
Young people are forever changed when they play the pipe organ! Join APOBA in supporting AGO outreach programs to the next generation of organists!



To receive information about pipe organs and recognized pipe organ builders write or call toll free 1-800-473-5270 or on the web @ www.apoba.com
Associated Pipe Organ Builders of America
P.O. Box 155 • Chicago Ridge, Illinois 60415

■ NOACK ■ MURPHY ■ LÉTOURNEAU ■ KEGG ■ JAECKEL ■ HOLTkamp

Example 5



try it unless it is really comfortable. The stretch could cause injury.)

In the passage at m. 13 (Example 5), the left hand can take some of the notes printed on the upper staff. I have put boxes around a few that I think make sense treated this way, although there are others that are possible. The decision to do this would make it easier to play the upper notes of the right-hand part legato, at the expense of some legato in the inner voices. This is an artistic judgment call, but notice the slurs in m. 18 and later its echo in m. 25. These are the only slurs in the entire movement, and are probably an important part of the rhetoric of this phrase.

Any student must make decisions and choices about fingering matters such as these, perhaps in consultation with a teacher. There are two important technical practicing points to make about some of these fingerings. First, non-legato fingerings will end up sounding smoother and most natural the more they are practiced, at first, with large rather than small breaks between the notes. That is, a gesture such as this (where the asterisks are) (Example 6),

Example 6



should be practiced with the A-flat/E-flat/C chord released almost as soon as it is played (but released gently), so that the motion to the next (B-flat/F/D) chord is as easy as possible. Then it will also be easy, later in the practicing process, to close that gap and make the articulation very small and unobtrusive. If you try to make the articulation too small from the beginning—waiting until the last instant and then quickly moving to, almost lunging at, the next chord—then it is likely to end up sounding awkward and stiff, no matter how much you practice it.

Second, it is important to remember to use the correct order in any fingering that includes multiple substitutions.

For example, in this triple substitution (Example 7),

Example 7



it is necessary to execute the substitutions from the lowest to the highest: 2-1, then 3-2, then 5-4. In every case, it is important to carry out substitutions in such a way that the hand moves inward—becomes smaller—rather than moving outward and stretching out. This can always be worked out by trial and error, and getting it right can make the difference between a substitution's being impossible and its being easy.

Pedaling

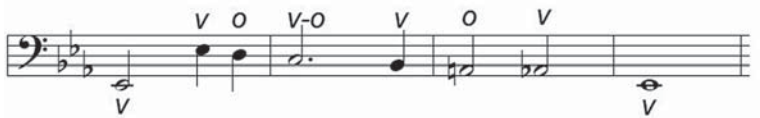
One advantage of double pedal is that it resolves any doubt as to which foot should play which note. In effect there are two pedal lines—in the case of the first four measures of this piece, identical to one another except for being an octave apart—and each line has to be executed by one foot. An approach to pedal playing that involves paying attention to the position of each foot with respect to itself (as outlined in my earlier columns on pedal playing) not just, or mainly, in relation to the other foot, tends to make double pedal passages not seem as different from “regular” pedal as they might otherwise. In the case of this passage, as with the manual part, there is a relationship between pedaling and articulation. If this were a line from a Buxtehude piece (which it, unlike the manual part, could just as well be) then any comfortable pedaling would be fine: perhaps all toe, perhaps some heels when the angle was such as to make that comfortable. If, in keeping with an overall interpretive approach, we want to play this line legato, then a pedaling like this for the right foot part might work (Example 8).

The two quarter notes could be played by rolling the toe area of the foot, that is, playing the B-flat with the outside of

Example 8



Example 9



Example 10



the foot and the A-flat with the inside. The first note (G) of the second measure could be played with the toe, creating what should be a small articulation before that note. I might also play the first note of the passage with the toe initially, to make a clean, crisp beginning easier to achieve, before substituting the heel to prepare for the next note. There are other possible variations. The left foot could well use exactly the same pedaling as the right.

For the non-double segments of the pedal line, different players will choose different pedalings based largely on personal preference. Here are two different pedalings for mms. 5–8 (Examples 9 and 10); and of course there are other possibilities.

Practicing

The most efficient procedure for practicing this movement is the same as for almost any piece: work out fingerings and pedalings; divide the piece into manageable sections (in this piece, it makes sense to work with the phrases suggested by commas and by fermatas, although it is certainly fine to subdivide those units into smaller ones); practice these sections with separate hands and feet, very slowly; put hands together, or hands and feet together, only when the separate components are very well learned; increase tempo only when a given tempo has become almost trivially easy. This procedure can never be mentioned too often, and it can never be stressed enough that, if it is followed thoroughly and patiently, it always works.

In the case of this movement, I would strongly suggest that at every stage of working on the piece, until it is really ready to go at approximately the composer's suggested tempo of half note equals 50, the beat in the student's head, or coming from the student's metronome, be equal to an eighth note. The quarter note will be too slow to be followed easily until close to a performance tempo.

Special procedures

In the case of this movement, there are a few special procedures that can enhance

the learning of the piece—that is, getting to know it musically—while the notes are being learned securely. These are analogous to the practicing of separate voices in a contrapuntal piece, but modified to reflect the texture and structure of this piece: one in which the melody—the top voice—is indeed musically the most important thing, and in which the interaction between that melody and the bass line is the main source of motion.

So the first special practice technique is simply to **play the melody and the bass line together**, omitting all of the other voices or chordal notes. This can be done with the bass line in the pedal—as soon as the pedal is well enough learned—or with the bass line in the left hand, read from the pedal line or extracted from the left hand part of the manuals-only phrases. It can also be done with the melody in the left hand—since the left hand often doubles the melody—and the bass in the pedal. This can be done before the fingering of the chords has been practiced and made comfortable, since the extracted individual lines are fairly easy to play. But I would also suggest continuing to do it at later stages of work on the piece as a listening exercise and a way of keeping focused on the architecture of the piece, rather than just the complexities of learning it.

In the passages in which the left hand doubles the right hand an octave lower (this is a slightly oversimplified description of the texture), it is difficult for the ears of the performer to follow the left-hand part. The higher sounds of the right-hand part predominate. And, although the left hand in these passages is in a meaningful sense somewhat subordinate to the right hand, the overall texture will benefit from the left hand's being played in as interesting and nuanced a way as the right hand, and from the two hands really being in sync. One way to work on this is to **play the two hands together—once they have been practiced and are secure!—on different keyboards, with the left hand significantly louder**. The right hand should be almost but not quite actually drowned out. Of course this only applies to some

Scattered leaves ... from our Scrapbook



“There are some CDs that engage from the very start: this is one of them (*Bravo Dolce Pro Organo* CD7219). John Cummins is a player of prodigious technique and the organ a giant. Cummins shows sensitive use of stops, swell boxes and phrasing in a fine performance. The organ seems to have limitless versatility!



Special mention must be made of the Rachmaninoff, for this is orchestral organ playing of a high standard where the music sounds as if written for organ rather than orchestra and the composer's original intentions are faithfully reproduced.”

The Organ

SCHOENSTEIN & CO.

Established in San Francisco • 1877
www.schoenstein.com • (707) 747-5858

David Petty & Associates
Organbuilders

Eugene, OR

www.davidpettyorgans.com
davidpettyorgans@msn.com
(541) 521-7348

THE WANAMAKER ORGAN

Listen to it worldwide over the Internet! Hourlong streamcasts are featured at 5pm ET the first Sunday of each month at wrti.org



Quimby Pipe
Organs, Inc.

208 Marshall Street
P O Box 434
Warrensburg, MO 64093

Ph: 660.747.3066
Fax: 660.747.7920

Email: qpo1@earthlink.net
www.quimbypipeorgans.com

**BUILDING-RESTORATION
REBUILDING-TUNING**

BROOME & CO. LLC

PIPE ORGAN REED SPECIALISTS

860-653-2106 www.reedvoicers.com

passages (mm. 1–8, 16–23, and 33–37, more or less). Then, when next practicing on a “normal” sound, try to focus on listening to the left-hand part, and let the right hand take care of itself.

Next month I will return to the Buxtehude *Praeludium*, looking at the first contrapuntal section beginning at m. 13. We will return later to the Boëllmann, looking at the *Menuet*. ■

Gavin Black is Director of the Princeton early Keyboard Center. He can be reached by e-mail at <gavinblack@mail.com>.

Music for voices and organ

by James McCray

Advent, the penumbra of a Christian winter (Anticipation verses anxiety)

For my part, whatever the anguish of spirit it may cost, I am willing to know the whole truth—to know the worst and provide for it.

Patrick Henry
(1736–1799)

Scientists tell us that continents wax and wane as they seem to wander around in the oceans of the world. The church calendar, on the other hand, is an unmoving sun that shines relentlessly on Christian denominations. In 2010, as Thanksgiving dissolves in a robust feast, the page is quickly turned for church choir directors because Advent begins on November 28, the following Sunday.

Advent, the start of the Christian year, is a period of four weeks prior to Christmas. With a late Thanksgiving this year, it may reduce a Sunday for directors who prepare choirs for church services. Typically, if a choir rehearsal is on Wednesday or Thursday, the week of Thanksgiving eliminates a rehearsal; in many cases, the choir is given the entire week off, especially if a special Thanksgiving eve

service is held. So, for church choir directors, Advent is shrunk to three Sundays of repertoire instead of four.

This anomaly is further complicated because many churches have a tradition of doing a special, extended work during the season. With school vacations, family trips, and similar conflicts, directors usually perform a work such as a Christmas cantata prior to December 25, to be certain the choir loft is reasonably full of singers.

In most denominations, doing a Christmas work whose text indicates the birth has occurred is a liturgical problem. Although incorrect, many church officials have accepted the breakdown of formality, and the annual Christmas cantata is permitted during Advent.

Such woes and concerns require anticipated thought; however, Advent is all about anticipation, since the music and text focus on the expectation of the birth of Christ. So it is not too early to be organizing for December. Choosing repertoire, contracting instrumentalists, and structuring rehearsals so that all the choir music is learned for Advent and Christmas Eve are just some of the challenges that need immediate attention. In the parlance of basketball, Advent is a “full-court press.”

Be reminded of the words of Flannery O'Connor, who said “You have to push as hard as the age that pushes against you.” For church choir directors, this year (age) is filled with arcane problems, but they can be eliminated or, at least, reduced through anticipation.

This month's reviews are the first of three columns of music for the seasons of Advent, Christmas, and Epiphany. Two reviews feature contrasting settings of “The Angel Gabriel” and two of contrasting settings of the most famous text of the season, *Nun komm der Heiden Heiland*. So have a cup of good cheer and be merry as we unleash the holidays.

Advent Joy, Nancy Gifford. Unison, descant, and keyboard, MorningStar Music Publishers, MSM-50-4303, \$1.50 (E).

With the text “Prepare ye,” the refrain is sung three times, but the descant is used only on the third repetition and the coda. The music is rhythmic with a dancing, syncopated accompaniment, although the verses are more sedate. Though designed for children, this could be an easy anthem for that first Sunday of Advent when rehearsals are limited due to Thanksgiving.

Come, Lord Jesus, Deborah Governor. SATB and treble choir or solo unaccompanied, Beckenhorst Press, BP 1754, \$1.50 (M).

The choral parts are on two staves in homophonic style, with the treble choir singing a countermelody above them. The choir has static phrases filled with rests, which contrast with the lyric, connected lines of the children. The tessitura is low, especially for the altos. This is a quiet, gentle setting.

Waiting in Joyful Hope, James Cheponis. SATB, cantor, assembly, and keyboard with optional guitar, C instrument, brass quartet, percussion, and handbells, GIA Publications, G-6896, \$1.60 (M).

In addition to all the optional instruments, the choral score has chord changes and the back cover has a reproducible refrain for use by the assembly. There are five verses and a coda, all with a very easy keyboard part. The full score and parts for the extra instruments are available separately from the publisher.

Come Now, O Prince of Peace, arr. Jeremy Bankson. SATB, keyboard, flute, percussion, with optional assembly, Augsburg Fortress, 978-0-8066-9824-3, \$1.75 (M).

The percussion is for wind chimes and finger cymbals and their parts are very limited; however, the flute's music is very busy with running 32nd-note phrases; its part is included separately at the end. After a long 29-measure instrumental introduction, the choir enters with a harmonized version of the theme, which is later sung three times by the assembly.

Those four statements all have different texts in this easy, pragmatic anthem.

Thou Shalt Know Him When He Comes, Paul W. Lohman. SATB unaccompanied, MorningStar Music Publishers, MSM-50-0059, \$1.70 (M).

The opening section is a chant-like setting for the men, while the women have sustained humming on one note for 16 measures. The choral parts are on two staves and are syllabic without counterpoint. The tessitura generally is low throughout for this folk-like material.

Come to Us, O Promised One, Lloyd Larson. SATB and keyboard, Beckenhorst Press, BP 1752, \$1.80 (M-).

This has three verses, a contrasting section, and an extended coda filled with alternating statements of the title. The choral music is on two staves, with a very pretty keyboard accompaniment. The modal music is simple and attractive.

Ave Maria, René Clausen. SATB unaccompanied, Mark Foster Music Co., MDF 2129, \$1.30 (D-).

There are divisi passages in all sections for this sensitive Latin setting. Mild dissonances help create warm harmonies. The writing is syllabic, with great contrasts of dynamics. This is challenging music for church choirs.

“Angel Gabriel” settings

The Angel Gabriel from Heaven Came, arr. John Leavitt. SATB and keyboard, Augsburg Fortress, 978-0-8066-9832-8, \$1.60 (M-).

This arrangement of a Basque carol has a busy, rhythmic keyboard accompaniment. The lilting music dances along in 12/8. There are four verses, with much unison singing in the first three. The happy music is a modified version of the Magnificat as Mary reacts with her famous traditional response. This is a delightful arrangement that all will enjoy.

The Angel Gabriel from Heaven Came, Paul Manz, arr. T. A. Ohne-



Musical instruments of the highest quality

Tonal design serving the needs of congregational song and performance

Voicing rich with sensitivity and inspiration

Staff able to listen to your needs

823 Massachusetts Avenue, Indianapolis IN 46204
gouldingandwood.com 800.814.9690 Member APOBA

Goulding & Wood
PIPE ORGAN BUILDERS

sorge. SATB and organ, MorningStar Music Publishers, MSM-50-0058, \$1.70 (M-).

In this version, the organ part is on three staves and provides a harmonic background for the Basque carol. The choral parts are on two staves, with one verse unaccompanied and having some divisi. The traditional melody is clearly retained and often doubled in the right hand of the accompaniment. The last verse builds to loud, repeated statements of "Gloria."

Settings of Nun Komm, der Heiden Heiland

Savior of the Nations, Come, arr. Robert Benson. SATB and organ, Augsburg Fortress, 978-8066-9829-8, \$1.75 (M).

The famous chorale tune is boldly exposed in alternating statements between the choir and organ. Later verses are arranged so the chorale is recognized but modified in various rhythmic and harmonic ways. The organ accompaniment, on three staves, has busy passages and is an equal partner with the choir. This is a stately arrangement of the popular Advent chorale.

Savior of the Nations, Come, Mark Shepperd. SAATBB unaccompanied, MorningStar Music Publishers, MSM-50-0560, \$1.70 (D-).

Although the text is similar, this version does not draw so obviously on the chorale tune, but rather is an original setting. The music is contrapuntal with changing meters and keys. Unlike the previous setting, this one quietly unfolds and is more of a humble request than a strong statement of demand.

Book Reviews

Performing Messiaen's Organ Music: 66 Masterclasses. By Jon Gillock. Bloomington, Indiana: Indiana University Press, 2009; xxi + 428 pages, ISBN 978-0-253-35373-3, \$39.95; <<http://iupress.indiana.edu>>.

Some of the enigma of the music of Messiaen was fortunately unlocked by his own readiness to discuss it with generations of students and musicians more removed. The care he took in ensuring that his music would be performed as closely as possible to his concept compelled many of his students to set down their experiences. Because his language can be so daunting on first acquaintance, and because of the differences between the score and his own recorded perfor-

mances, musicians from his inner circle have a particularly significant role to play in bridging that gap.

Jon Gillock gave the first New York performance of the complete works to date in 1975. He attended Messiaen's classes in Paris in 1977, and played frequently for him. He was one of six organists invited to perform a memorial concert in the Church of the Trinity in Paris in 1995, where Messiaen played for over 60 years.

Joining the growing list of "how-to" books on the performance of the organ works, Gillock's exhaustive study becomes the most important in English.

The first portion of the book takes the form of 66 masterclasses, one on each piece as found in the seven cycles or as individual works. First, we read of the circumstances behind the genesis of each work as well as particulars of publication and first performances. Each "class" then opens with texts that inspired the piece, together with the program notes Messiaen prepared for recordings. A detailed analysis of the piece as an aid to performance follows, unfolding in it extensive commentary on aspects of tempo, articulation, registration, and interpretation. Comparisons with non-organ pieces by Messiaen and by other composers enliven our understanding of the 20th-century musical environment in which Messiaen worked.

Of particular importance are the composer's observations and comments made to Gillock, often modifying or clarifying directions in the printed score. For example, in Masterclass 25, dealing with the "Offertoire" of the *Messe de la Pentecôte*, Gillock informs us that the cello melody (mm. 1 and 2) should be *Bien modéré* as marked, but the "chimes" figure (m. 3, on the manuals) should be played *Un peu plus vite*. As well in mm. 1-2, he preferred even greater contrast in volume between the Grand Orgue (marked *p*, but imagining *pp*) and Pédale (marked *mf*). In other places where the directions in the score are unclear (unusual in Messiaen scores), Gillock gives advice based on his intimate knowledge of the Trinity organ and the French tradition. An example of this is found in Masterclass 12 ("Les Enfants de Dieu" from *La Nativité du Seigneur*), where he discusses how to achieve the crescendo in the first part of the piece.

Gillock excels at conveying his understanding of the meaning and spirit of the pieces, and this aspect forms the core of the book. For example, his exposition of No. XI of the *Livre du Saint Sacrement* gives an extensive map for its performance. For toccata passages (e.g., No. XVII of the same cycle), Gillock gives tips on what to listen for in them, analyz-

ing the shapes in order to give a "swirling motion." These insights, along with the many quotes from Messiaen himself, are invaluable in leading the uninitiated performer into this extraordinary music.

Gillock advances the availability of published information to readers in English through his own translations of the composer's writings. For example, Masterclass 32 (on "Chants d'oiseaux" from *Livre d'orgue*) includes a translation of Messiaen's analysis of the piece as found in Tome 3 of his *Traité de rythme, de couleur et d'ornithologie*. At this point, we await a complete translation of this huge treatise, Messiaen's lecture notes from 40 years of teaching. In addition, the composer's notes for recordings are gathered together under one cover for the first time.

The second part of the book contains chapters on the organ at La Trinité (including Messiaen's own brochure from 1980), on its evolution from 1930 till 1992, when Messiaen died, and on the character of the instrument, stop by stop, with information added by Olivier Glandaz, the curator of the organ.

There are two appendices: one a brief biography of the composer, the other a list of cycles and individual pieces as appropriate to feasts and seasons in the liturgical calendar. A glossary defines and describes terms and techniques that Messiaen used in his music and in his many interviews, in quotes from those transcribed by Harry Halbreich, Claude Samuel, and Almut Rössler. There are explanations of the modes of limited transposition and of registration terms, as well as Messiaen's catalogue of the colors that he saw in each of the modes, all gathered together for the first time. Chapters are annotated, and a concluding bibliography lists a selection of related books and articles and Messiaen's own LP recordings at La Trinité. Photos include reproductions of drawings and sculptures inspired by two pieces, "Combat de la Mort et de la Vie" and "La Joie de la Grâce."

With the most complete primary-source guide in English to the performance of this music, Gillock presents an invaluable and deeply felt manual. Given that one-on-one instruction is the most direct mode, Gillock nevertheless imparts vividly in words the involvement and passion the performer needs in order to bring the music to life, encouraging the player again and again to *feel* the gesture.

Written in a conversational style, the book is a compelling read. I couldn't put it down because these pieces are like old friends to me, and I greatly appreciated the opportunity to revisit them through the discernments of an esteemed Mes-

siaen performer and scholar. The wealth of important material here makes it an indispensable companion to a great body of organ literature.

—David Palmer
University of Windsor
Windsor, Ontario

New Recordings

Dulcet Tones: Jack Mitchener Plays the Salem Tannenberg Organ. Raven compact disc OAR-950, \$14.98; <www.ravencd.com>.

Tocatta in D Minor, Bernardo Pasquini; *Canzona Quarta: La Pace*, Giovanni Paolo Cima; *Tocatta I*, Frescobaldi; *Ciacona in F Minor*, Pachelbel; *Pastorella in F Major*, BWV 590, J. S. Bach; *Chorale Prelude on "Schmücke dich, o liebe Seele,"* Gottfried August Homilius; *Chorale Prelude on "Wer nun den lieben Gott,"* Homilius; *Chorale Prelude on "Liebster Jesu, wir sind hier,"* BWV 730, J. S. Bach; *Chorale Prelude on "Liebster Jesu, wir sind hier,"* BWV 731, J. S. Bach; *Sonata in D Major*, Wq 70/5, C. P. E. Bach; *Flötenührstücke: Allegro, Andante, Menuetto, Presto*, F. J. Haydn; *Concerto in G Minor: Allegro, Adagio, Allegro*, Carl Heinrich or Johann Gottlieb Graun.

In the September 2006 issue of THE DIAPASON, I reviewed the recording of Peter Sykes's inaugural concert on the restored two-manual David Tannenberg organ at Salem, North Carolina. I fear that I was less kind to the instrument than I should have been, and suspect now that what I found less than satisfying about that compact disc resulted from the placement of the microphones used to record the organ and not from any defect of the instrument itself. I have no such misgivings about this present recording, on which the instrument sounds quite magnificent. The performer, Jack Mitchener, is now on the faculty of Oberlin College, but at the time the recording was made was a faculty member at University of North Carolina School of the Arts and at Salem College, as well as organist and choirmaster of St. Paul's Episcopal Church in Winston-Salem.

The choosing of repertoire to perform on a Tannenberg organ built for a Moravian church is hardly an easy task. There is almost no organ music written for Moravian churches before the middle of the nineteenth century, and such as there is tends to be rather boring. In Tannenberg's own day, the use of the organ was almost entirely confined to playing hymns. It seems inherently unlikely that a compact disc entirely made up of an organ playing hymn tunes such as Adam Drese's "Nicht Jerusalem, sondern Bethlehem" would prove to be wildly exciting. Furthermore, the Salem organ has a pedal compass that is somewhat restrictive, a complete absence of reeds, and a notable paucity of solo stops. Within these parameters, Dr. Mitchener does an excellent job of choosing interesting repertoire that shows off the instrument to its best advantage.

The choice of Bach's *Pastorella in F Major*, BWV 590, is a very happy one, since the range in which it is written suggests that Bach had in mind a small organ with a limited pedal compass, very similar to the Tannenberg organ at Salem. In sounds particularly well on the *lieblich* (or as the title of the compact disc has it, *dulcet*) tones of the Salem instrument, something that Moravian customers were particularly insistent on. Dr. Mitchener also manages to generate some excellent solo effects on an organ that was hardly intended to produce such sounds. Thus, for example, he makes very effective use of the Manual I Quinte as a solo stop in Bach's *Chorale Prelude on "Liebster Jesu, wir sind hier,"* BWV 731. The organ also produces some moments of excitement in the fine acoustics of the hall in which it now stands. Though it may have sounded softer in its original less-resonant home on the gallery of the Home Moravian Church in Salem, it sounds impressive, brilliant, and beautiful in its current home. This is particularly noticeable in

Log On and take the tour!

ANNUAL AND ONE-TIME COPYRIGHT
PERMISSIONS WITH THE
CLICK OF A MOUSE



OneLicense.net

- EASY—online permission and reporting
- ECONOMICAL—based on average weekend attendance
- THOROUGH—your favorite songs
- CONVENIENT—includes a growing list of publishers

LOG ON TODAY! WWW.ONELICENSE.NET

C. P. E. Bach's *Sonata in D Major*, Wq 70/5, a fine piece that is happily enjoying something of a revival at present.

The compact disc concludes with the first recorded performance of an eighteenth-century *Concerto in G Minor* by Graun. Among C. P. E. Bach's musical colleagues in the Court of Frederick the Great of Prussia were the brothers Carl Heinrich and Johann Gottlieb Graun. The compositional style of the two brothers is sufficiently similar that it is almost impossible to tell which one is responsible for works that are merely attributed in the manuscript to "Graun." Gary Zwicky's 1992 edition of the *Concerto in G Minor* attributes it to Carl Heinrich, while Franke's edition of 1999 cites Johann Gottlieb. Whoever wrote it, the Graun *G-minor Concerto* is, like that of C. P. E. Bach, a fine piece to which the Tannenberg organ lends an air of excitement.

This recording is like a breath of fresh air coming to us from the Federal Period of the United States. Notwithstanding his limited output, the magnificent sound of the Salem Tannenberg organ must surely place David Tannenberg, like Arp Schnitger and Gottfried Silbermann, among the giants of eighteenth-century organ building in the German tradition. Jack Mitchener's playing is brilliant and sensitive, and I have no hesitation in recommending this compact disc.

—John L. Speller
St. Louis, Missouri

New Organ Music

Three Organ Pieces, Man-Ching "Donald" Yu, Zimbel Press #80101246, \$15.00, <www.zimbel.com>; distributed by Subito Music Corporation, <www.subitomusic.com>.

Man-Ching "Donald" Yu is one of many talented young composers who have come upon the world scene in recent years and, at a very young age, have written a great number of works. Donald Yu, born in 1980 in Hong Kong, has written over 100 compositions in many genres, including piano, organ, chamber, vocal, choral, opera, film, and orchestral.

Yu's organ music consists of three organ pieces and 12 preludes. All of the organ music was written in 2006 at the request of Carson Cooman and dedicated to him. The pieces are *Meditation* (written in June), *Mystical Aria* (written in July), and *Toccata Fantastique* (written in May).

Meditation is the first of these and has a mystical quality to the opening, which is marked "Adagio misterioso." Soft, long notes, which slowly accumulate, are punctuated by short melodic fragments that are repeated with slight variations. The long build-up of chords gives the texture a slightly static feeling. The volume builds and a five-measure pedal solo leads to a short toccata, which is primarily in parallel motion between the hands and leads back to the *misterioso* of the beginning.

The *Mystical Aria* has much of the same mysterious quality of the *Meditation*, but it stays "soft and quiet throughout the whole piece." The melodic fragments are pretty much continuous here and alternate between the soprano line and the bass. The rather lovely lyrical melodies are counterbalanced by long held chords and give the music a dreamy sensation.

Loud, fast, descending parallel figures in 16th notes open the *Toccata Fantastique*. The crescendo and diminuendo markings need a crescendo pedal, although on my organ a registrant could discretely add or subtract stops. A short softer middle section gradually leads back to the opening figure, which then ends the piece.

Each piece is rather short and Yu does not make any stop suggestions, just volume levels, so the performer is free to register them as he or she wants. I always keep my eyes open for new music that I can use in church or recital without spending months in preparation. These pieces fill the bill! Short enough for an

offertory or postlude with a clean modern sound, they are of medium difficulty and can be learned in a short time. They are a good addition to the literature for the organ and I rather hope that Man-Ching Yu will write much more music for the organ in his career.

Prague Pastorale (Pražské Pastorale), Zdeněk Lukáš. Alliance Publications, Inc. AP-536, ISBN 1-57193-239-9, \$9.95; <www.apimusic.org>.

A first glance at the pages of *Prague Pastorale* may cause anxiety as one takes in the massive number of 32nd notes blackening the music. However, upon a closer look I discovered that they move about in pitch and give a tremulating effect, shimmering with some of the softer stops of the organ—8' Stopped Diapason alone, for example. Against this is a delicious little melody on an 8' Gemshorn with added 4' flute, sounding in a higher register. Interspersed with these transcendent sections are short *forte* outbursts with rhythmic complexities. Two sections, marked for "Vox Coeles," slow the motion down from the 32nd notes to quarter notes, although the overall effect is a feeling of motionlessness, much like a hummingbird hanging in the air while its wings are beating furiously.

Lukáš's expressive style includes a modal feeling mixed with a contemporary vocabulary, but characterized by lyrical melodic lines and simultaneous complex rhythmic figures. The general feeling is one of stillness despite the rapid movement of some of the lines. I find it to be a most intriguing piece. I would rate it as difficult. It is registered for three manuals, but with some quick changes of stops could be played on a two-manual organ.

Zdeněk Lukáš (pronounced Zden-yek Lóo-Kahsh) was born in 1928 in Prague, Czechoslovakia, and went through a number of stylistic stages—romantic settings of folksongs, writing music for radio plays, a period of experimental electronic music, and a maturity reflecting a disciplined musical spontaneity. I found only three organ pieces among his more than 270 works, of which the *Pražské Pastorale* is one. He died in 2007. This is music that more of us ought to become familiar with—a remarkable piece by a remarkable composer.

—Jay Zoller
Newcastle, Maine

Procession through a Black Hole for Organ, Cello, and Tape (CD) by Calvin Hampton, edited by Harry Huff. Wayne Leopold Editions WL 900004, The Organ Music of Calvin Hampton, No. 19, \$27.50; <www.wayneleopold.com>.

Calvin Hampton (1938–1984) was born in Pennsylvania, studied at the Oberlin Conservatory and Syracuse University, and served as organist/choir-master for twenty years at the Parish of Calvary, Holy Communion, and St. George in New York City. He performed extensively throughout the world and composed prolifically in many styles. His pieces feature diverse elements such as

rock, gospel, synthesizers, and quarter tones. He performed twice as guest artist for the American Guild of Organists national conventions, and the 1980 Minneapolis national convention commissioned and premiered his *Concerto for Organ and Strings*.

The *Procession through a Black Hole* for Organ, Cello, and Tape (CD) is a one-movement work of 65 measures, and eclipses five minutes and twelve seconds with its stately and regal tempo (quarter note = 50). Hampton constructs the piece in a loose ABA form and employs minimal thematic material. Though the piece may seem atonal, Hampton actually establishes a foundation in D, and quintal harmonies abound. Rhythmically, the piece is in a straight 4/4, but Hampton often blurs the bar lines with hemiolas, syncopation, and overlapping emphasis of beats between the instruments. For example, in bars 37–53, the tape emphasizes every third beat, the organ every other beat, and the cello plays long phrases nine beats long.

The tape is tonal throughout, in that the sounds are always musical in the traditional sense, not scratches, buzzes, wind rushes, etc. The accompaniment contains a variety of textures: long static pedal points; ostinato rhythms; fast, disjunct, chromatic blips; glissandos over wide spans; and shimmery gong-like resonations. However, the tape never really plays a leading role. In fact, it drops out in bar 54, perhaps representing that the journey through the black hole is finished, and listeners have successfully processed through and come out the other side.

The organ part, too, provides mostly color and ambiance. It is not until measure 52 that the organ ever gets to play anything lyrical. When it does, it is in canon with the cello. Through most of the piece, the organ part is technically unchallenging. The 32nd notes appear daunting, but the pattern is very accessible, as the skips are always fifths. In the 12-bar B section, the alternating fourths and fifths will take time to learn, but will not be difficult to perform. It will just

take some time to make a careful study of all the accidentals and learn the patterns. Though Hampton had a particular three-manual organ in mind when he wrote the piece, it is constructed so that most two-manual organs would also suffice. The work calls for pedal, but there is so little of it that it could also be played on manuals only.

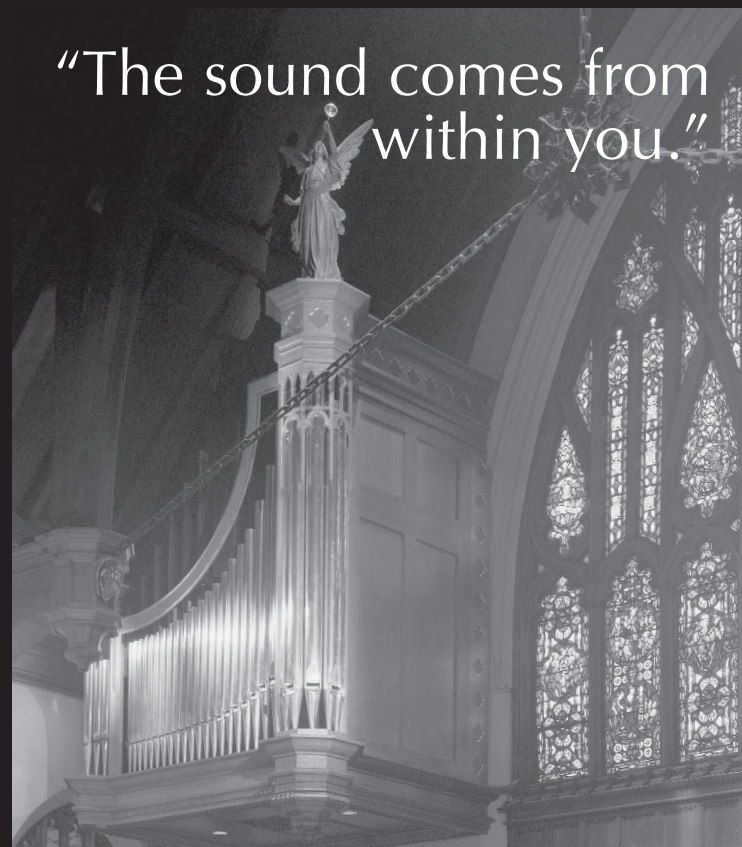
Hampton gives the cello the lion's share of traditional melodic material. As mentioned earlier, the phrases are often long and the rhythms quite complex. However, a lot of material is repeated, so the individual learning curve will not be steep.

The real enjoyment for the listener comes not in the form of a catchy tune or vivacious dance rhythm, but rather in the combination of colors and tones that Hampton achieves. Given the work's programmatic title, it is easy to imagine the ensemble guiding listeners through the universe's most mysterious, intriguing, and powerful force. A strange, metallic hum perpetually sounds in the background. Other sounds come and go in the blink of an eye. The gravitational forces are so strong that ordinary sounds bend at the speed of light. Yet, despite the seeming chaos, there is an underlying pulse that one can feel. This gives the impression of actually processing. Finally, one is reminded of the fact that even in chaos, there really is order. Luckily, though, one does not need a Ph.D. in complex mathematical chaos theories to sense Hampton's realization of this.

Procession through a Black Hole will make a great ensemble addition to any program. Audiences will enjoy the combination of instruments, use of colors, and programmatic nature of the work. Performers will also be amply rewarded for the amount of preparation time this piece requires. Though the technical challenges are few, the musical maturity required and ensemble difficulties will be mentally taxing. From a pedagogical standpoint, this would be a great piece for an accomplished pianist who is learning the organ.

—David McKinney, DMA
Gainesville, Florida

"The sound comes from within you."



All Saints Episcopal Church, Atlanta, GA
Raymond & Elizabeth Chenault, Music Directors
Quote overheard during the Dedication Service

John-Paul
Buzard
Pipe Organ Builders

Member, Associated Pipe Organ
Builders of America
112 West Hill Street
Champaign, Illinois 61820

800.397.3103 • www.Buzardorgans.com

Pro-Model
Men's & Women's
Performance
Footwear
For Organists

All shoes
manufactured
in our factory

"Bravo" #915
Mens Oxford Black Leather

tictactoes®
MADE IN USA

**Don't Just
Sound Good.
Look Good! Feel Good!**

"Bravo" #913: Mens Oxford
Black Suede with
Black Patent
Leather

1 Hamilton Street • PO Box 953
Gloversville, New York 12078-0953

Call or Write for Free Catalog: 1-800-648-8126
Visit us at www.tictactoes.com

A Celebration of Joe Hoppe's Legacy at St. Patrick's Church, New Orleans

Marijim Thoene

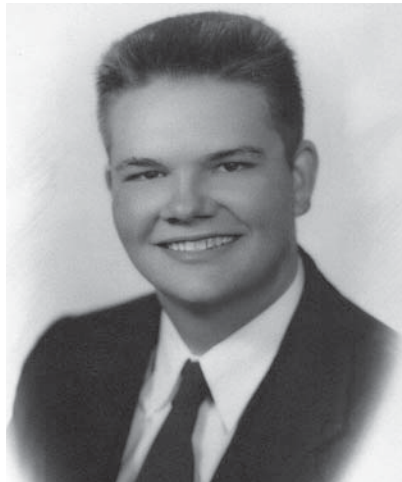


Joe at Evening of Celebration

Introduction

Joe Hoppe has been organist and director of music for over 40 years at St. Patrick's Roman Catholic Church in New Orleans, Louisiana, located in the business district at 734 Camp Street. This historic church, completed in 1840, is in the Gothic style with a vaulted ceiling, massive hand-carved doors, and towering stained glass windows. Here the Roman Mass continues to be celebrated in Latin, and here Joe Hoppe developed one of the finest music programs in the Archdiocese of New Orleans. He built a fine choir of volunteers, conducted choral masterworks with full orchestra, maintained the pipe organ, and in 2009 realized his dream of presenting the church with a new pipe organ, a magnificent instrument built by Patrick J. Murphy and Associates, Opus 53. Joe Hoppe retired from St. Patrick's in March 2010. This interview is intended to celebrate his remarkable contributions to the musical life of St. Patrick's Church, the community of New Orleans, and the lives of many international visitors, and to let you see some of the behind-the-scenes work of his remarkable tenure at St. Patrick's. His music has touched the ears and hearts of thousands.

Joe was born on February 13, 1938 in New Orleans. He received a Bachelor of Arts degree, majoring in philosophy, from Notre Dame Seminary in June 1961. In 1964 he completed three and a half years of postgraduate studies in theology, where he studied the theory and practice of Gregorian chant with Father Robert Stahl, S.M., and sang in the Notre Dame Seminary Schola Cantorum, which participated in joint



High school graduation, 1956

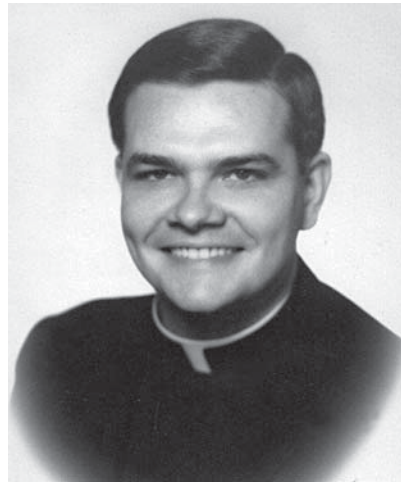
concerts with the Saint Louis Cathedral Choir under the direction of Elise Cambron and Father Stahl.

In August 1968 Msgr. John P. Reynolds hired him as the organist for St. Patrick's Church, where, as Joe said, "There was no choir or cantor. I was the music program!" Over time he recruited singers, and had a choir of over 40 voices. In September 1990 he was accepted into the master's program at the University of New Orleans, where he studied organ with H. Gerald Aultman and choral conducting with Raymond Sprague. In May 1993 he was awarded a Master of Music degree, which coincided with the 25th anniversary of his employment at St. Patrick's. In September 2008 he was honored at a banquet at the New Orleans Country Club and awarded a Waterford crystal cross for 40 years of devoted and dedicated service to St. Patrick's Church. Also at this banquet, James Hammann, chair of the music department at the University of New Orleans, presented him with a "Distinguished Alumnus Certificate from the University of New Orleans Department of Music for Forty Years of Distinguished Service as Organist at St. Patrick's Church, New Orleans, Louisiana."

Here is Joe Hoppe who, when asked by a bride how long it takes to learn to play the organ, answered, with a twinkle in his eye, "Oh, a couple of weeks!"

Marijim Thoene: My favorite photo of you is as a young cleric. Knowing of your remarkable education, I'm not surprised that you should make that choice. When was this photo taken?

Joe Hoppe: In 1967 I was assigned as an assistant to the pastor (now referred to as Parochial Vicar) at St. Angela Merici Parish, and that is the photo that was printed on the weekly bulletin to introduce me to the parishioners.



Notre Dame Seminary, 1967

M.T.: You have all the qualities I think a man of the cloth should have—compassion, a fine education, integrity, reverence, a sense of humor. Are you glad that you chose to serve the church as a musician rather than as a priest, that you chose to follow "a road less traveled?"

J.H.: Yes. After two years in the active ministry, I came to the realization that for personal and spiritual reasons, I had to make a change in my life. After much prayer and consideration and consultation with my spiritual director, together we came to the conclusion that I should request an indefinite leave of absence from the archbishop. I made the request, and it was granted in February 1968. In August of that year, Msgr. John P. Reynolds, who was well aware of my situation and status, hired me as music director and organist for St. Patrick's Church.

M.T.: What led you to playing the organ and directing choirs?

J.H.: When I was 13, Sister Mary Celia, SSND (School Sisters of Notre Dame), was the organist at Our Lady of Good Counsel Church and music teacher in the grammar school. I was studying piano with her, and she suggested that I should learn to play the organ. My parents gave their consent, and she began to give me organ lessons on the 11-rank, two-manual Tellers-Kent pipe organ, dated 1920, in the church. This was back in the days when Novenas and such things as evening May Devotions were very popular. As soon as I had learned the very basics of the instrument, she had me learn one hymn at a time, and as I learned each one, she would have me play it during the service. Then she had me learn the accompaniment to the Latin Masses that the school children sang at the 8:00 am High Mass every morning of the week, and she would let me play for these Masses. This was while I was still in grammar school. When I was in high school, I joined the church's adult choir and sang with them.

When I was employed at St. Patrick's



At St. Patrick's Evening of Celebration, when Joe was honored for his 40 years of service to the church and when he received the Alumnus of the Year Award from the University of New Orleans, presented by his dear friend and department chair, Dr. James Hammann



St. Patrick's Church

in 1968, there was no choir. I was hired only to play the organ, and once in a while maybe sing for a morning High Mass. Between 1968 and 1987 I would invite musician friends to perform at the church for big feast days such as Christmas Midnight Mass or on Easter Sunday morning, but there was no organized music program. In 1987 I formed a male choir to sing an all-Gregorian High Mass on Passion Sunday of that year. Then in May I formed a female choir to sing a High Mass in honor of Mary. In September of that year, these two groups combined to form what became known as St. Patrick's Concert Choir. This continued until March 7, 2010, when it was disbanded.

THE DIAPASON

2011 Resource Directory

- The only comprehensive directory of the organ and church music fields
- Includes listings of associations, suppliers, and the products and services they provide

Reserve advertising space now

Deadline: November 1

To reserve advertising space, contact Jerome Butera
847/391-1045; jbutera@sgcmail.com

Organmaster Shoes *the right shoes on the pedals!*

Oxford \$57.⁹⁵
plus postage



Mary Jane \$49.⁹⁵
plus postage



usually SHIPS within 24 HRS
not including weekends

Whole & Half Sizes in 3 widths
1 1/4" Full Heel for pedaling
Suede Leather Soles

Call TOLL FREE: 1 (888) 773-0066

www.organmastershoes.com

44 Montague City Rd, Greenfield, MA 01301 USA



Joe with founding choir members Rose Mary Tichenor, Jane Wilson, and Rene Toups, 1990



Joe at the organ for the "Farewell to the Möller" concert given in January 2009, the day before the Möller was dismantled for the new organ



Fr. Reynolds farewell, 2000



Joe at home practice organ, 1998

M.T.: To hear the Roman Rite sung in Latin is becoming a rare experience, yet you have kept this tradition alive at St. Patrick's Church. When did you learn Latin and how were you able to maintain a volunteer choir that could sing the Latin Mass so beautifully?

J.H.: When the liturgical changes went into effect after Vatican II (1962), the pastor at St. Patrick's Church was granted permission to continue the Tridentine Latin Mass because the Stella Maris Center (the Catholic Maritime Organization for Foreign Seamen) was directly across Camp Street from St. Patrick's; the reasoning was that the foreign seamen would not understand the English language being used in the new liturgy, but would be more at ease and understand the Latin.

At present there are at least two additional churches in New Orleans that celebrate with the Latin liturgy.

Singing Latin

When I was in grammar school, beginning in the fifth grade, the whole student body was taught to sing Latin by rote. We sang a *Missa Cantata* (High Mass) every morning during the week at 8 am. The Children's Mass was at 8:30 am Sunday,

and all the students sang; on Saturday morning at 7 am individual classes were assigned on rotating schedule. During the summer months, individual classes were assigned to sing the 7 am Mass six days a week.

In 1953, when I was 15 years old, the nun who was the church organist—and also my first organ instructor—hired me to play for all the High Masses in June, July, and August. I was thrilled when at the end of the summer I was paid \$150 for my services. The time I spent at Notre Dame was before the Vatican II changes went into effect. All the liturgies were in Latin. Even the philosophy courses had Latin textbooks.

When I started the choir at St. Patrick's, it was with men who volunteered to sing a Latin Gregorian chant Mass for what in the old days was called Passion Sunday (two Sundays before Easter) 1987. In May I had volunteer women sing a two-part Mass. We called this a "Mary Mass" in honor of the Blessed Virgin. Then in September of that year I put the two groups together and St. Patrick's Concert Choir was formed; some of these people assisted with the repair of the Möller.

All of the original members of the choir had sung Latin when they were in school, so Latin was not a problem. Most of these people knew how to pronounce Latin, but had a very limited knowledge of the meaning of what was being sung. As the years went along, there were very few members who had not been exposed to Latin, and the few who were not familiar with it were helped along by the older members of the group.

M.T.: Who were the greatest influences on your life as a musician and why?

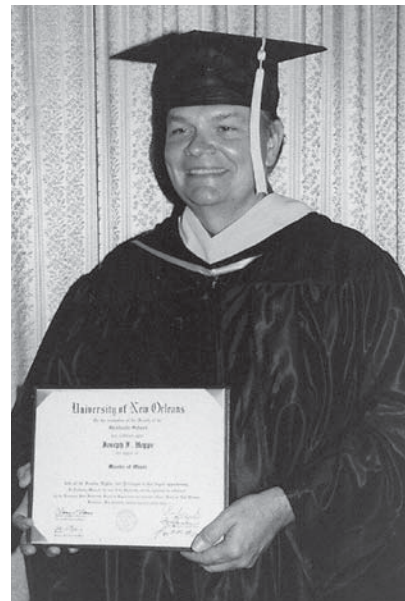
J.H.: The two teachers who probably influenced me the most were Father Robert J. Stahl, S.M. (Society of Mary) and Elise Cambon. Father Stahl was in charge of the music program at Notre Dame Seminary for the six years that I was a student there. He conducted the Notre Dame Seminary Schola Cantorum, of which I was a member, and every day there was a 15-minute Gregorian chant rehearsal for the entire

student body. Here I received my background in Gregorian chant. Eventually I was able to conduct the student body at High Mass when chant was sung. We sang two or three High Masses a week, and the entire student body was able to sing all of 18 Masses in the *Kyrie* and the Gregorian chant Propers of the Mass in the *Liber Usualis*. It was from Father Stahl that I received my foundation in chant, and learned much about choral conducting.

Dr. Elise Cambon, the organist at St. Louis Cathedral for 60 years, served on the faculty of Loyola Music School. I spent several semesters studying with her. She required hard work and dedication, and any success that I may have enjoyed as an organist must be attributed to her instruction and example.

M.T.: What have you enjoyed the most in your career as a musician?

J.H.: I have always enjoyed playing music, and playing for other people, either piano or organ. As long as I have been at St. Patrick's, whenever I played



Master of Music, University of New Orleans, 1993

Atlanta Chapter, AGO

Announces The Taylor Organ Competition

Saturday, April 21, 2012

Open to individuals born after June 1, 1989

1st Prize
\$10,000 and
a solo recital
in Atlanta

2nd Prize
\$5,000

Application deadline
October 11, 2011

For complete details including
repertoire, please see
www.taylororgancompetition.com

www.agoatlanta.org



Christmas concert, 1988

a service, it was not unusual for me to play for thirty minutes before the service began. This was just as important for me as was playing for the service itself. I enjoyed improvising the long organ prelude and creating a prayerful and quiet time for anyone who was in church.

The most rewarding aspect of my tenure at St. Patrick's has been conducting large works for choir and orchestra. Over the years I conducted Haydn's *Mass in Honor of John de Deo* (also referred to as *The Little Organ Mass*) and the *Lord Nelson Mass*; Mozart's *Trinity Mass*, *Coronation Mass*, *Sparrow Mass*, and *D-minor Mass*; Dvorak's *Mass in D*; Charpentier's *Messe de Minuit pour Noël*; Rheinberger's *Mass in C*; Bach's *Cantatas #142 and #190*; Saint-Saëns' *Christmas Oratorio*; and Schubert's *Mass in G*.

Every time I listen to a recording of one of these performances, I have difficulty believing that I was able to put something like this together and achieve such glorious results. It humbles me and makes me grateful that I have been blessed to be able to do this.

M.T.: I know the crowning glory of your tenure at St. Patrick's Church is installation of the organ built by Patrick J. Murphy & Associates in 2009. However, before this, you yourself resuscitated the 1962 Möller instrument. Your efforts to rescue it in the 1980s are remarkable. Please tell us how you did this.

J.H.: In 1982, the 1962 Möller (#9614) became unplayable because of the deterioration of the pouch leather and reservoir leather in the organ mechanism. An estimate of the cost to make the needed repairs was in the neighborhood of \$60,000. At this particular time, St. Patrick's Church building was undergoing an extensive and expensive renovation (1977-1990), and the funds needed to repair the organ were not available. So the church purchased a small Allen organ to substitute for the Möller until the necessary repairs could be made.

In 1986 someone made a \$3,000 donation to the church for organ repairs. This was the seed money that began the restoration of the Möller. I dismantled and rebuilt the 1962 Möller in the 1980s. At



Christmas concert, 1989



Joe with Betty Noe (donor of the new St. Patrick's organ, along with her children, in memory of her late husband and their father James A. Noe, Jr.) and Patrick Murphy

this time I had a piano tuning, repair, and rebuilding business. I specialized in the old-time mechanical player pianos. This work on player pianos required the use of leather, pneumatic cloth, and hot liquid hide glue, many of the same materials that are used in a pipe organ. So René Toups, some of the choir members, and I decided to undertake the organ repair project. I purchased several books on organ construction and repair and the project began.

While the ceiling plaster was being repaired, the workmen did not properly cover and protect the organ pipes. As a result, several large pieces of plaster fell onto the Great pipes and damaged about a dozen pipes. Since Möller was still in business at this time, I sent the pipes back to Möller for repair or replacement. Much of the dirt from this work was not only dropped on the exposed Great and Pedal pipes, but it also found its way into the Swell and Choir chambers. So all the pipes of the organ had to be removed and cleaned, and all the windchests had to be cleaned. This was very dirty work. Our crew removed all except the bottom octave of three 16-foot sets of pipes and cleaned each one individually. When the pipes were removed and cleaned and all the pipe chests vacuumed, I replaced all of the pneumatics in the relay chest with new leather, and also re-leathered eleven of the thirteen reservoirs. We began this work in September 1987 and had the organ back together roughly tuned in time for Christmas Midnight Mass the same year. In January I hired a professional organ technician to tune the organ properly and do some voicing.

M.T.: Your final gift to St. Patrick's is the splendid organ built by Patrick J. Murphy, Opus 53. What prompted you choose him as the builder? And how were you able to accomplish this?

J.H.: The pitch on the old Möller was about 20 cents flat. It had been this way for years. Any time that the organ was tuned, it was tuned at that pitch. Finally in 2007 after we began the orchestra

Masses and all the instrumentalists complained about how difficult it was to tune their instruments to the organ, I decided that maybe it was time to bring it up to A = 440 Hz. I asked Jim Hammann if he would undertake this task for us, but it was a bigger job than Jim could handle at the time because of his involvement with the university. Since Jim could not undertake this task, he recommended Patrick J. Murphy. I engaged Patrick to tune the organ to 440. I was very impressed with his tuning ability and his overall knowledge about organs.

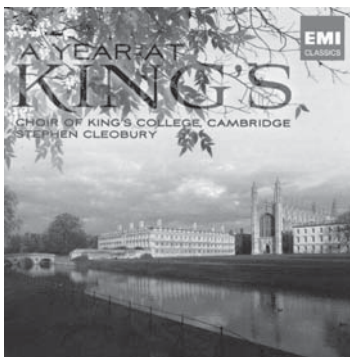
It had been over 20 years since I had completed the re-leathering work in 1987, and there were many indications that the Möller was going to need a rebuild in a very short time. After all these years, it was obvious that the leather I had installed was nearing the end of its usefulness.

Patrick Murphy was very impressed by the acoustics of the church, and expressed an interest in building a new organ for St. Patrick's. By this time his company had already constructed or completely rebuilt 52 pipe organs throughout the country. I suggested that he draw up a proposal for an instrument that he thought would serve our needs and submit it to the pastor. The proposal was submitted in the summer of 2007, and several organists whose opinion I respect examined it. Everyone felt that the organ described in this proposal would be a wonderful instrument for St. Patrick's Church. I presented the proposal to the Parish Council meeting in the fall of 2007, and the group was in favor of the new instrument. All we needed was the funds to pay for it. About a month later, Mrs. Betty Noe, a longtime choir member, informed me that she would underwrite the cost of the new instrument in memory of her late husband. By the end of December the contract was signed. In January 2009 the Möller was completely removed, 27 of the 29 ranks were reconditioned and used in the new organ, along with 23 new ranks, giving the new organ a total of 50 ranks. The week after Easter 2009, the new organ arrived and was installed in time to be used for the first Mass of a

THE OHS CATALOG

SHEET MUSIC ✦ BOOKS ✦ RECORDINGS

THE LATEST RECORDINGS FROM TWO OF ENGLAND'S FINEST CHOIRS!

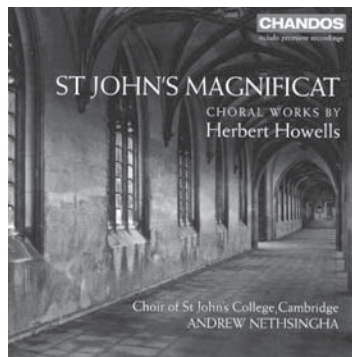


A YEAR AT KING'S

A survey of the liturgical year and 600 years of repertoire with Stephen Cleobury and the Choir of King's College, Cambridge.

\$15.98 for OHS Members \$17.98 for others

Join today! www.organsociety.org



ST JOHN'S MAGNIFICAT

The Choir of St John's College, Cambridge, (Andrew Nethsingha, director) performs choral works of Herbert Howells, who served as acting organist at the college during World War II. Includes two premiere recordings!

\$15.98 for OHS Members \$17.98 for others

IN STOCK FOR IMMEDIATE SHIPMENT!
NOW CHOOSE FROM OVER 5,000 TITLES!
 ORDER ANY TIME ONLINE: www.ohscatalog.org



ORGAN HISTORICAL SOCIETY
 P.O. Box 26811 Richmond, VA 23261
 Telephone: (804) 353-9226
 Monday-Friday 9:30am-5:00pm ET
 E-mail: catalog@organsociety.org

SHIPPING

UPS shipping to U.S. addresses, which we recommend, is \$7.75 for your entire order. Media Mail shipping is \$4.50 for your entire order. Shipping outside U.S. is \$4.50, plus the cost of air postage, charged to your VISA or MasterCard.



Patrick J. Murphy & Associates, Opus 53

newly ordained priest in June.

The Patrick J. Murphy organ was officially dedicated and blessed by the pastor, Rev. Stanley P. Klores, S.T.D., on Sunday, September 14, 2009, during the celebration of a Solemn High Mass, celebrated in the Extraordinary Form of the Roman Rite (the Tridentine Latin Mass). At this Mass the choir sang Dvorak's *Mass in D*, with only organ accompaniment. Dr. James Hammann was the organist, and I conducted. I chose this Mass for the dedication of the organ because it was originally commissioned to be sung at the dedication of a chapel.

M.T.: Thomas Murray, University Organist and Professor of Music at Yale University, played the dedication concert of the Patrick J. Murphy organ on December 6, 2009 for a packed church. I was delighted to be invited to play the second recital on February 28, 2010. The instrument and sacred space of St. Patrick's are perfect for the music of Bach, Franck, Langlais, Alain, and Hovhaness. One teenager commented that he thought Langlais' *Suite Médiévale* sounded "Gothic" and suited the architecture of St. Patrick's. High praise indeed!

You, Betty Noe and her children, Rev. Stanley Klores, S.T.D., and the builder, Patrick J. Murphy & Associates, are to be thanked for this pipe organ that will bring solace, joy, and hope to those who hear it. It is a marvel, and without you, it would not exist! We thank you, Joe Hoppe, for your determination, vision and legacy. Knowing you, you will continue to make wonderful things happen. ■

Marijijn Thoene received a D.M.A. in organ performance/church music from the University of Michigan in 1984. She is an active recitalist and director of music at St. John

*Lutheran Church in Dundee, Michigan. Her two CDs, *Mystics and Spirits* and *Wind Song*, are available from Raven Recordings. She is a frequent presenter at medieval conferences on the topic of the image of the pipe organ in medieval manuscripts.*

Photos courtesy René Toups

**Patrick J. Murphy & Associates
Opus 53
St. Patrick's Roman Catholic
Church, New Orleans**

GREAT

- 16' Violone (ext, 1-12 in façade)
- 8' Open Diapason
- 8' Principal
- 8' Harmonic Flute
- 8' Bourdon
- 8' Violoncello
- 8' Viola de Gamba (Sw)
- 4' Octave
- 4' Spitzflute
- 2 3/4' Twelfth
- 2' Fifteenth
- 1 3/4' Seventeenth
- IV Mixture
- 16' Bassoon (Sw)
- 8' Trumpet (Ch)
- 4' Clarion (Ch)
- 8' Bombarde (Ch)
- Chimes (Ch)

SWELL

- 16' Lieblich Gedackt
- 8' Diapason
- 8' Rohrflute
- 8' Viola de Gamba
- 8' Viola Celeste
- 4' Principal
- 4' Traverse Flute
- 2' Flautino
- IV Plein Jeu
- 16' Bassoon
- 8' Trompette
- 8' Oboe
- 4' Clarion
- Tremulant



Patrick Murphy organ at St. Patrick's Church

CHOIR

- 8' Geigen Diapason
- 8' Gedeckt
- 8' Erzähler
- 8' Erzähler Celeste
- 4' Geigen Octave
- 4' Koppelflote
- 2 3/4' Nazard
- 2' Blockflute
- 1 3/4' Tierce
- III Mixture
- 8' Clarinet
- 8' Trumpet
- Tremulant
- 16' Contra Bombarde (T.C., ext)
- 8' Bombarde
- 4' Bombarde Clarion (ext)
- 8' Cor de Hoppe (8' Tuben)
- Chimes

PEDAL

- 32' Diapason (1-12 independent 10 2/3')
- 16' Open Diapason
- 16' Violone (Gt)
- 16' Bourdon
- 16' Lieblich Gedackt (Sw)
- 8' Diapason (Gt)
- 8' Octave Diapason
- 8' Bourdon
- 8' Rohrflute (Sw)
- 4' Harmonic Flute (Gt)
- IV Mixture
- 32' Cornet
- 16' Trombone (ext, Ch)
- 16' Bassoon (Sw)
- 8' Bombarde (Ch)
- 8' Trumpet (Ch)
- 4' Clarion (Ch)

Music at St. Lorenz

2010/2011
Concert Series

Sunday, October 3, 4:00 pm
Martin Bambauer, Concert Organist
Internationally acclaimed concert artist and teacher is Director of Music at Konstantin Basilika in Trier, Germany

Friday, October 22, 7:30 pm
**Concordia University Chicago
Wind Symphony**
Join us for an evening with these talented young musicians under the direction of Dr. Richard Fischer.

Saturday, December 11, 6:30 pm
Sunday, December 12, 1:30 and 4:30 pm
60th Annual Christmas at St. Lorenz
"Come, your hearts and voices raising!"
Celebrate the incarnation of the promised Messiah.

Friday, March 18, 7:30 pm
Classical Bells
be amazed by the pure musicality and sheer dexterity of this professional handbell ensemble from the Detroit area.

Thursday, June 2, 7:00 pm
**Ascension Day
Bach Vespers**
A celebration of our risen and glorious Savior Jesus Christ. The choirs and orchestra of St. Lorenz will be under the direction of Dr. Christopher Cock.

Sunday, May 15, 4:00 pm
An afternoon at the Kaffeehaus!
Join us at Sullivan's Black Forest Restaurant for an afternoon of music presented by The Frankenmuth Collegium. Featured music will include J.S. Bach's "Coffee Cantata" BWV211, and the world premiere of "Cappuccino Suite" a new work by Michigan composer, Catherine McMichael. Sullivan's is located at 281 Heinlein St., Frankenmuth. (989) 652-6400

All concerts are free and open to the public. A free-will offering will be received.

St. Lorenz Lutheran Church
1030 W. Tuscola Rd.
Frankenmuth, Michigan
989.652.6141
shyslop@stlorenz.org
www.stlorenz.org

An Old Look at Schumann's Organ Works

Robert August

This is a work that has occupied me for the whole of the previous year in an effort to make it worthy of the lofty name it bears. It is also a work which, I believe, is likely to outlive my other creations the longest.¹ This was Schumann's description of the *Six Fugues on the Name of BACH*, op. 60, in a letter to his publisher, after completion of the final fugue. Schumann took great care and pride in the six fugues, but his prediction could not have been more off target as the fugues are rarely performed anymore. Rather, they have become the topic of ongoing discussions about Schumann's mental state in relation to the quality of his output.

The notion that the *Six Fugues on the Name of BACH* are of lesser quality than the majority of Schumann's oeuvre seems to be based on largely subjective analyses. Such subjectivism is not uncommon in art and music, as is evident in Albert Schweitzer's discussion of J.S. Bach's *Passacaglia in C Minor*, BWV 582: "He [Bach] saw clearly, however, that on the whole the incoherency of this kind of work was not suitable to the greatest organ music, and he ventures upon the experiment only with this colossal theme."² In Schweitzer's opinion, the *Passacaglia* was a compositional failure that did not compare to Bach's other organ works.

Robert Schumann was of a different opinion: "After a pause, these [organ compositions] were followed by the *Passecaille in C Minor* (with 21 variations, intertwined so ingeniously that one can never cease to be amazed) admirably handled in the choice of registers by Mendelssohn."³ Schweitzer's and Schumann's remarks, published roughly sixty years apart, could not be more contradictory.

Why is it that the *Passacaglia* can render such opposing views, especially by two men known for their deep respect and understanding of Bach's music?⁴ With regard to Schweitzer, we cannot be sure if his comments were the result of a somewhat subjective analysis, but he undoubtedly would not have published his findings unless he believed them to be correct.⁵ Schumann's opposing remarks are fascinating as well. They not only provide us with his opinion of the *Passacaglia* but also unveil his often-overlooked understanding of the organ.

Tragically, Schumann's organ works, the *Six Fugues on the Name of BACH*, op. 60, have often been deemed 'unworthy' and are repeatedly criticized or, perhaps worse, omitted from Schumann biographies. Op. 60 is systematically neglected and misinterpreted, often as a result of careless research. It is undoubtedly the most disputed cycle Schumann ever composed. Despite a number of favorable articles, a flow of negative writings remains consistent.⁶ Numerous articles on the six fugues are based on flawed research and, in some cases, pre-existing articles. Biographers often use Schumann's mental condition to explain the lack of quality in the six fugues, conveniently ignoring the fact that Schumann produced some of his best works during the same period, including the *Symphony in C Major* and the *Piano Concerto in A Minor*.⁷

A musical cure

A general misconception of Schumann's organ works seems to have carried well into the 20th and 21st centuries, as several of even the most recent Schumann biographers merely reference the fugues rather than opening up a dialogue or deeper discussion. Schumann's organ works are neglected in several "comprehensive" Schumann biographies. Alan Walker, e.g., speaks favorably of the 1845/46 compositions in general, but omits op. 60 altogether.⁸ George Dadelson describes the six fugues as "appallingly monotonous" while trying to compete with Bach's *Art*

of Fugue.⁹ Other biographers carelessly mislabel op. 60; Marcel Brion describes the *Four Fugues on the name of Bach*, op. 72,¹⁰ while John Worthen writes: "In April he began writing his *Six Fugues for Organ on B-A-C-H* (op. 60), a sequence interrupted only by the arrival of a rented pedal-piano which allowed him to write works for keyboard and pedal which did not require an organ."¹¹ Schumann, in fact, did not interrupt his fugal writing. Instead, a pedal attachment for the piano was hired to practice organ.¹² Eric Jensen makes a similar mistake: "Schumann rented a pedal piano—a piano fitted with pedals for the feet like an organ—in order to become familiar with the technique involved."¹³

Although Schumann was by no means an accomplished organist like Mendelssohn, he did have a deep understanding of the instrument, as is evident in numerous sources.¹⁴ Robert Schaufler claims that the fugues were mere play: "To Schumann at the height of his career, such exercises [contrapuntal studies] were mere play. While diverting him, they used up so little of his true creative power that, with the approach of warm weather, he was able to throw himself into making two of his chief masterpieces: the Piano Concerto and the C Major Symphony."¹⁵ Schaufler continues:

Schumann must have felt in his bones that fugal writing was not in his line; for not until 1839 did he compose his first published attempt, that unsuccessful experiment, the *Fughette*, op. 32, no. 4. He gave out nothing more of the sort until the nervous collapse of 1845, during which he wrote works that look passing strange in a catalogue of his music.¹⁶

After a short description of Schumann's contrapuntal works of 1845, Schaufler writes:

The composer's nervous collapse had been aggravated by the too intense labor and excitement of his years of song, symphony, and chamber music. One suspects that when, as he wrote Mendelssohn on July 17th, 1845, 'an onslaught of terrifying thoughts' had brought him to try his hand at fugal writing, very much as we of today would cajole a nervous invalid into doing crossword puzzles, to take his mind from his troubles. The very fact that Schumann's intensely subjective nature made it almost impossible for him to give of his best in this formal, objective style allowed him to play with these contrapuntal forms without expending too much energy.¹⁷

Peter Ostwald too, believes that the contrapuntal works of 1845 were exercises to improve the composer's mental condition:

Despite his physical and psychological complaints, Schumann was beginning to do some composing again, but it was mainly the sort of counterpoint exercises he had relied on, as a way of settling his mind, during earlier depressive episodes. He rented a special musical instrument, called a pedal piano, that "has an extra set of strings and hammers, making it easier to play fugues, and worked on Bach for a while."¹⁸

While Ostwald does not stand alone in his opinion of Schumann's mental state in relation to the compositions of the contrapuntal year of 1845, one cannot but wonder why they, in particular the organ works, have methodically been deemed inferior. Ostwald also writes:

Before the trip with Clara, in August 1845, Schumann had composed several fugues based on the name BACH, and he published an impressive amount of contrapuntal work later that year and the next. The six BACH Fugues in particular must have required enormous concentration, since not only are they based on a musical relationship between Bach's name and the notes of each fugue subject, but they also incorporate an intricate mathematical

system, the so-called Bach numbers, which Bach himself had used to provide cohesion in his contrapuntal work.¹⁹

With all due respect to Mr. Ostwald, his findings are based on pre-existing, flawed research. Though Schumann indeed incorporated certain Baroque principles in his organ works, Peterson's attempt to attribute "Bach numbers" to the fugues holds no ground. Similar misguided assumptions have been applied to Bach's music as well, claiming for example, that Bach had left clues in his music in regards to his own date of death.²⁰ Despite his intrigue with Bach numbers, Peterson's opinion of the fugues as a whole is less than favorable: "Schumann's fugal writing seems, in spite of his studies, to have been a contrivance which he discarded when he felt hampered by it, even in a work entitled 'fugue'."²¹ Stephen Walsh provides us with a similar statement: "Even in the finest passages of op. 60 one is aware of a certain impersonal quality about the writing."²²

A recent biography by John Worthen reads: "This [study of counterpoint] was, after all, a musical cure; one that involved creating music on the page, after the enforced dry period of the autumn of 1844."²³ Worthen continues with some blatant assumptions:

Such music insisted on structure and pattern, rather than on the harnessing and expression of emotion and melody which had made the work on *Faust* so exhausting. The fugal music could be worked out logically and tunefully, within its own very narrow confines. Its very limitations offered freedom from excitement.²⁴

What Worthen exactly means by 'tunefully' remains uncertain. As an analysis of the fugues will demonstrate, his claim that the fugues are confined or free from excitement could not be farther removed from the truth. Worthen's next statement too, is completely false: "At any rate, the 'quiet' neo-Baroque music that engaged Schumann in the spring and early summer of 1845 may have been a rather narrowly focused sequence of works to occupy the composer of the *Finale zu Faust*, but it had served the purpose of getting him back into composing."²⁵ As we will see in the following discussion, the perception of Schumann's contrapuntal studies as mere therapeutic tools has remained a common yet flawed assumption for over a century.

Schumann and Bach

An aversion to the organ works is routinely linked to Schumann's mental illness, while some scholars maintain that Schumann simply was not a real contrapuntist, and that his knowledge of counterpoint was quite moderate. Though the number of unfavorable commentaries seems perhaps overwhelming, it is interesting to make the comparison with—at least as many—complimentary testimonials. Schumann's studies in counterpoint commenced well before composing the six fugues. The numerous entries in the diaries and household books depict Schumann as a prodigious student of Bach works and contrapuntal techniques (see Appendix 1). Schumann seems to have taken a natural liking to Bach's music, perhaps enhanced by the Bach revival of the early 19th century. Leon Plantinga writes:

He [Schumann] subscribed to a rather deterministic view of history in which a central tradition in music could be expected to develop in certain orderly and predictable ways. For him this tradition, for all practical purposes, had its beginning in Bach, the first in a series of monumental composers whose personal contributions comprised the locus of an inevitable line of progress leading to his own time. This line extended through Beethoven and Schubert to Schumann's own contemporaries.²⁶

Appendix 1. Selective outline of Schumann's contrapuntal exercises and studies

- 1817. Piano studies with Gottfried Kuntsch, organist at St. Mary's, Zwickau. The *Well-Tempered Clavier* was part of these studies.
- 18 February 1829. "... Bach preludes with 'Glok'."
- 9 June 1829. "... Bach à la mode."
- 1831–32. Counterpoint studies with Heinrich Dorn. These studies resulted in several exercise books, dealing with harmony and counterpoint.²⁷
- April 1832. Studies in Marburg's *Abhandlung von der Fuge*, as well as the *Well-Tempered Clavier*. "The advantage of this [analysis] is great, and seems to have a strengthening moral effect upon one's whole system; for Bach was a thorough man, all over, there is nothing sickly or stunted about him, and his works seem written for eternity."
- 14 May 1832. "Johann Sebastian Bach did everything—he was a man through and through."
- 29 May 1832. Schumann describes Bach's influence in the *Impromptu* op. 5.
- 27 July 1832. Bach's *Well-Tempered Clavier* had become Schumann's "grammar."
- 1837. Studies in the *Art of Fugue* and Marburg's "dry as dust" *Abhandlung von der Fuge*.
- October 1838. Review of Marburg's treatise on fugue. Analysis of Bach's organ fugues.
- 2 November 1838. "Fugue passion."
- 1839–1841. Schumann published six organ works by Bach in the *Neue Zeitschrift für Musik*.
- September–October 1840. Studies in the fugues of the *Well-Tempered Clavier*.
- 21 September 1840. "Robert indicates the places where the theme enters . . . and reprimanded me [Clara] firmly because I had doubled one passage in octaves, thereby erroneously adding a fifth voice to the four-part texture."
- July 1841. "Heard the excellent Silbermann organ."
- Fall 1841. Clara and Robert began playing Bach's organ works on the organ. Schumann describes their struggles with the organ (Oct. 24): "... but we want to try it again soon; the instrument really is just too magnificent."
- March 1842. Exercises in counterpoint and fugue.
- April 1842. "... this royal instrument [organ]."
- 8 July 1844. "First organ lesson."
- 24 April 1845. "... we obtained on hire a pedal to be attached below the pianoforte, and from this we received great pleasure. Our chief object was to practice organ playing. But Robert soon found a higher interest in the instrument and composed some Studies and Sketches for it, which are sure to find favor as something quite new."²⁸
- 21 February 1845. "Fugue passion."
- 1845. Contrapuntal studies resulting in *Four Fugues for the Piano* (op. 72); *Studies for the Pedal Piano*, first part (op. 56); *Six Fugues on the Name of BACH*, for the organ (op. 60); *Sketches for the Pedal Piano* (op. 58); sketch of orchestral *Symphony in C major*.
- 3 March 1846. "Revision of the BACH-Fugues."
- 20 April 1846. "Finally ended the revision of the BACH-Fugues."
- Mid-1840s. Schumann wrote a brief *Textbook of Counterpoint* for his student, Karl Ritter, largely based on Cherubini's work. In the introduction to his method, Cherubini points out that "It is essential to subject the learner to strict rules, in order that subsequently, when composing in free style, he may be aware of why his talent, if he has any, often compels him to break free of the severity of the basic primary rules, to transcend them, if you will."²⁹

This 'extended line' manifests itself in the organ fugues as Schumann reaches back to older forms while engaging in a new kind of fugal writing. Though Schumann was not the first composer to incorporate the famous BACH theme, the *Six Fugues on the Name of BACH* comprise the first significant cycle of organ works of its kind, soon to be followed by Liszt, Reger, and many more. For Schumann, studies in the *Art of Fugue* were crucial in the genesis of the organ fugues. As Gerhard Weinberger writes:

The overall conception, the thematic material and the extremely high quality of the writing all derive from Bach; this fugue cycle represents the end of a developmental phase which culminated in Schumann's study of Bach's music (the six fugues may be viewed directly as modeled in the *Art of Fugue*) and of the fugue per se.²⁷

Weinberger continues: "Nevertheless, the fugues are by no means derivative stylistic copies, but effective 'character fugues' in the romantic vein."²⁸ An interesting detail is the fact that Schumann, despite his admiration of Bach, deemed the *Art of Fugue* too intellectual. His view in this matter may be explained by his famous quote:

The best fugue will always be the one that the public takes for a Strauss waltz; in other words, a fugue where the structural underpinnings are no more visible than the roots that nourish the flower. Thus a reasonably knowledgeable music-lover once took a Bach fugue for a Chopin etude—to the credit of both! Thus, too, one could play for many a maiden the last part of one of the Mendelssohn fugues and call it one of the *Lieder ohne Worte*. The charm and tenderness of the figures are such that she would never be reminded of churches and fugues.²⁹

This last comment is fascinating. "Never be reminded of churches" is a telling statement that says a lot about the *Zeitgeist*, since churches and fugues are so strongly connected here, and in such a harsh way.

Schumann's interest in the organ was steeped in a deep admiration for Bach. In the April 1842 issue of the *Neue Zeitschrift für Musik* he wrote: "... At our next meeting, a volume of well-executed fugues would please us more than another one full of sketches. At this royal instrument, the composer must have learned the value of clearly defined artistic form, such as that given to us by Bach in the largest as well as smallest works."³⁰ Three years earlier Schumann wrote: "But it is only at his organ that he [Bach] appears to be at his most sublime, most audacious, in his own element. Here he knows neither limits nor goal and works for centuries to come."³¹ Schumann's organ fugues, thus, are not a byproduct of mental exercises. They are carefully crafted works, based on a long tradition.

Approaching fugal composition from a new (Romantic) perspective, Schumann felt that he had created works that were truly unique. Like Bach himself, Schumann united the old and new, resulting in six spectacular character pieces. After all, according to Schumann, "Most of Bach's fugues are character pieces of the highest kind; in part truly poetic creations,"³² and Schumann's fugues were no different. In the diaries Schumann refers to Bach's compositions repeatedly. He seemed to be concerned with preserving and reviving Bach's legacy, which, according to Hans T. David, "... by invoking the name of Bach again and again, helped gain for Bach's work a secure place in the minds of educated musicians."³³ In addition to the Bach legacy, Schumann was concerned with preserving his own legacy. His preferred medium in this—the fugue—is easily explained by his lifelong admiration of Bach's keyboard fugues. Charles Rosen gives a second reason for Schumann's choice: "In the nineteenth century, the fugue had become a demonstration of conventional mastery, a proof of craftsmanship. Besides competing with Beethoven, Schumann conforms to the standard pattern of fugue laid down by Cherubini."³⁴

In addition to Bach's keyboard fugues, at least two more sources play an important role in Schumann's contrapuntal output: Marpurg's *Abhandlung von der Fuge* (1753) and Cherubini's *Cours de Contrepoint et de Fugue* (1835). Federhofer and Nauhaus write:

The composer's concern with counterpoint began during his 'apprenticeship' with Heinrich Dorn (1804-1892) in the years 1831/32, and bore its first fruits in his exercise books. Schumann subsequently turned his attention to F.W. Marpurg's *Abhandlung von der Fuge* [Treatise on Fugue], parts of which he studied again, albeit reluctantly, in the autumn of 1837, along with Bach's *Well-Tempered Clavier*. This independent study is reflected, in an

artistically transmuted form, in the book of *Fugengeschichten* [Fugal matters] (November 1837) which is at present held at the Robert Schumann Haus in Zwickau.³⁵

According to the *Haushaltbücher*, the Schumanns' studies of Cherubini's treatise commenced April 6, 1845, the same month Robert finished the first two organ fugues. *Cours de Contrepoint et de Fugue* is largely based on Bach works and clearly serves as a point of departure for Schumann's organ fugues. Two and a half weeks later, on April 24, Clara describes the rented pedal board for their piano: "... we obtained on hire a pedal to be attached below the pianoforte, and from this we received great pleasure. Our chief object was to practice organ playing."³⁶ Both Robert and Clara enjoyed the organ, but it seems that the intent was to study organ rather than becoming concert organists like Mendelssohn. Clara by then was a renowned concert pianist, while Robert had given up keyboard playing some fifteen years earlier, due to his numb finger.

A combination of counterpoint studies, a deep admiration for Bach, and a great appreciation for the organ finally resulted in the counterpoint episodes of 1845. In regards to Schumann's organ compositions, Joachim Draheim writes, "The exceptional importance and originality of these fugues were long insufficiently appreciated, although they belong to the very few truly distinctive organ compositions from the first half of the 19th century, together with Mendelssohn's Organ Sonatas, op. 65, to which they owe certain impulses."³⁷ Besides generating an artistic legacy, Schumann may have anticipated commercial success from his contrapuntal output; works for pedal piano were hardly available, and Schumann made sure he was among the first to write for the instrument, ensuring a 'head start' in any possible financial gain. The six fugues were, like Mendelssohn's organ sonatas, among the very few serious organ compositions of their time, and the first large cycle of organ fugues on the name of BACH. And as Schumann himself points out, the organ fugues can also easily be performed on piano (four hands). Schumann cleverly published opp. 56, 58 and 60 as works for pedal piano or organ, most likely to enhance sales. However, the *Six Fugues on the Name of BACH* lacked (financial) success, and remain Schumann's only attempt at organ composition. Schumann, however, was very pleased with his contrapuntal endeavors. A letter of 8 February 1847 to his friend Carl Ferdinand Becker illustrates Schumann's satisfaction with the six fugues: "I have never polished and worked so long on any composition of mine as on this one in order to make it worthy of the illustrious name which it bears."³⁸

Mendelssohn

Like Mendelssohn, Schumann favored a modern fugal type steeped in the Bach tradition, yet combined with a poetic flavor. As Plantinga points out: "It was the particular genius of Mendelssohn, Schumann said, to show that successful fugues could still be written in a style that was fresh and yet faithful to its Bachian and Handelian models; these fugues hold to the form of Bach, he felt, though their melody marks them as modern."³⁹ Already a famous conductor, composer and organist, Mendelssohn wrote his *Three Preludes and Fugues*, op. 37 in 1836-37. Later, in 1844-45, he wrote the *Six Sonatas*, op. 65. As Klaus-Peter Richter points out, the motivic resemblances between Mendelssohn's and Schumann's organ works are more than obvious.⁴⁰ In reference to Mendelssohn's fugues of the six sonatas,⁴¹ Schumann writes: "I do not wish to indulge in blind praise, and I know perfectly well that Bach made fugues of quite a different sort. But if he were to rise from the grave today, he would, I am sure—having delivered himself of some opinions about the state of music in general—rejoice to find at least flowers where he had planted giant-limbed oak forests."⁴²

Mendelssohn's organ works were well received by critics⁴³ and may have generated Schumann's contrapuntal as-

pirations, though Schumann may have chosen a slightly different path to avoid comparison with Mendelssohn's compositions; in addition to writing the *Six Fugues on the Name of BACH* he wrote a set of canons and sketches for the pedal piano.⁴⁴ Schumann hoped to be among the first to publish works for this relatively new instrument, ensuring financial and artistic gain. Including the piano as an optional instrument for performance of the fugues, sketches, and canons aided Schumann in several ways; it bypassed the archaic reputation of the organ while marketing the music for the most widely used keyboard instrument of that time. An advertisement in the *Neue Zeitschrift für Musik* states:

Some *Studies and Sketches* for the pianoforte with pedal will shortly be published from Robert Schumann. We would like to remind our readers that in our opinion, when once this combining of instruments finds general acceptance, performers will have the opportunity not only to return to the earlier art and bring classical organ works into private homes, but also discover many different uses for the pedal piano and accomplish new effects.⁴⁵

Alas, the pedal piano never became the widely used instrument Schumann was hoping for, and none of the contrapuntal studies of 1845 were a financial success.

Schumann and the organ


The rise of the Enlightenment caused a great shift in the use of instruments in churches, the court, and at home. The new, *galant* style called for instruments capable of immediate and subtle changes in timbre and dynamics; hence, the piano became the new keyboard instrument of choice. The organ, as Schumann wrote, reminded people of "churches and fugues," and was considered an archaic and static instrument. Despite its tainted status, Schumann proceeded to compose for the instrument, a decision that may be partially attributed to a long tradition; many post-Renaissance composers wrote larger works to preserve their name in history. Several of Bach's sacred

compositions, for example, were simply too long to be included in church services.⁴⁶ Similarly, Mendelssohn, Brahms, and Schumann were not employed by the church, yet their output includes a large quantity of sacred works.⁴⁷

Scholars have often blamed Schumann's limited knowledge of the organ for the so-called poor quality of the organ works. However, Schumann knew the organ well, and his understanding of the instrument was in fact greater than most of his contemporaries. Russell Stinson recently uncovered an important document in regards to Schumann's perception of Bach, as well as the organ. The *Clara Schumann Bach Book* offers a detailed list of Bach keyboard works from Schumann's library and contains numerous detailed markings (corrections, registrations, etc.) in Schumann's hand (see Appendices 2 and 3 on page 26).


The source is very specific and provides us with a list of Bach's keyboard works that Schumann owned before the contrapuntal year of 1845. In one particular example Stinson points out: "In the case of the *Clavierübung* setting of 'Vater unser, im Himmelreich,' Schumann bracketed every phrase of the canon on the chorale melody, similar to how he analyzed fugues from the *Well-Tempered Clavier*."⁴⁸ The *Vater unser* chorale prelude is a compositional *tour de force* and one of Bach's most complex organ works. Based on the many markings, this work must have had a great impact on Schumann. Schumann also corrected typographical errors and gave detailed descriptions about the use of stops, manual changes, as well as pitch designation, all of which demonstrate more than basic knowledge of the organ.⁴⁹ As Stinson points out:

Just consider how Schumann annotated, from Part 3 of the *Clavierübung*, the *manualliter* setting of "Aus tiefer Not schrei ich zu dir," a work in which Bach subjects each phrase of the chorale tune to a complex fugal exposition before stating the melody in augmentation in the soprano voice. Following Bach's constant use of inversion and



AURORA UNIVERSITY


AURORA, ILLINOIS



We are pleased to announce the construction of a new pipe organ for Crimi Auditorium in the Institute for Collaboration at Aurora University. Opus 119 will feature suspended mechanical key action and mechanical stop action with three preset combination pedals. The organ's case will be crafted from solid mahogany and will display polished façade pipes of 70% tin. The organ's 23-rank specification was developed in consultation with Dr. Cathryn Wilkinson, Associate Professor and Chair of the Department of Music. The first pipe organ on the university's campus, Opus 119 will flexibly serve a variety of roles as a teaching, accompanying and solo instrument. Completion of the instrument is expected for the summer of 2010.

LÉTOURNEAU PIPE ORGANS

United States
1220 L Street NW
Suite 100 - Box 200
Washington, DC
20005-4018
Tel: 800-625-PIPE
Fax: 202-737-1818
LetoUSA@aol.com



Canada
16355 avenue Savoie
St-Hyacinthe, Québec
J2T 3N1
Tel: 450-774-2698
Fax: 450-774-3008
mail@letourneauorgans.com
www.letourneauorgans.com

Appendix 2. Bach organ works in Schumann's library

Title given by Schumann	Contents according to BWV number
44 kleine Choralvorspiele für die Orgel, hg. Von Felix Mendelssohn-Bartholdy	BWV 599-630, 632-44 (<i>Orgelbüchlein</i>)
15 grosse Choral-Vorspiele für die Orgel, hrsg. Von Felix Mendelssohn	BWV 651-63, 667, 740 (Great Eighteen Chorales)
Choralvorspiele für die Orgel, 4 Hefte	BWV 614, 633-34, 645-50, 664b, 675-84, 691-93, 697-701, 704-8, 710-11, 748, 759, 769a
Orgelkompositionen, hrsg. Von Adolf Bernhard Marx, 3 Hefte	BWV 532, 533, 539, 542, 550, 565, 566, 569
Praeludien und Fugen für Orgel, 3 Bde.	unknown
Klavierübung Teil III	Teil III contains BWV 522, 669-89, and 802-5
Tocatta und Fuge für Orgel, Nr. 2 und 3	Nr. 2 = BWV 540; Nr. 3 = BWV 538
Fantasie für Orgel	BWV 562/1 ⁹⁰

stretto, Schumann bracketed, in addition to each phrase of the chorale proper, every one of the roughly forty fugal statements.⁵⁰

The *Clara Schumann Bach Book* is an invaluable source, and for once and for all does away with the general misconception of Schumann's limited knowledge of the organ. The evidence in Schumann's personal library discloses both his interest and knowledge of Bach, the organ and counterpoint.

A new approach

Schumann was known to compose rather fast, but it took him from April to November to write the fugues. In the Diaries, Schumann writes:

I used to write most, practically all of my shorter pieces in [the heat of] inspiration; many compositions [were completed] with unbelievable swiftness, for instance, my First Symphony in B-flat Major [was written] in four days, as was a *Liederkreis* of twenty pieces [*Dichterliebe*]; the *Peri* too was composed in a relatively short time. Only from the year 1845 on, when I began to invent and work out everything in my head, did a completely new manner of composing begin to develop.⁵¹

This new manner of composing resulted in works that were based on a thorough, perhaps more intellectual approach. Schumann's keyboard compositions of 1845 are often said to be more objective than his earlier compositions.⁵² That in itself is a subjective statement, and should be taken with a grain of salt. Traits of the younger Schumann can be found in any of the collections written in 1845, but they also expose a maturing composer. These are indeed contrapuntal works based on models by Bach, Marpurg, and Cherubini, but Schumann remained true to himself as a person and artist by combining the new with the old. The fugues exhibit a blend of sentiment (third fugue), restriction (fifth fugue), and excitement (second and sixth fugues). Schumann, as Weinberger says, "demonstrates the highest skill in contrapuntal writing, using all sorts of complicated polyphony culminating in the concluding double fugue. But at the same time he produced expressive compositions which he himself

termed *character pieces, but in the strict style*."⁵³ Charles Rosen was right when he wrote, "Throughout his short musical life, Schumann produced his most striking works not by developing and extending Classical procedures and forms, but by subverting them, sometimes undermining their functions and even making them momentarily unintelligible."⁵⁴

The six fugues remain among the most unique works in the organ repertoire, and Schumann was well aware that these compositions differed from his earlier output. Having given up his old habit of composing at the piano, Schumann felt liberated. Daverio sheds more light on Schumann's new manner of composing: "... it is perhaps better understood as a logical outgrowth of his approach to large-scale instrumental composition in the earlier 1840s rather than as a radical break."⁵⁵ Scholars have maintained the notion that Schumann's oeuvre reflects several distinctly different compositional periods. Daverio's opposing view, however, "explains" the six fugues in a nutshell:

Perhaps Schumann intermingled 'subjective' and 'objective' qualities throughout his career, but with varying degrees of emphasis, a hypothesis implying that the passage from a 'subjective' to an 'objective' phase was hardly abrupt. To insist on a hard and fast demarcation of style-periods in time is to miss the point, namely, that Schumann's *oeuvre* unfolds in a series of sometimes parallel and sometimes overlapping phases. The products of his imagination may thus be viewed as points where divergent or complementary trends intersect.⁵⁶

Von Wasilewski agrees with this view, pointing out the combination of strict form and a Romantic, poetic spirit:

Of the two sets of fugues (ops. 72 and 60), the latter, consisting of six fugues on the name of Bach, is of extraordinary merit. The first five fugues especially display so firm and masterly a treatment of the most difficult forms of art, that Schumann might from these alone lay claim to the title of a profound contrapuntist. They show variety of plastic power with four notes only. The tone of feeling varies in all six pieces, and is always poetic, which, in connection with a command of form, is the main point in composition. These are serious character pieces.⁵⁷

Appendix 3. The contents of Clara Schumann's Bach Book

Contents of print	Title of print	Date of print
Goldberg Variations, BWV 988 (Clavierübung, Part 4)	Exercices pour le clavecin par J. S. Bach, Oeuv. II.	1820
Clavierübung, Part 3 (BWV 552/1, 669-89, 552/2)	Exercices pour le clavecin par J. S. Bach, Oeuv. III.	ca. 1815
Prelude in A Minor, BWV 551	Prelude et fugue pour l'orgue ou le piano-forte composée par J. S. Bach. No. I.	ca. 1832
Prelude and Fugue in G Major, BWV 541	Prelude et fugue pour l'orgue ou le piano-forte composée par J. S. Bach. No. II.	ca. 1832
Prelude and Fugue in G Minor, BWV 535	Prelude et fugue pour l'orgue ou le piano-forte composée par J. S. Bach. No. III.	ca. 1832
Chromatic Fantasy and Fugue, BWV 903	Chromatische Fantasie für das Pianoforte von Johann Sebastian Bach.	1820
Fantasy in C Minor, BWV 906	Fantaisie pour le clavecin composée par J. S. Bach No. I.	ca. 1815
Fantasy in G Major, BWV 572	Fantaisie pour l'orgue ou le pianoforte composée par J. S. Bach No. II.	1832-33
Tocatta in D Minor, BWV 913	Tocatta per clavecimballo composta dal Signore Giov. Sebast. Bach. No. [I].	ca. 1815
Tocatta and Fugue in F Major, BWV 540	Tocatta et fugue pour l'orgue ou le piano-forte composée par J. S. Bach No. II.	ca. 1832
Tocatta and Fugue in D Minor, ("Dorian") BWV 538	Tocatta et fugue pour l'orgue ou le piano-forte composée par J. S. Bach No. III. ⁹¹	ca. 1832

Schumann Fugue No. 1, mm. 38-43

Though the *Canons* and *Sketches* display a more intimate, subjective side of Schumann, the six fugues demonstrate a stronger balance between head (Eusebius) and heart (Florestan). Daverio's and Von Wasilewski's points of view are supported by the great variety of character in Schumann's mid-1840s compositions.

Six Fugues on the Name of BACH

Schumann's *Six Fugues on the Name of BACH* are the product of a carefully planned blueprint. Modeled after Bach's examples, one might expect various Baroque elements in these pieces. Indeed, the fugues were conceived as a set of six, similar to many of Bach's cycles (including many of his organ works).⁵⁸ Such systematic arrangement of cycles containing six pieces was common in the Baroque era and, as Piet Kee points out, is rooted in numerology that goes back as far as Pythagoras.⁵⁹ The use of number symbolism in music diminished substantially after the rise of the age of the Enlightenment, and despite Schumann's use of ciphers (on several occasions) there is no evidence that points to the composer's knowledge or intentional use of number symbolism. Schumann's fugues, however, do reveal a consistent observance of the Golden Ratio. This number (0.6180339887...) is found in nature, music and art.⁶⁰ Schumann's knowledge of the Golden Ratio is not recorded anywhere, but based on the many examples found in his and his contemporaries' mu-

sic, it seems plausible that he was familiar with the concept. The use of the Golden Ratio though, so closely related to nature, seems to have prevailed through the Romantic period into our time.⁶¹ A close examination of the *Six Fugues on the Name of BACH* unveils Golden Ratio (G.R.) proportions (often multiple times) in each of the six fugues. These examples are often found within a measure of the exact G.R. When applying the G.R. to the number of measures in each fugue we see the following outcome:

Fugue I. The first fugue totals 64 measures. When we apply the G.R. to these 64 measures, we come to $64 \times 0.61 = 39$, or measure 39. This measure contains two consecutive subject entries in the pedals. A 'reversed' G.R. (counting 39 measures from the end) is found in m. 25, located between two more subject entries (the second being a false entry) in the pedals. NB: this fugue only contains two such double-pedal entries, each clearly defined by the Golden Ratio. In addition, the apex (c3) is reached first in m. 40 (one measure after G.R. measure 39).⁶²

Fugue II. The second fugue is 174 measures long; $174 \times 0.61 = 106$. In m. 106 new material is presented (ascending octaves/scales). A reversed G.R. leads us to m. 68, where the subject appears in the pedals (in its entirety) for the first time. Like several Bach compositions, this fugue contains Golden Ratios *within* Golden Ratios. The second fugue can be separated into three separate divisions:



Great musicians need extraordinary instruments to deliver magnificent performances.

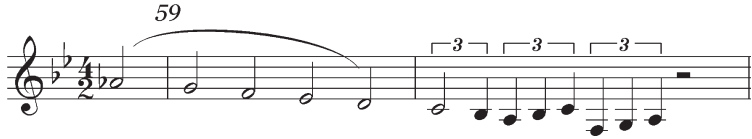


P.O. Box 156 • Orrville, Ohio 44667 • P 800.416.7426 • F 330.683.2274 • www.schantzorgan.com

Schumann Fugue No. 5, mm. 103–107



Schumann Fugue No. 6, mm. 59–61



Schumann Fugue No. 6, mm. 95–97



At m. 74 we see a clear separation in the music; there is a sudden dynamic change (from *forte* to *piano*), while the texture changes from chordal homophony to strict polyphony with the BACH motive in stretto. An inverted G.R. within that section highlights m. 29, where the exposition is stirred up by a repeat of the subject in the alto voice. This entry starts on B-flat, similar to the very first entry (slightly modified for harmonic purposes), but then suddenly shifts from a *dux* to a *comes* entity; the first four notes of the subject appear in *dux* form, while the remainder of the entry is presented in *comes* fashion. It is the only fugue in the cycle where Schumann applied (uniform) dynamic markings to each voice entry in the exposition, as to point out the exposition's irregularity. Federhofer and Nauhaus point out that "... Schumann probably regarded the treatment of the 'comes' (different in each case) as depending on the character of the subject."⁶³ Mm. 75–121 mark the second division of the fugue, totaling 47 measures; $47 \times 0.61 = 29 = m. 102$, which is marked *marcato* while presenting new material. The fugue's third division comprises mm. 123–174, totaling 53 measures. This section contains a reversed G.R. (counting 32 backwards) at m. 143. The score reveals a significant change in m. 143 as the music changes from a thin, three-part polyphonic to a full, chordal and homophonic texture.

Fugue III. The third fugue is the shortest one of the cycle, counting only 59 measures; $59 \times 0.61 = 36$. The G.R. is found in m. 36, where the music moves to the sub-median, E-flat major. A reversed G.R. points to m. 23; the end of the exposition. This five-voice fugue does not combine all five voices until close to the end, after the third (and final) pedal entry. Schumann uses the pedals to single out the Golden Ratio.

Fugue IV. The fourth fugue is 116 measures long; $116 \times 0.61 = 71$. M. 72 is marked *fortissimo*, the loudest dynamic marking in the fugue. Here the music also has a strong sense of forward motion (see endnote 64). The drastic change at m. 72 divides the piece into two sections. The second division, totaling 45 measures, unveils one more reversed G.R. at m. 92, where the music changes from a homophonic to a polyphonic texture.

Fugue V. The fifth fugue in the cycle totals 124 measures; $124 \times 0.61 = 76$, the beginning of the pedal tone F. When looking at that first section separately (mm. 1–76), we find yet another striking place; $76 \times 0.61 = 46$; in m. 46 the subject appears in the middle voice, while the BACH theme (in sustained note values) are presented—in stretto—in the bass and soprano voices. NB: this is the only time the BACH theme is played in the pedals. The fugue's second part (mm. 76–124) contains one more G.R.; 49 (number of remaining measures) $\times 0.61$

$= 30$, which appears exactly at the pedal point in m. 104. Additionally, the original subject appears in retrograde.

Fugue VI. $155 \times 0.61 = 95$. Measure 95 presents a clear statement of the subject in the pedals. A reversed Golden Ratio (95 from the end, rather than the beginning) leads us to m. 60. Schumann writes a clear break in the music at measure 59, immediately before introducing the second subject of this double fugue; the fugue's two sections are separated by a quarter note rest and a double bar line, as well as a dynamic increase (*più f*). In addition, Schumann writes *lebhafter* (livelier). When we apply the G.R. formula to the first part of the fugue (the first 58 measures) we come to $58 \times 0.61 = 35$. One measure earlier the subject is first introduced in the relative minor key (G minor). Similar Golden Ratio divisions are found in the second part of the fugue (97 measures long): $97 \times 0.61 = 59$ (m. 117). In m. 116, just one measure earlier, Schumann clearly defines the break in the music after two (!) four-measure pedal points, when the BACH motive is re-introduced—this time in block chords. A reversed G.R. is found at mm. 95/96. In m. 95, after a three-measure pedal point, the fugue's first subject appears first in the second part of the (double) fugue. Other changes involve a dynamic increase and the introduction of both subjects simultaneously.

Appendix 4. Symmetry in the Six Fugues on the Name of BACH

Fugue	Time Signature	Number of Measures	Tempo/Dynamics	Other
I	C (4/2, Stile Antico)	64	Langsam, <i>mf</i>	5-part. "Nach und nach Schneller und Stärker," starting at m. 34
II	3/4	174	Lebhaft, <i>f</i>	Dynamic changes
III	C	59	Mit sanften Stimmen, <i>p</i>	No Tempo/dynamic changes
IV	C	116	Mäßig, doch nicht zu schnell, <i>mf</i>	Dynamic changes
V	6/8	124	Lebhaft, <i>mf</i>	1 <i>sf</i> marking (m. 73) to indicate the theme in contrary motion
VI	C (4/2, Stile Antico)	155	Mäßig, nach und nach schneller, <i>mf</i>	5-part. Break at m. 59: Lebhafter, <i>più f</i> , dynamic changes (increasingly louder towards the end). Same order of entries as fugue no. I.

The number of Golden Ratios in Schumann's fugues is overwhelming, yet the question remains if they were intentionally 'placed' or if they are a mere compositional byproduct. Schumann's organ compositions are an unusual blend of styles, which could easily generate an over-analytical approach. Peterson's and van Houten's previously mentioned findings are prime examples of such "determined research," and one needs to be careful not to attribute music's every single detail to a genius mind. In regards to Golden Ratio, perhaps the truth lies somewhere in the middle. Regardless of Schumann's intentions, the number of G.R.s is remarkable and cannot be denied.

Styles

Schumann's organization of the cycle reveals a fascinating blend of Baroque and Romantic principles. Burkhard Meischein points out the cycle's sonata-like layout:

- Fugue 1: Slow introduction
- Fugue 2: Faster section
- Fugues 3 and 4: Cantabile, slower section
- Fugue 5: Scherzo
- Fugue 6: Exciting, intensely growing finale⁶⁴

Interestingly, Schumann's Classic outline is not unlike Bach's symmetrical or-

ganization of larger collections.⁶⁵ Notice, for example, the symmetry in time signature, tempo, dynamics and texture (see Appendix 4).

The six fugues are based on the famous BACH theme that Bach himself had used in the final (incomplete) fugue of *The Art of Fugue*. As Daverio points out, "Though all the fugues incorporate the BACH theme, some of them use this theme merely as a starting point for a larger subject (see the subject of the second and fifth fugues)."⁶⁶ Stinson discusses the many motivic similarities between Schumann's opp. 56 and 60 and Bach's organ works. The second fugue on BACH, for example, has occasionally been ridiculed for its elongated subject, but is analogous to BWV 575, which was published by Schumann in the *Neue Zeitschrift für Musik* in February 1839.⁶⁷ In *Abhandlung von der Fuge*, Marpurg discusses the proper treatment of fugue subjects:

I myself once heard him [Bach], when during my stay in Leipzig I was discussing with him certain matters concerning the fugue, pronounce the works of an old and hardworking contrapuntist—*dry and wooden*, and certain fugues by a more modern and no less great contrapuntist—that is the form in which they are arranged for clavier—*pedantic*; the first because the composer stuck continuously to his principal

The new pipe-digital combination organ at Masland Methodist Church in Sibul, Malaysia draws all eyes to the central cross, where the surrounding pipes are arranged like uplifted hands. Rodgers Instruments Corporation was honored to partner with Modern Pipe Organ Solutions of the U.K. on the installation.

See more pictures at www.rodgersinstruments.com. For more information about Rodgers pipe-digital combination organs, contact Sales Manager Rick Anderson at 503-681-0483.



Pipe-Digital Combinations
Digital Voice Expansions
Solutions for Old Pipe Organs

RODGERS

www.rodgersinstruments.com

Schumann Fugue No. 2, mm. 48–51



subject, without any change; and the second because, at least in the fugues under discussion, he had not shown enough fire to reanimate the theme by interludes.⁶⁸

While some of the subjects are indeed rather lengthy, Schumann seems to adhere to Bach's examples, avoiding redundant (complete) repeats of fugue subjects. Similarly, rather than following conventional compositional techniques, Schumann used existing forms as a starting point for a more modern idiom. Thus, the amalgamation of old and new techniques generated compositions that were (and still are) anomalies in the organ repertoire, and may in part explain their unfortunate fate. A closer examination of the fugues reveals some very interesting patterns:

Fugue I. The first fugue initially follows the conventional exposition pattern, as each of the voices is introduced in the right order. However, when the fifth voice is introduced in m. 12 (in the pedals), the alto part drops out, leaving a four-part texture before finishing the exposition. In fact, the five voices never appear together in contrapuntal passages. Schumann, undoubtedly aware of this atypical approach, applied the idiosyncrasy in five of the six fugues (the fifth being the exception). Throughout the cycle, both the core subject (the BACH motive) and the complete subjects appear in many different forms. Klaus Jürgen Sachs points out the repeatedly changing order of emphasized notes of the BACH motive.⁶⁹ In the first fugue, for example, the motive appears straightforward in four half notes, with B-flat and C being the emphasized notes (B-flat and C appear on beats one and three in a 4/2 time signature). In m. 5 the same motive is presented in the alto voice, starting on the second beat rather than the first. This metrical displacement is typical of Schumann and is employed throughout the cycle.

Fugue II. In the second fugue we see a continuation of metrical shifts; starting in m. 3, the running sixteenth notes suggest a duple (2/4) rhythm in a 3/4 time signature. In m. 48 the first fugue's subject is introduced in the pedals, combined with the second fugue's main subject in the manuals. Schumann takes great liberty in the intervallic relationship between the first and second parts of the subject. The first part of the subject (BACH) starts on B-flat, while the second part (continuous sixteenth notes) follows at the sixth, on G. This relationship remains consistent until m. 30, where Schumann separates the two motives by abandoning the intervallic connection. The two motives still appear together throughout the fugue, but the second part of the sub-

Schumann Fugue No. 4, mm. 1–2



ject (its starting pitch) is modified for harmonic purposes.⁷⁰

Fugue III. The third fugue appears to be a double fugue, but the second subject is never fully developed. Derived from the main subject, it might be conceived as a melodically and rhythmically weak countersubject. 'Undermining' the second subject may have been intentional, as Schumann's focus seems to be mainly on the principal subject. Whereas the first two fugues were written in the key of B-flat major, the third is written in G minor. Bound by the initial BACH motive (centered around B-flat), Schumann may have used the countersubject as a means to establish the fugue's tonality. This thought also explains the countersubject's lack of development, as Schumann's focus is on the principal subject. Of the six fugues, the third maintains the strictest counterpoint throughout, and never resorts to a homophonic texture.

Fugue IV. In the fourth fugue Schumann for the first time deviates from the established BACH motive. Though still citing the same motive, the notes are ordered in a new manner, incorporating the interval of a sixth. There are a number of similarities between the fourth fugue and Schumann's second symphony, which was written 1845–1846. The symphony's *Adagio* exhibits chromatic elements similar to the BACH motive used in the six fugues,⁷¹ and even incorporates a (semi) exposition, starting at m. 62, using two subjects. The *Adagio's* harmonic progression of m. 82 also appears in m. 100 of the fugue. Schumann must have been fond of the chord progression, repeating it several times (consecutively) in both pieces. Like the fugue, the *Adagio* reveals a striking G.R. (130 measures $\times 0.61 = 80$) at m. 82, where the music—marked by a double bar line—suddenly shifts from C minor to C major.

Fugue V. The fifth fugue, the *scherzo* of the cycle, maintains a strictly polyphonic texture. The independent voice leading, combined with fast-moving eighth notes, makes for some daring harmonies. Similar writing is found in the second *Duetto* of Bach's *Clavierübung III*, of which Schumann owned a copy. Schumann again takes some liberties in the exposition, as the fourth entry of the exposition starts on E-flat rather than F. In addition, the pedal entry consists of two short, repeated motives rather than the entire subject.

Fugue VI. Schumann ends the cycle with a majestic, five-part double fugue. Simultaneous use of duple and triple meter, combined with a gradual buildup of tension and grandeur, creates a strong sense of completion. Stinson claims that the fugue is based on Bach's *Fugue in E-flat Major*, BWV 552, pointing out the similarities between the two fugues.⁷² Schumann, however, once again deviates from the Bach models and moves towards a thinner texture before the end of the exposition. In the second exposition (starting at m. 59), Schumann's approach is unconventional too, but not without reason. As the second theme is introduced, Schumann holds off on the expected pedal entry of m. 67. Instead, he omits the pedals until much later, in m. 92, where a three-measure pedal point adds gradual tension, leading to the first pedal statement of the fugue's first subject. As the pedals introduce the first subject, the second subject is played in the manuals, thus combining the fugue's two themes. Towards the end of the fugue, starting at m. 116, the fugue shifts suddenly from a polyphonic to a homophonic texture. Daverio points out the motivic resemblance in Schumann's second symphony: "Culminating in a chordal peroration on the B-A-C-H theme, the fugue's coda at the same time prefigures a climactic passage in the Final (mm. 343ff.) of the second symphony."⁷³ Just like the first fugue, the final fugue concludes with a coda. In the first fugue, at m. 34, Schumann indicated: "gradually faster and louder." In the final fugue he specified: "Moderate, gradually faster." While a thinning in the texture of the first fugue's coda seems to suggest a sudden quieting down of the music, the sixth fugue's coda undoubtedly calls for full organ, ending the cycle in a grand, majestic manner.

Schumann and the pedal piano

As discussed earlier, Schumann's main purpose for hiring a pedalboard was to practice playing the organ. He found, however, that the pedal piano had much potential and that it might develop as an independent instrument. It seems plausible, then, that Schumann's output of 1845 was conceived for pedal piano, organ, or both. Though opp. 56 and 58 are clearly written for the pedal piano (*Studies for the Pedal Piano* and *Sketches for the Pedal Piano*, respectively), there seems to be a discrepancy in regards to op. 60, which is labeled *Six Fugues on the Name of B-A-C-H* without any further specification in regards to the instrument of choice. The cover of the 1986 Henle *Urtext* edition of opp. 56, 58 and 60 reads *Works for Organ or Pedal Piano* without any further specification. In its preface, Gerhard Weinberger explains that in the first publication op. 60 is referred to as an organ work.

Interestingly, in the 2006 Schott edition the three cycles are published as *Schumann Organ Works*. In the preface, the editor, internationally renowned organist Jean Guillou, writes: "Schumann composed these masterpieces as a pianist and he wrote them for the piano, allowing for the possibility that they might be performed on the organ, but not really envisaging the precise manner in which an organist might 'translate' them for the instrument."⁷⁴ Guillou's edition provides the performer with registration and tempo markings that go well beyond the original. As useful as a performer's edition may seem, one needs to keep in mind that such is the interpretation of one person, and one needs to be mindful of the composer's intentions. Notwithstanding the usefulness of such an edition, Guillou seems to have overlooked a most important issue; unlike the *Studies* and *Sketches*, the *Six Fugues on the Name of BACH* were written for the organ, not for the piano.

In the preface of the Henle edition Weinberger explains that the first edition refers to the six fugues as organ works.⁷⁵ As we will see, the fugues are stylistically quite different than the other cycles. They lack, for example, the very pianistic approach, as found in the second and third canonic studies. Also, there is a drastic difference in the use of dynamics. Rather than the pianistic crescendos

and decrescendos of opp. 56 and 58 (see the beginning of the fourth sketch), Schumann employs practical dynamic changes, easily realized through registration or manual changes.⁷⁶ A compelling piece of evidence lies in the treatment of pedal points; Schumann frequently employs pedal points in both the piano and organ cycles. In the piano cycles Schumann repeats the pedal points every so often to ensure a continuous sounding of the bass note. Pedal points are never sustained longer than two measures.⁷⁷ In the organ fugues Schumann writes pedal points for as long as twelve measures.⁷⁸ Also, unlike opp. 56 and 58, op. 60 never exceeds the compass of the typical German Baroque organ, which may give us an idea of Schumann's favored organ type. Hermann J. Busch points out that Mendelssohn preferred older organ types. For his first performance of the *Six Sonatas for Organ*, Mendelssohn chose an older instrument (Franz and Johann Michael II Stumm, 1779), while a modern instrument (a large Walcker organ) was available.⁷⁹ Mendelssohn's influence on Schumann as a composer and organist suggests that Schumann too may have favored older organ types, as is evidenced in Schumann's comments in the diaries.⁸⁰ Busch also points out that the majority of the organs known to Schumann were from the 18th century. These instruments were generally not equipped with a swell box. Crescendos therefore were realized by manual changes and/or adding stops.

Schumann the organist

It is obvious that Schumann took great pride in the six fugues. Rooted in a long tradition, stemming from his primary example, Bach, Schumann felt that he had contributed an important work that could stand the test of time. As Larry Todd points out: "Thus, Bach was memorialized in Schumann's penchant for learned counterpoint, culminating in that erudite fugal compendium for organ, the *Six Fugues on BACH*, Op. 60 (1845)."⁸¹ How ironic then, that the cycle he had worked on for so long was received with such little approval. Perhaps Schumann would have been more successful if he, like Mendelssohn, had written organ sonatas rather than fugues. Rejcha perhaps explains the early 19th-century *Zeitgeist* best, saying "Since Handel and Corelli's time, everything in music has changed two or three times, both in inner, as well as outer form. Only the fugue remains unaltered; and therefore—nobody wants to hear one."⁸² Schumann, who "maintained with equal conviction that slavish imitation of older models was to be avoided,"⁸³ must have thought that his organ works were indeed a breath of fresh air, as he expected them to outlive his other creations the longest.⁸⁴ Notwithstanding their unfortunate fate, Schumann masterfully combined the old with the new. As Heinrich Reimann writes:

... the best proof of how deeply Schumann had penetrated, in thought and feeling, into the spirit of the Old Master. Everywhere the fundamental contrapuntal principles of Sebastian Bach are recognizable. They rise up like mighty pillars; but the luxuriant tendrils, leaves, and blossoms of a romantic spirit twine about them, partly concealing the mighty edifice, partly enlivening it by splendour of colour and varied contrast and bringing it nearer to modern taste. The most obvious proofs of this are:—The second fugue with the characteristic Schumann rhythmic displacement (2/4 time in triple rhythm); the fifth, with its subject on quite modern lines; and the last, with its romantically treated counter-subject.⁸⁵

Though Schumann is perhaps remembered foremost as a composer of homophonic music, it is no coincidence that, as Nauhaus and Federhofer point out, Werner Krützfeld used two examples of Schumann's *Kreisleriana* in *Die Musik in Geschichte und Gegenwart* as examples of counterpoint.⁸⁶ The *Six Fugues on the Name of BACH* mark an artistic high point in Schumann's career, and one can only hope that these erudite compositions will eventually become part of the standard repertoire. A deeper understanding will perhaps spark a renewed interest in these wonderful pieces. ■

JUGET-SINCLAIR
MONTREAL

MECHANICAL ACTION ORGANS
T. 1 866 561-9898 / www.juget-sinclair.com

Notes

1. Robert Schumann, *Werke für Orgel oder Pedalklavier*, with a preface by Gerhard Weinberger (Munich: Henle, 1986), viii.

2. Albert Schweitzer, *J. S. Bach*, vol. 1 (Leipzig: Breitkopf & Härtel, 1911; reprint with English translation by Ernest Newman, New York: Dover, 1966), 280.

3. Robert Schumann, *Gesammelte Schriften über Musik und Musiker*, 5th ed., ed. Martin Kreisig, transl. by Fanny Raymond Ritter (Leipzig: Breitkopf & Härtel, 1914); quoted in Hans Theodore David, Arthur Mendel, Christoph Wolff, ed., *The New Bach Reader: A Life of Johann Sebastian Bach in Life and Letters* (New York: W. W. Norton & Company, 1998), 503.

4. In a discussion (ca. 1995) about the *Pas-sacaglia*, a fellow organist from Germany expressed that German organists consider this a *holy* ('heilig') piece.

5. Schweitzer and Widor published the complete organ works of Bach in 1912–14, including detailed analyses and performance suggestions. While Schweitzer occasionally identified musical qualities in the preludes and fugues (several of which were published in the same volume as the *Passacaglia*), he never seems to have warmed up to the *Pas-sacaglia*, as is evidenced in the lack of positive feedback in the performance suggestions.

6. Compare, for example, articles and biographies by Robert Schaufner, Peter Ostwald, John Worthen, and Georg von Dadelen. A lack of quality in Schumann's 1845 output is attributed to a variety of faulty assumptions. A more detailed discussion will be offered below.

7. Robert Haven Schaufner, *Florestan: The Life and Works of Robert Schumann* (New York: Henry Holt and Company, 1945), 188.

8. Alan Walker, ed., *Robert Schumann: The Man and His Music* (New York: Harper & Row, 1972), 1–40.

9. Georg von Dadelen, "Schumann and die Musik Bachs," *Archiv für Musikwissenschaft* 14 (1957): 56.

10. Marcel Brion, *Schumann and the Romantic Age*, trans. Geoffrey Sainsbury (New York: The MacMillan Company, 1956), 146.

11. John Worthen, *Robert Schumann: Life and Death of a Musician* (New Haven and London: Yale University Press, 2007), 260.

12. Berthold Litzmann, *Clara Schumann: An Artist's Life*, translated by Grace E. Hadow, 2 vols. (London: MacMillan and Company, 1913), I:403.

13. Eric Frederick Jensen, *Schumann* (Oxford: Oxford University Press, 2001), 285.

14. See Russell Stinson, *The Reception of Bach's Organ Works from Mendelssohn to Brahms* (Oxford: Oxford University Press, 2006), 76–101.

15. Schaufner, *Florestan*, 188.

16. *Ibid.*, 348–9.

17. *Ibid.*, 349–50.

18. Peter Ostwald, *Schumann: The Inner Voices of a Musical Genius* (Boston: Northeastern University Press, 1985), 200.

19. *Ibid.*

20. Kees van Houten and Marinus Kasbergen, *Bach en het Getal* (Zutphen: Walburg Pers, 1985), 194–209.

21. John David Peterson, "Schumann's Fugues on B-A-C-H: A Secret Tribute," *THE DIAPASON* 73 (May 1982): 12.

22. Stephen Walsh, "Schumann and the Organ," *Musical Times* 111 (July 1970): 743.

23. Worthen, *Robert Schumann*, 260.

24. *Ibid.*

25. *Ibid.*, 262.

26. Leon Plantinga, "Schumann's Critical Reaction to Mendelssohn" in *Mendelssohn and Schumann*, ed. Jon Finson and R. Larry Todd (Durham: Duke University Press: 1984), 17.

27. Gerhard Weinberger, preface to Robert Schumann, *Werke für Orgel oder Pedalklavier*, viii.

28. *Ibid.*

29. Robert Schumann, *A Selection of the Writings*, trans. and ed. Henry Pleasants (New York: Dover Publications, 1965), 124–25.

30. Robert Schumann, *Neue Zeitschrift für Musik*, 16, no. 28 (April 1842): 115–16; quoted in Stinson, *Reception*, 86.

31. Robert Schumann, *Neue Zeitschrift für Musik*, 10, no. 39 (May 1839): 153–54; quoted in Stinson, *Reception*, 82.

32. Robert Schumann, *Gesammelte Schriften über Musik und Musiker* (Leipzig: Breitkopf & Härtel, 1914), 5th ed., vol. 1, 354.

33. Hans T. David, Arthur Mendel, and Christoph Wolff, eds., *The Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents* (New York: W.W. Norton, 1998), 501.

34. Charles Rosen, *The Romantic Generation* (Cambridge, Massachusetts: Harvard University Press, 1995), 665.

35. Robert Schumann: *Sämtlicher Werke*, ed. Akio Mayeda and Klaus Wolfgang Niemöller, series VII, group 3, vol. 5 (Mainz: Schott, 2003), X.

36. Litzmann, *Clara Schumann*, I:403.

37. Robert Schumann, *Complete Works for Pedal Piano/Organ*, Andreas Rothkopf, Audite 368.411, 1988, CD, liner notes, 7.

38. *Ibid.*

39. Plantinga, "Schumann's Critical Reaction," 13.

40. Klaus-Peter Richter, *Musik Konzepte Sonderband: Robert Schumann* (München: Heinz-Klaus Metzger and Rainer Riehn, 1981), 181–82.

41. Mendelssohn's *Six Sonatas for Organ* do not replicate the conventional sonata allegro form. Instead, they were conceived as sets of individual, stand-alone movements (voluntaries), while several of the sonatas include fugues (which are fugal expositions rather than conventional fugues).

42. Schumann, *Selection of the Writings*, 124.

43. August Gottfried Ritter, review of *Felix Mendelssohn-Bartholdy: Six Sonatas for Organ*, *Allgemeine Musikalische Zeitung* (February 1856); quoted in John W. Stansell, *An Expressive Approach to the Organ Sonatas of Felix Mendelssohn-Bartholdy* (Ph.D. diss., Juilliard School, 1983), Appendix II.

Henry John Gauntlett, "Mendelssohn as an Organist," *The Musical World* (15 September 1837); quoted in Stansell, *Expressive Approach*, Appendix II.

Robert Schumann, "Mendelssohn's Organ Recital," *Neue Zeitschrift für Musik* (12 August 1840); quoted in Stansell, *Expressive Approach*, Appendix III.

44. *Six Studies for the Pedal Piano*, op. 56 and *Sketches for the Pedal Piano*, op. 58.

45. Gustav Jensen, ed., *Robert Schumanns Briefe* (Leipzig: Breitkopf & Härtel, 1904), 540.

46. The *Clavier Übung III*, for example, contains numerous organ pieces (i.e., *Vater unser*, *im Himmelreich*, BWV 682) for which liturgical use has been questioned. Scholars suggest that the collection, as the title page suggests, was written for compositional educational purposes rather than for church use.

47. At this time a significant change in concert life occurred; in the age of the Enlightenment sacred music was performed more and more in concert halls, rather than at houses of worship.

48. Stinson, *Reception*, 78.

49. Russell Stinson, "Clara Schumann's Bach Book: A Neglected Document of the Bach Revival," *Bach* 39 (July 2008): 6–7.

50. *Ibid.*

51. Robert Schumann, *Tagebücher, Band II: 1836–1854*, ed. Gerd Nauhaus (Leipzig: VEB Deutscher Verlag für Musik, 1987), 402; quoted in John Daverio, *Robert Schumann: Herald of a New Poetic Age* (Oxford: Oxford University Press, 1997), 305.

52. Franz Brendel, "Robert Schumann," *Neue Zeitschrift für Musik*, vol. 25 (1846), 181; quoted in Daverio, *Robert Schumann*, 12.

53. Gerhard Weinberger, preface to Schumann, *Werke für Orgel oder Pedalklavier*, viii.

54. Rosen, *Romantic Generation*, 655.

55. Daverio, *Robert Schumann*, 13.

56. *Ibid.*

57. Joseph Wilhelm Von Wasilewski, *Life of Robert Schumann*, trans. A. L. Alger (Boston: Oliver Ditson, 1871; reprint, Detroit: Information Coordinators, 1976), 149.

58. I.e., the Brandenburg Concertos, Trio Sonatas for Organ, the Cello Suites, the English and French Suites for Harpsichord, the Six Partitas for Harpsichord.

59. Piet Kee, "Number and Symbolism in the Passacaglia and Ciaconna: A Forgotten and Hidden Dimension," *Loosemore Occasional Papers*, vol. 2. (Cambridge: Tavistock Press, 1988), 2–4, 6. In this article Kee discusses the importance of the number six. According to the Bible, for example, the earth was created in six days. Kee also writes: "The number six is a so-called 'perfect' number; a perfect number is equal to the sum of its factors; 6=3+2+1. It is also the sum of the trinity; 6=3+2+1. There are only four perfect numbers under 33,000,000 (6, 28, 496, 8218)."

60. For a detailed discussion of the Golden Ratio, I refer the reader to the numerous books available on this topic, such as Richard A. Dumlup, *The Golden Ratio and Fibonacci Numbers* (Singapore: World Scientific Publishing, 1997) and Scott Olsen, *The Golden Section: Nature's Greatest Secret* (New York: Wooden Books, 2006).

61. Chopin, highly admired by Schumann, frequently used the Golden Ratio in his 24 Preludes. See Kenneth Patrick Kirk, "The Golden Ratio in Chopin's Preludes, Opus 28" (Ph.D. diss., University of Cincinnati, 1987), abstract. The abstract reads: "Each of the 24 preludes, op. 28, exhibits a turning point (TP) after which musical motion is better characterized as 'toward the end' than 'away from the beginning'. Statistical analysis shows that the proportional placement of the 24 TPs cluster around the Golden ratio (.618). The clustering of the TPs around this point and other approximately Golden Sections of the preludes are important to the form and aesthetic of the pieces."

62. The typical compass of German Baroque organ keyboards is C–c3 (Helmholtz notation). The pedal board typically spans from C–c1 or C–d1.

63. Schumann, *Sämtlicher Werke*, 342–3.

64. Burkhard Meischein, *Robert Schumanns Werke für Orgel oder Pedalklavier*, Studien zur Orgelmusik: Zur Deutschen Orgelmusik des 19. Jahrhunderts, ed. Hermann J. Busch and Michael Heinemann (St. Augustin: Dr. J. Butz Musikverlag, 2006), 180.

65. I.e., the *Clavier Übung III*.

66. Daverio, *Robert Schumann*, 309.

67. Stinson, *Reception*, 92–3.

68. Friedrich Wilhelm Marburg, *Abhandlung von der Fuge nach den Grundsätzen und Exempeln der besten deutschen und ausländischen Meistern* (Berlin, 1753); quoted in Hans T. David, Arthur Mendel, and Christoph Wolff, eds., *The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents* (London: W.W. Norton & Company, Inc., 1998), 363.

69. Klaus-Jürgen Sachs, "Robert Schumanns Fugen über den Namen BACH (Op. 60)" in *Johann Sebastian Bach und seine Ausstrahlung auf die nachfolgende Jahrhunderte: 55. Bachfest der Neuen Bachgesellschaft*, ed. Hellmann (Mainz, 1980), 160–1.

70. See for example mm. 48–49, 54–55.

71. See for example mm. 36–44.

72. Stinson, *Reception*, 94.

73. Daverio, *Robert Schumann*, 309.

74. Jean Guillou, preface to Robert Schumann, *Werke für Orgel* (Mainz: Schott, 2006), i.

75. Weinberger, preface to Schumann, *Werke für Orgel oder Pedalklavier*, viii.

76. See fugue no. 6, mm. 59, 95, and 116.

77. In the third movement of the sketches (mm. 17–19 and 125–127) a pedal point is held for three measures. Schumann avoids the fading out by adding a second pedal point (one octave higher) in the next measure.

78. Fugue no. 2, mm. 163–174.

79. Hermann J. Busch, "Die Orgeln Mendelssohns, Liszts und Brahms," in *Proceedings of the Göteborg International Organ Academy 1994*, ed. Hans Davidsson and Sverker Jullander (Göteborg: Göteborg University, 1995), 236–7.

80. Robert Schumann, *Tagebücher, Band II: 1836–1854*, ed. Gerd Nauhaus (Leipzig: VEB Deutscher Verlag für Musik, 1987), 174.

81. R. Larry Todd, ed., *On Quotation in Schumann's Music* (Princeton: Princeton University Press, 1994), 96.

82. Antonín Rejcha, "Philosophisch-Practische Anmerkungen zu den practischen Beispielen," Ms. Paris Bibliothèque Nationale Sign. Ms 2510, [ca. 1803], 24; quoted in Michael Heinemann, *Bach und die Nachwelt* vol. I (Laaber: Laaber Verlag, 1997), 173.

83. Daverio, *Robert Schumann*, 248.

84. Schumann, *Werke für Orgel*, viii.

85. Heinrich Reimann, *Robert Schumanns Leben und Werke* (Leipzig: Peters, 1887), cited in Frederick Niecks, *Robert Schumann* (London & Toronto: J.M. Dent & Sons, Ltd., 1925), 242.

86. *Die Musik in Geschichte und Gegenwart*, s.v. "Kontrapunkt," quoted in Robert Schumann, *Sämtlicher Werke*, ed. Robert Schumann Gesellschaft by Akio Mayeda and Klaus Wolfgang Niemöller, series VII, group 3, vol. 5 (Mainz: Schott, 2003), 343.

87. Cf. Matthias Wendt, "Zu Robert Schumanns Kompositionsstudien," in *Atti del Congresso della società internazionale di musicologia*, Bologna/Ferrara/Parma 1987, III Free Papers, 793–803; quoted in Schumann, *Sämtlicher Werke*, series VII, group 3, vol. 5, X.

88. Litzmann, *Clara Schumann*, I:403.

89. Luigi Cherubini, *Théorie des Contrapunctes und der Fuge* (Leipzig, 1835), 1; quoted in Robert Schumann: *Sämtlicher Werke*, ed. Robert Schumann Gesellschaft by Akio Mayeda and Klaus Wolfgang Niemöller, series VII, group 3, vol. 5 (Mainz: Schott, 2003), 337.

90. Stinson, *Reception*, 99.

91. Stinson, "Clara Schumann's Bach Book," 5.

Robert August is director of music/organist at First Presbyterian Church of Fort Worth, Texas. Previously he was assistant university organist and choirmaster at The Memorial Church at Harvard University, during doctoral studies at the New England Conservatory of Music. A native of the Netherlands, he has an extensive background in historical performance.

August has served as carillonneur at Brigham Young University, and as organist and conductor at churches in the Netherlands and the United States. In addition to collaboration with artists such as Yo-Yo Ma, Christopher Hogwood, and Simon Carrington, he has performed in Europe and the United States as a solo artist and accompanist, including tours and CD recordings with the Harvard University Choir and the Harvard Baroque Chamber Orchestra. Robert and his wife, flutist Dolores August, often collaborate on modern and period instruments.



Custom builder of pipe, combination and all-digital organs

Wicks Organ Company

1100 5th St.
Highland IL 62249

877-654-2191

www.wicks.com

Opus 3047
Basilica of St. Mary Minneapolis, MN

Cover feature

**Richards, Fowkes & Co.,
Ooltewah, Tennessee
Opus 17, 2010
The Episcopal Church of the
Transfiguration, Dallas, Texas**

The Episcopal Church of the Transfiguration was founded on Holy Cross Day, September 14, 1956, and the first permanent church building was built and dedicated in 1961. Construction of the present sanctuary that seats just over 500 was begun in March 1969, and the first service was held in the church on Easter Day, 1970. Plans were made to purchase a large three-manual organ from Aeolian-Skinner, but due to economic issues a small two-manual mechanical action instrument was purchased when Robert Sipe was tonal director. It was intended that this interim organ would be relocated to a future chapel. Their dream of a three-manual organ would not be fulfilled for 40 years.

A contract with our company was signed in January 2005 as part of a much larger master plan to enhance music, education, and worship within the church. Necessary changes in the balcony, including relocating stairwells and HVAC, dovetailed with the erection of a spacious wing adjacent to the main sanctuary. Several acoustical studies were made, and Dawn Schuette of Threshold Acoustics, LLC of Chicago, was hired as the consultant. Though the nave has good height, brick walls, and no carpeting, there was little reverberation or bass frequency response. The space worked best for small ensembles but failed to support congregational singing and organ music. Remedial action for these deficiencies included adding mass to the three rear ceiling bays, providing an open railing at the front of the gallery, and the construction of new solid walls around the organ. The most dramatic improvement involved the installation of solid panels to extend downward the upper portion of the brick walls, to reduce the negative effect of the severely corbelled side aisles.¹ This work was completed in preparation for the arrival of the new organ in July 2009.

We founded our company in 1988 on a stretch of highway outside of Ooltewah, Tennessee, a suburb of Chattanooga and home to Litespeed bicycles and McKee Foods Corporation, maker of Little Debbie snacks. We chose this location because of the rich atmosphere of international performers and pedagogy centered around the Anton Heiller Memorial Organ in nearby Collegedale, Tennessee. Our combined study in organ and church music has been a guiding force in the evolution of our company's instruments. Ralph Richards, a native of Wisconsin, studied organ and harpsichord at Oberlin College and then worked for a short period with John Brombaugh before founding a company with Paul Fritts in Washington State. Bruce Fowkes grew up in Utah and studied organ at BYU and Utah State before working as an apprentice with Matthew Copley and Michael Bigelow, himself an apprentice of Brombaugh. During that time we were exposed to a resurgence of interest in historic organs and performance practice. Brombaugh's organs gave Americans a personal tie to historic organs and to such organists as Harald Vogel and Klaas Bolt, beginning with his seminal instrument in Lorain, Ohio in 1970.

Our previous experience served as a point of departure. We re-evaluated the then-common knowledge of historic organ building, including pipe construction, voicing techniques, and keyboard dimensions, supplementing it with our own trips to study the historic instruments. Our interest and research expanded from organs of the Hanseatic coast to include those of Silbermann, Hildebrandt, and others in central Germany, and those of Müller, Hinsz, and Bätz in Holland. These later Dutch organs are not only visually stunning but possess a colorful palette that supports the strong emphasis to this day on im-



Undulating relief of the organ front



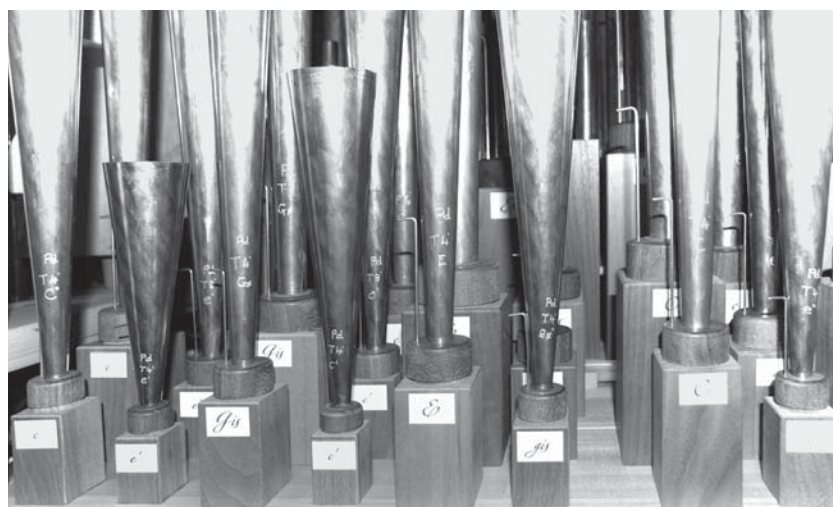
En grisaille painting of cherubs



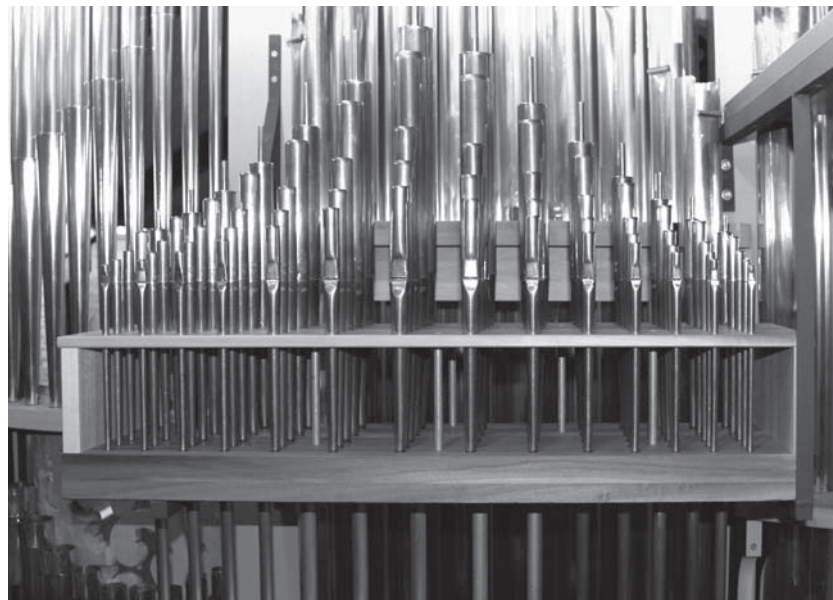
Small Positive wooden pipes of the Flöte douce 8 and Hohlflöte 8



Positive reeds: Schalmey 4, Vox humana 8, Dulcian 8



Schnitger-style pedal Trompets 4–8–16–32 with wooden boots and blocks



Great mounted Cornet V

provision in the context of services.

While we are inspired by the historic instruments, it is neither possible nor our intent to copy them. Rather, we want the organist and listener to experience the effect of those organs—visual aesthetics, touch, and sound. Due to the architecture and acoustics of the rooms in which we work, we must adapt case design and voicing to achieve a similar result. The final determinant is our eyes and ears—a result of 40 years of living and breathing organs. We are not restrained by arbitrary rules but are free to use any tool or technique gleaned from our study to achieve our goal.

We believe that the Dutch historic models mentioned above naturally bridge time, region, and repertoire, lending themselves to convincing registrations due to the melding of the older *vocale* style from north Germany with the instrumental elements of central and southern Germany. Likewise, Opus 17 includes an abundance of foundation stops, each carefully voiced to maximize its usefulness individually and in combination. For example, the strings are not so keen and flutes not so dark as to preclude their use together. The delicate balance of clarity and warmth can be achieved only through careful on-site voicing. Because variety of sound is found in color, not in volume contrast, one can play trios on three individual stops, or on groups of stops from each division.

Of particular interest in the tonal resources of Opus 17 is the 8' Vox humana. Patterned after 18th-century Dutch examples, this stop is a chameleon, its character changing with the addition of other stops. We refer to the Oboe 8' and Trompet 8' in the Swell division as Franken-reeds. Based on extensive research of French and Central German models, they are able to assume multiple roles in the literature. The lyric Oboe works well in French literature, but when combined with the Flöte 4' it takes on a consort quality. The tapered open wood Hohlflöte, the most colorful flute in the



Cass Holly adding the final red glaze on the faux bois finish



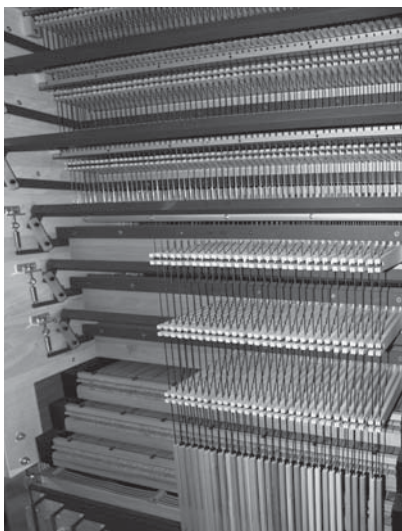
Positive carving detail



Key action with compensator system for humidity changes



Positive treble pipework with façade tubing in background



Key action and coupler stack



Interior photo of the painting and Great key action

organ, is based on models at St. Ludgeri, Norden and Jacobikirche in Hamburg. The inclusion of a lighter 8' wooden stopped flute in the same division is not redundant; rather, it is more useful for continuo and soft accompaniment than its full-bodied cohort. As in the best historic examples, we design and voice our flutes to yield the widest possible variety of sound: the Spitzflöte 8' is distinctive from the Hohlflöte 8', as is the Gedackt 8' from the Rohrflöte 8'.

The design and touch of our key action differs from the ideals of the early reform movement. The touch is not so light as to be like playing on eggshells nor as heavy as some historic organs, and we prefer a more moderate spring-to-pluck ratio that is responsive and reliable due to careful design and construction. The organist has a sense of playing what one hears—a substantial organ.

The use of a shallow case in our smaller organs is abandoned for a broader and deeper case as part of the sound concept, and to allow adequate access to all components. The deeper case encourages blend and does not inhibit projection. The Swell division is in a separate shallow and wide case behind the Great and

the shades open to 90° to be aurally unobtrusive. Good lighting, built-in workbenches, and sturdy ship ladders facilitate tuning and maintenance.

The case is strongly patterned after an organ in Bolsward, Holland, built between 1776–1781 by Antonius Hinsz. It had long been our dream to recreate the undulating and well-proportioned façade of 18th-century Dutch organs. The case is made of soft maple and poplar and is finished in a bold red, faux-grained mahogany, chosen to complement and enhance the room. Our original design included a single carved panel but we were concerned it would not be visually cohesive and would hinder the egress of sound from the Positive. Late in the construction we realized a painting would solve these issues. The concept was quickly refined, and we commissioned Cass Holly to execute the *en grisaille* cherubs on the oval canvas.

A core group of employees with more than 10 (and some closer to 20) years of employment with our firm assures the continuity necessary to produce consistent high quality. Our employees bring a wide variety of previous experience in organ building from the U.S., France, and England. It is a privilege to be able to work with incredibly talented people.



Zephyr keycheek



Bellows stack located in the rear of the organ base

The organ was dedicated during Sunday services on April 18, 2010. James David Christie presented a pair of concerts wherein he programmed a colorful range of works by less widely known composers. The gala reception following the evening recital was a wonderful celebration of the completion of the project.

We wish to express our gratitude to the organ committee and members of the church for their faith and support in this joint effort, especially the Reverend J.D. Godwin, rector, and Joel Martinson, director of music and organist.

Please visit our website for additional shop photos and sound clips of the finished organ (www.richardsfowkes.com).

—Richards, Fowkes & Co.

Notes

1. For a full account of this project see: "Acoustics for Organbuilders," Dawn Schuette, *Journal of American Organbuilding*, June 2010, vol. 25, no. 2.

Current personnel

Trent Buhr
Patrick Fischer
Bruce Fowkes
Karla Fowkes
Brian Miscio
Jesse Mozzini
Nathan Perry
Patrick Spiesser
Dean Wilson
Andy Wishart

Richards, Fowkes & Co.
7821 Old Lee Highway
Ooltewah, TN 37363-8400
423/899-8442
richards@richardsfowkes.com

Richards, Fowkes & Co. Opus 17 The Episcopal Church of the Transfiguration, Dallas, Texas 47 stops

GREAT

16' Principal
8' Octave
8' Gedackt
8' Spitzflöte
4' Octave
4' Rohrflöte
3' Quint
2' Octave
V Cornet (mc)
V Mixture
16' Trompet
8' Trompet

POSITIVE

16' Quintadena
8' Principal
8' Hohlflöte
8' Flöte doux
4' Octave
4' Spitzflöte
2' Octave
1 1/2' Larigot
II Sesquialtera
V Scharff
8' Dulcian
8' Vox humana
4' Schalmey

SWELL

8' Rohrflöte
8' Salicional
8' Celeste (tc)
4' Principal
4' Flöte
3' Nasard
2' Waldflöte
1 1/2' Terz
IV Mixture
16' Fagott
8' Trompet
8' Oboe

PEDAL

16' Principal
16' Subbaß
8' Octave
8' Spitzflöte
4' Octave
V Mixture
32' Posaune
16' Posaune
8' Trompet
4' Trompet

6 couplers
2 Tremulants
Cimbelstern
Vogelgesang
Wind stabilizer

Mechanical key action
Electric stop action with multi-level memory and sequencer

Compass: Manuals 58 notes, Pedal 30 notes
Wind pressure 71mm
Temperament: Neidhardt 1732 for a small city

New Organs

Christ the King Lutheran Church, Walnut, California
Knight Organ Company, builder, San Diego, California
Manuel Rosales Organ Builders, voicer, Los Angeles, California

The congregation received the gift of its first and only organ from First Lutheran Church in Monrovia, California at the end of 1968. This three-rank Möller Artiste was purchased by First in 1950 and used in their small chapel. When the large sanctuary was built in 1968, First Lutheran gave Christ the King their 28-year-old pipe organ for their new building. The Möller opus 4300-13 comprised three ranks of pipes—8' Diapason (76 pipes), 8' Viole (72 pipes), 8' Gedeckt (97 pipes), 16' Bourdon (12 pipes)—and Schulmerich electronic chimes.

When the small Möller arrived at Christ the King, the console, pipes, and pipe case were placed in an open room west of the chancel. In 1981 when Paul Schuricht became organist, it was decided to move both the choir and organ to the rear of the nave. The wood chamber that contained the pipes was modified and placed above the Mother's Room. A 4'9" by 4'3" opening was cut in the wall over the Mother's Room for the sound of the organ to egress, with 15 new Principal pipes installed in the façade.

Because the 8' Viole and 8' Diapason were not conducive to leading the choir and the congregation, Paul Schuricht purchased an 8' Principal (73 pipes) and a 4' Gemshorn (73 pipes) along with a new set of 24 Gedeckt treble pipes to replace damaged ones; the new pipework was built by A. R. Schopp's and Sons, Inc., of Alliance, Ohio. The renovation of

the organ—including galvanized pipe for the wind duct, organ cable, chime relay, and the metal enclosure for the blower that would sit outside on the east side of the church—was to cost \$3,500. On Sunday morning, June 13, 1982, the dedication service of the rebuilt pipe organ installed by Paul Schuricht, the organist, took place.

By December 2007 when the present organist, Michael Doyle, arrived, the organ had many problems: the wooden Gedeckt pipes' stoppers needed to be releathered as they wouldn't stay in tune; because the blower sat outside the church drawing in either hot or cold air, it was difficult to keep the organ in tune; the leather on the reservoir and chests needed to be replaced because it was 57 years old; the stop tabs were breaking off; and the organ had so few stops that it lacked tonal color. In April 2008, the blower was moved into the Mother's Room, encasing it in a new cabinet that helped to keep the organ in tune.

Bids were submitted at the end of 2008 to enlarge and rebuild the Möller organ for \$36,000; Manuel Rosales's bid to rebuild the organ and add nine ranks of pipe was accepted. Mr. Rosales suggested that Robert Knight of Knight Organ Company in San Diego do the work, and Rosales would do the final voicing and tonal regulation. The specification was designed by the church organist, Michael Doyle, in consultation with Robert Knight and Manuel Rosales.

The rebuilding of the console and chests, and the new chests, woodwork around the façade, new pipe tower, and the new electronics were done by Mr. Knight, with the tonal voicing and tonal



finishing by Mr. Rosales. The preparations started on January 19, 2009, when Bob Knight and his crew came to dismantle the Möller organ. The pipes were packed in crates, the chests were removed, the wood chamber walls were dismantled, and the organ was taken to San Diego to be rebuilt and enlarged in the Knight Organ Company shop. On Saturday, January 31, a crew of men from the congregation began work building the new organ chamber walls. Over the next six weeks, men and women of the congregation worked during the week and on Saturdays to complete the chamber walls, install insulation, double wallboard the interior walls, paint the walls with high-gloss enamel, enlarge the front opening of the chamber, and install lighting and a door to the chamber. The organ console platform was rebuilt with hardwood flooring.

The organ has 12 ranks of pipes and 38 stops. The oldest pipework in the organ is the three-rank Mixture that was produced by W. D. B. Simmons in 1863 and voiced during Abraham Lincoln's first presidential term. The 8' Salicional and 8' Voix Celeste came from the 1913 Estey organ at Our Lady of Angels Catholic Church in San Diego, along with the 8' Principal, a set of gold façade pipes that never spoke. The 8' Trumpet came from the 1960 rebuild of the organ at First Baptist Church in San Diego, and was built by Durst Organ Supply of Erie, Pennsylvania. The 1 3/8' Terz was made by Estey-Aeoline. The large swell shutters were from a 1920 Kimball organ, and the swell motor is from First Baptist Church in San Diego. A newer 1-hp blower was used to replace the old, inadequate Möller blower. The 16' Subbass was built for a large college organ in Cedar Rapids, Iowa, by M. P. Möller in 1950. The 16' Trumpet 12-pipe extension is new and was made by Organ Supply of Erie, Pennsylvania. The original 8' Principal was rescaled to become the 4' Octave, and the 4' Gemshorn was rescaled to become the 4' Spitzflöte. On the back wall of the nave are the 8' Principal pipes in the original case, along with a three-pipe Principal tower that is new. There are a total of 787 pipes in the organ.

The rebuilt Möller organ console has been rewired with a new Opus-Two relay system, new keyboard and pedal contacts, and has a new tilting tablet assembly. There are now 41 tilting stop tablets, 5 pistons on Manual I, 5 pistons on Manual II, 10 general combination pistons, 10 general toe studs, setter piston, general cancel piston, and one toe stud for the 11-bell Zimbelstern. The organ also has a set of Maas-Rowe chimes that were given by Trinity Lutheran Church, Montclair, California. A family in the congregation gave funds for the Zimbelstern, Voix Celeste, and 16' Trumpet extension. With the gift of the aforementioned items, the total cost of the organ was \$45,050.

The organ was dedicated on Sunday, August 23, 2009, at the 9:00 a.m. service. Michael Doyle, the church organist,



played music of Armsdorf, Bach, Buxtehude, Burkhardt, Cherwien, Manz, and Walther at the dedication hymn festival at 4:00 p.m.

—Michael Doyle

Christ the King Lutheran Church, Walnut, California

GREAT—Manual I

- 16' Lieblich Gedeckt
- 8' Principal
- 8' Gedecktflöte
- 8' Salicional
- 4' Octave
- 4' Gedecktflöte
- 2' Octave
- III Mixture
- 8' Trumpet
- 4' Trumpet
- Chimes
- Positive to Great

POSITIVE—Manual II

- 8' Gedecktflöte
- 8' Salicional
- 8' Voix Celeste
- 4' Principal
- 4' Spitzflöte
- 4' Salicet
- 2 1/2' Nasat
- 2' Spitzflöte
- 2' Octave
- 1 1/2' Terz
- 1 1/2' Quint
- 1' Sifflöte
- 8' Trumpet
- Tremulant

PEDAL

- 32' Resultant
- 16' Subbass
- 16' Lieblich Gedeckt
- 8' Principal
- 8' Flöte
- 8' Salicional
- 5 1/2' Quint
- 4' Choralbass
- 4' Flöte
- 2' Spitzflöte
- II Mixture
- 16' Trumpet
- 8' Trumpet
- 4' Trumpet
- Great to Pedal
- Positive to Pedal

Summary of Pipes

16'	Subbass	44 pipes
16'	Lieblich Gedeckt	12 pipes
8'	Principal	61 pipes
8'	Gedecktflöte	73 pipes
8'	Salicional	61 pipes
8'	Voix Celeste	49 pipes
4'	Principal	61 pipes
4'	Spitzflöte	73 pipes
1 1/2'	Terz	49 pipes
III	Mixture	183 pipes
16'	Trumpet	12 pipes
8'	Trumpet	73 pipes



Lewis & Hitchcock, Beltsville, Maryland
Christus Victor Lutheran Church, Baltimore, Maryland

Christus Victor Lutheran Church has a Wicks organ. The pipe cabinet is on the left side of the chancel, and the console is on the right side. The console had no combination action, and the only accessory was the crescendo shoe. The desire was to add a combination action, and to reunify the five ranks to make a more flexible specification. Working with director of music Dr. Joseph Birdwell, we planned and installed a multiplex relay in the organ cabinet and a combination action with multiple layers of memory in the console, controlled by a full set of pistons and toe studs. The result is a much more flexible instrument, easily able to provide the right sound for the music.

—Gerald Piercy

GREAT

- 8' Principal
- 8' Rohr Gedeckt
- 8' Gemshorn
- 8' Gemshorn Celeste TC
- 4' Principal
- 4' Copula

- 2' Octave
- 2' Gemshorn
- III Mixture
- 8' Trumpet
- Swell to Great

SWELL

- 8' Rohr Flute
- 8' Gemshorn
- 8' Gemshorn Celeste TC
- 4' Flute
- 4' Gemshorn
- 2 1/2' Quint
- 2' Block Flute
- 1 1/2' Tierce
- 1 1/2' Larigot
- 1' Gemshorn
- 8' Trumpet
- Tremolo

PEDAL

- 16' Subbass
- 16' Lieblich Bourdon
- 8' Principal
- 8' Rohr Gedeckt
- 4' Choral Bass
- 2' Flute
- 8' Trumpet
- 4' Clarion
- Great to Pedal
- Swell to Pedal

2 manuals, 5 registers, 5 ranks

Brian Jones

Director of Music Emeritus
TRINITY CHURCH
BOSTON

JAMES KIBBIE

The University of Michigan
Ann Arbor, MI 48109-2085
734-764-1591 FAX: 734-763-5097
email: jkibbie@umich.edu

DAVID K. LAMB, D.Mus.

Director of Music/Organist
First United Methodist Church
Columbus, Indiana
812/372-2851

David Lowry

THE EPISCOPAL CHURCH OF THE GOOD SHEPHERD
1512 BLANDING STREET, COLUMBIA, SC 29201
DEPARTMENT OF MUSIC, WINTHROP UNIVERSITY
ROCK HILL, SC 29733

Christopher Marks

University of Nebraska-Lincoln
www.christophermarksorganist.com
csmarks.organ@gmail.com
(315) 278-1410



Sue Mitchell-Wallace

A.S.C.A.P.
FELLOW, AMERICAN GUILD OF ORGANISTS
345 SADDLE LAKE DRIVE
ROSWELL-ATLANTA, GEORGIA 30076
(770) 594-0949

DOUGLAS O'NEILL

Cathedral of the Madeleine
Salt Lake City, Utah
doneill@madeleinechoirschool.org
801/671-8657

MARILYN MASON

CHAIRMAN, DEPARTMENT OF ORGAN
UNIVERSITY OF MICHIGAN
ANN ARBOR

"... Ginastera's ... was by all odds the most exciting ... and Marilyn Mason played it with awesome technique and a thrilling command of its daring writing."

The American Organist, 1980

LARRY PALMER

Professor of
Harpsichord and Organ
Meadows School of the Arts
SOUTHERN METHODIST UNIVERSITY
Dallas, Texas 75275
Musical Heritage Society recordings

KIM R. KASLING

D.M.A.
St. John's University
Collegeville, MN 56321

Gabriel Kney

ORGAN CONSULTANT
www.gabrielkney.com

ARTHUR LAMIRANDE

alamirande2001@yahoo.com
www.youtube.com/watch?v=WTkDk-cX1X4

BETTY LOUISE LUMBY

DSM • FAGO
UNIVERSITY OF MONTEVALLO
MONTEVALLO, AL 35115

JAMES R. METZLER

PARK CONGREGATIONAL CHURCH
GRAND RAPIDS, MICHIGAN

LEON NELSON

University Organist
North Park University
Chicago, Illinois

BEDE JAMES PARRY

ALL SAINTS' CHURCH
LAS VEGAS, NEVADA

SYLVIE POIRIER PHILIP CROZIER

ORGAN DUO
3355 Queen Mary Road, Apt 424
Montreal, H3V 1A5, P. Quebec
Canada
(514) 739-8696
Fax: (514) 739-4752
philipcrozier@sympatico.ca

A four-inch Professional Card in THE DIAPASON

For rates and specifications
contact Jerome Butera
847/391-1045
jbutera@sgcmail.com

9 OCTOBER

Cameron Carpenter; Old South Church, Boston, MA 3 pm
Jane Parker-Smith; Spivey Hall, Clayton College and State University, Morrow, GA 3 pm

10 OCTOBER

Lawrence Molinaro; St. Vincent Ferrer Church, New York, NY 3 pm
Stephen Tharp, works of Demessieux; Cathedral Church of St. John the Divine, New York, NY 5 pm
Scott Dettra; Washington National Cathedral, Washington, DC 5:15 pm
Solemn Choral Vespers; Cathedral of Mary Our Queen, Baltimore, MD 5 pm
Martin, *Testament of Praise*; Boone United Methodist, Boone, NC 4 pm
Lynn and Hal Fryer; Basilica of the National Shrine of Mary, Queen of the Universe, Orlando, FL 3 pm
The Chenaults; St. Paul's Episcopal, Augusta, GA 3 pm
Aaron David Miller; Monroe Street United Methodist, Toledo, OH 3 pm
Huw Lewis; First United Methodist, Birmingham, MI 3 pm
James Brown; Boutell Memorial Concert Hall, Northern Illinois University, DeKalb IL 3 pm
David Schrader; Crimi Auditorium, Aurora University, Aurora, IL 2 pm

11 OCTOBER

Stile Antico; St. Peter in Chains Cathedral, Cincinnati, OH 7:30 pm

12 OCTOBER

Mark Dealba; Ransdell Chapel, Campbellsville University, Campbellsville, KY 12:20 pm
Phillip Kloeckner; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

13 OCTOBER

Handel, *Jephtha*; Church of St. Ignatius Loyola, New York, NY 7:30 pm

14 OCTOBER

Gail Archer; Harvard University, Cambridge, MA 12 noon
Andrew Peters; DePauw University, Greencastle, IN 7:30 pm

15 OCTOBER

Christopher Houlihan; Parish Church of St. Helena, Beaufort, SC 12 noon
Faythe Freese; First Presbyterian, Saginaw, MI 8 pm
Raúl Prieto Ramírez; Trinity United Methodist, Huntsville, AL 7:30 pm

16 OCTOBER

Mark King; Zion Lutheran, Indiana, PA 7:30 pm
Raúl Prieto Ramírez; Trinity United Methodist, Huntsville, AL 8 pm
David Schrader, masterclass; Music Building, Northern Illinois University, DeKalb, IL 10 am

17 OCTOBER

Ken Cowan; St. James' Church, New York, NY 3 pm
Stephen Tharp, works of Demessieux; Cathedral Church of St. John the Divine, New York, NY 5 pm
Gail Archer; St. Paul's Lutheran, Teaneck, NJ 5:30 pm
Christopher Houlihan; Grace Lutheran, Lancaster, PA 4 pm
Nigel Potts; St. Luke's Episcopal, Lebanon, PA 7 pm
Todd Wilson; Stan Hywet Hall & Gardens, Akron, OH 4 pm
Clive Driskill-Smith; Hyde Park Community United Methodist, Cincinnati, OH 4 pm
David Lamb; Central Presbyterian, Terre Haute, IN 3 pm
Craig Cramer; Reith Recital Hall, Goshen College, Goshen, IN 7 pm
Anita Werling; First Presbyterian, Macomb, IL 3 pm
Stefan Engels; St. Louis Cathedral, New Orleans, LA 6 pm

18 OCTOBER

Choral concert, with orchestra; St. Luke Catholic Church, McLean, VA 4 pm
Joy Ross; The Presbyterian Church, Hagerstown, MD 4 pm
David Lamb, with Atlanta Youth Wind Symphony; Emory University, Atlanta, GA 7 pm

19 OCTOBER

Christopher Dekker; Park Congregational, Grand Rapids, MI 12:15 pm
John Scott; Overture Hall, Madison, WI 7:30 pm
Lawrence Archbold; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

21 OCTOBER

Douglas Bruce; St. Luke Catholic Church, McLean, VA 1 pm

22 OCTOBER

Paul Jacobs; Methuen Memorial Music Hall, Methuen, MA 8 pm
Nigel Potts; St. Petersburg College, St. Petersburg, FL 7:30 pm

David Higgs; Piedmont College Chapel, Demorest, GA 7:30 pm

Andrew Peters, silent film accompaniment; Pilgrim Lutheran, Indianapolis, IN 7:30 pm
Raúl Prieto Ramírez; St. James Episcopal, Fairhope, AL 7 pm

23 OCTOBER

John Rose; The Doane Stuart School, Rensselaer, NY 7 pm
Musica Sacra; Alice Tully Hall, Lincoln Center, New York, NY 8 pm

24 OCTOBER

Jason Charneski; Center Church, Hartford, CT 4 pm
The Chenaults; First United Methodist, Schenectady, NY 3 pm
Todd Wilson; First Presbyterian, Iliion, NY 3 pm
John and Marianne Weaver; St. Vincent Ferrer Church, New York, NY 3 pm
Stephen Tharp, works of Demessieux; Cathedral Church of St. John the Divine, New York, NY 5 pm
Renée Anne Louprette; St. Paul Cathedral, Pittsburgh, PA 4 pm
Felix Hell; Christ Chapel, Gettysburg College, Gettysburg, PA 8 pm
•AGO PipeSpectacular; Washington National Cathedral, Washington, DC 5:15 pm
Hagerstown Choral Arts; Trinity Lutheran, Hagerstown, MD 4 pm
Katherine Hunt; Cathedral of Mary Our Queen, Baltimore, MD 5 pm
Raúl Prieto Ramírez; Christ Church, Pensacola, FL 3 pm
John Scott; Christ Presbyterian, Canton, OH 4 pm
David Lamb; First United Methodist, Columbus, IN 6 pm
Scott Montgomery; Cathedral of the Holy Angels, Gary, IN 3 pm
Karen Beaumont; St. Mathias Church, Waukesha, WI 3 pm
Douglas Bruce & Myriam Dickenson; Incarnation Lutheran, Milwaukee, WI 3 pm
Nathan Laube, Wesley M. Vos Memorial Organ Recital; First Congregational, Crystal Lake, IL 4 pm
David Schrader, harpsichord, with recorder, violin, and cello; Byron Colby Barn, Grayslake, IL 4 pm

25 OCTOBER

Felix Hell; St. Ann Catholic Church, Hagerstown, MD 4 pm
Douglas Bruce; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

25 OCTOBER

Felix Hell; St. Ann Catholic Church, Hagerstown, MD 4 pm
Douglas Bruce; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

25 OCTOBER

Felix Hell; St. Ann Catholic Church, Hagerstown, MD 4 pm
Douglas Bruce; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

25 OCTOBER

Felix Hell; St. Ann Catholic Church, Hagerstown, MD 4 pm
Douglas Bruce; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

26 OCTOBER

Carolyn Diamond; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

27 OCTOBER

Dong-Il Shin; Church of St. Ignatius Loyola, New York, NY 7:30 pm
Anthony & Beard (Ryan Anthony, trumpet, and Gary Beard, organ); Sunshine Cathedral, Ft. Lauderdale, FL 8 pm

28 OCTOBER

Schütz, *Musikalische Exequien*; Church of St. Luke in the Fields, New York, NY 8 pm
Joan Lippincott; Miller Chapel, Princeton Theological Seminary, Princeton, NJ 7:30 pm
Felix Hell; Bethlehem United Methodist, Bishopville, SC 7 pm

29 OCTOBER

Tom Trenney, recital and silent film accompaniment; Merrill Auditorium, Portland, ME 7:30 pm
Nathan Laube; St. Paul's Episcopal, Indianapolis, IN 7:30 pm
David Hurd; St. Paul's Episcopal, Chattanooga, TN 7:30 pm

31 OCTOBER

Gail Archer; Church of the Advent, Boston, MA 4:30 pm
Andrew Henderson & Mary Huff; Madison Avenue Presbyterian, New York, NY 3 pm
Felix Hell; Good Shepherd Lutheran, King of Prussia, PA 3 pm
David Briggs, silent film accompaniment; Duke Chapel, Duke University, Durham, NC 5 pm

UNITED STATES West of the Mississippi

16 SEPTEMBER

Andrew Peters; Boe Chapel, St. Olaf College, Northfield, MN 7 pm

17 SEPTEMBER

Hatsuko Imamura; Christ Episcopal, Tacoma, WA 12:10 pm

18 SEPTEMBER

•**Gail Archer**, masterclass; St. Mark's Lutheran, Spokane, WA 10 am
John Karl Hirten; California Palace of the Legion of Honor, San Francisco, CA 4 pm

19 SEPTEMBER

Tom Trenney; First United Methodist, Shreveport, LA 7 pm

Bruce Power; Christ Church Cathedral, Houston, TX 3 pm

Gail Archer; St. Mark's Lutheran, Spokane, WA 4 pm

John Karl Hirten; California Palace of the Legion of Honor, San Francisco, CA 4 pm

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

24 SEPTEMBER

Charles Rus; Spanaway Lutheran, Spanaway, WA 12 noon

Christoph Bull; Irvine Valley College, Irvine, CA 8 pm

25 SEPTEMBER

Keith Thompson; California Palace of the Legion of Honor, San Francisco, CA 4 pm

Timothy Howard; Christ Episcopal, Eureka, CA 7:30 pm

26 SEPTEMBER

Alan Morrison; Cathedral of St. Joseph, Baton Rouge, LA 4 pm

Olivier Latry; Christ United Methodist, Plano, TX 7 pm

Craig Cramer; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

Naomi Shiga & Jonathan Wohlers; Thomsen Chapel, St. Mark's Cathedral, Seattle, WA 2 pm

Jonathan Dimmock; St. John's Presbyterian, Berkeley, CA 4 pm

Keith Thompson; California Palace of the Legion of Honor, San Francisco, CA 4 pm

Christoph Bull; Ascension Lutheran, Thousand Oaks, CA 5:15 pm

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

1 OCTOBER

Choral Evensong; All Saints' Church, Beverly Hills, CA 7:30 pm

2 OCTOBER

David Hegarty; California Palace of the Legion of Honor, San Francisco, CA 4 pm

3 OCTOBER

Gerre Hancock; Grace and Holy Trinity Cathedral, Kansas City, MO 2 pm

David Hurd; Holy Trinity Episcopal, Lincoln, NE 3 pm

Ken Cowan; Broadway Baptist, Fort Worth, TX 7 pm

Olivier Latry; Augustana Lutheran, Denver, CO 4 pm

Christoph Bull; San Gabriel Mission Playhouse, San Gabriel, CA 2:30 pm

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

8 OCTOBER

VocalEssence; Ted Mann Concert Hall, Minneapolis, MN 8 pm

David Higgs; Co-Cathedral of the Sacred Heart, Houston, TX 8 pm

9 OCTOBER

VocalEssence; Ted Mann Concert Hall, Minneapolis, MN 8 pm

David Higgs, masterclass; Co-Cathedral of the Sacred Heart, Houston, TX 9 am

+Don Pearson; St. Ignatius of Antioch Church, Antioch, CA 7:30 pm

10 OCTOBER

Andrew Sheranian; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

Christian Teeuwssen; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm

David Gell; Trinity Episcopal, Santa Barbara, CA 3:30 pm

Ken Cowan, with Lisa Shihoten, violin; Covenant Presbyterian, Long Beach, CA 3 pm

Olivier Latry; St. James Episcopal, Los Angeles, CA 6 pm

11 OCTOBER

Olivier Latry; Benaroya Concert Hall, Seattle, WA 7:30 pm

14 OCTOBER

John & Marianne Weaver; First United Methodist, Wichita Falls, TX 7 pm

16 OCTOBER

Carole Terry, masterclass; Organ Studio, University of Texas, Austin, TX 2 pm

Gerre Hancock, improvisation masterclass; Chapel, St. Mary's College, Moraga, CA 10 am

Marilyn Keiser, workshop; All Saints Episcopal, Sacramento, CA 10 am

17 OCTOBER

Barbara Raedeke; St. Mark's Episcopal, St. Louis, MO 4 pm

Apollo's Fire; Cathedral Basilica of St. Louis, St. Louis, MO 7:30 pm

Carole Terry; Bates Recital Hall, University of Texas, Austin, TX 4 pm

Martin Neary, Choral Festival; Christ Church Cathedral, Houston, TX 6 pm

Douglas Cleveland; Bethlehem Lutheran, Kalspell, MT 2 pm

Gerre Hancock; Chapel, St. Mary's College, Moraga, CA 3 pm

Marilyn Keiser; All Saints Episcopal, Sacramento, CA 4 pm

19 OCTOBER

Raúl Prieto Ramírez; St. Paul's Cathedral, Oklahoma City, OK 7:30 pm

22 OCTOBER

John Scott; St. Barnabas on the Desert Episcopal, Scottsdale, AZ 7 pm

23 OCTOBER

Hector Olivera; Grace United Methodist, Oklahoma City, OK 7 pm

24 OCTOBER

Douglas Cleveland; Center for Faith and Life, Luther College, Decorah, IA 2 pm

Clive Driskill-Smith; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

Faythe Freese; Trinity Lutheran, Lynnwood, WA 4 pm

Christoph Bull; Segerstrom Concert Hall, Orange County Performing Arts Center, Costa Mesa, CA 7 pm

28 OCTOBER

Bradley Hunter Welch; Tarrytown United Methodist, Austin, TX 7:30 pm

STEPHEN G. SCHAEFFER

Recitals – Consultations

Cathedral Church of the Advent
Birmingham, Alabama
www.AdventBirmingham.org

Stephen Tappe

Organist and Director of Music
Saint John's Cathedral
Denver, Colorado
www.sjcathedral.org

ORGAN MUSIC OF THE SPANISH BAROQUE

David Troiano

DMA MAPM
586.778.8035
dtenor2001@yahoo.com

DAVID WAGNER

DMA

Madonna University
Livonia, Michigan
dwagner@madonna.edu

KARL WATSON

SAINT LUKE'S
METUCHEN

Davis Wortman

ST. JAMES' CHURCH
NEW YORK

CHARLES DODSLEY WALKER, FAGO

ARTIST-IN-RESIDENCE
SAINT LUKE'S PARISH
1864 POST ROAD
DARIEN, CT 06820
(917) 628-7650

FOUNDER/CONDUCTOR
CANTERBURY CHORAL SOCIETY
2 EAST 90TH STREET
NEW YORK, NY 10128
(212) 222-9458



William Webber, C.A.G.O.

Organist/Director, First Christian Church, Danville, KY
Instructor of Music & Religious Studies,
Maysville Community College

For bookings and fees: <http://webspacesetel.com/~umwebbiv>

DAVID SPICER

First Church of Christ
Wethersfield, Connecticut



House Organist
The Bushnell Memorial
Hartford

Cathedral of St. John
Albuquerque, New Mexico
www.stjohnsabq.org
505-247-1581, ext. 106



Maxine Thévenot
Director of Cathedral Music & Organist

ROBERT L. SIMPSON

Christ Church Cathedral
1117 Texas Avenue
Houston, Texas 77002

BEAL THOMAS

MOUNT CALVARY CHURCH
BALTIMORE
bealthomas@aol.com

Joe Utterback

COMMISSIONS & CONCERTS
732.747.5227

KEVIN WALTERS

M.A., F.A.G.O.
Rye, New York

Cherie Wescott

Concerts • Masterclasses • Coaching

405/942-3958
e-mail: mimiscott1517@yahoo.com

RONALD WYATT

Trinity Church
Galveston



Pipedreams®

A radio program for the king of instruments

SEPTEMBER 2010

#1036 - **Going On Record**...a late-summer review of an international selection of recently issued compact discs devoted to the King of Instruments.

#1037 - **Lively Moments**...a bi-coastal selection of excerpts from concerts in California, North Carolina, and Minnesota.

#1038 - **A Dozen Will Do**...modest instruments can achieve maximal satisfaction, as proven by these organs which possess no more than twelve stops each.

#1039 - **From Colleges, Castles and Cathedrals**...the splendid sounds of organs in the United Kingdom resonate with pleasurable grandeur

From American Public Media, *Pipedreams*® is public radio's weekly program dedicated to the artistry of the pipe organ. Host Michael Barone's celebration of the "king of instruments" is heard on stations nationwide. Visit www.pipedreams.org to locate a broadcast station in your area.



APOBA is a proud supporter of *Pipedreams*®
www.apoba.com

SPREAD THE WORD. PROMOTE THE SHOW. SUPPORT PUBLIC RADIO

Organ Recitals

WILLIAM AYLESWORTH, with Paul Vanderwerf, violin, St. John's Evangelical Lutheran Church, Wilmette, IL, April 11: *O Lamm Gottes, unschuldig*, Bach; *Prelude and Fugue in G*, op. 37, no. 2, Mendelssohn; *Invocation*, op. 55, Beach; *Sketch in D-flat, Sketch in f*, Schumann; *Suite in c*, op. 166, Rheinberger; *Andante sostenuto (Symphonie Gothique)*, op. 70, Widor; *Carillon de Westminster*, op. 54, no. 6, Vierne.

TIMOTHY LEE BAKER, St. Mark's United Church of Christ, New Albany, IN, March 12: *Prelude and Fugue in D*, BWV 532, Bach; *What Wondrous Love Is This?*, *Jesus, the Very Thought of Thee*, Farrell; *Fantasy in f*, K. 594, Mozart; *Reflection on Passion Chorale*, Ratcliffe; *Sonata No. 3 in A*, Mendelssohn; *In Paradisum (Requiem)*, Fauré/Dupré; *Toccata*, Weaver.

ROBERT BATES, First Presbyterian Church, Yakima, WA, March 5: *Praeludium in g*, BuxWV 148, Buxtehude; Segundo tiento de cuarto tono a modo de canción, Tiento de medio registro de tiple de segundo tono (*Facultad Orgánica*), de Arauxo; *Prelude in E-flat*, BWV 552/1, *Kyrie, Gott Vater in Ewigkeit*, BWV 669, *Allein Gott in der Höh' sei Ehr'*, BWV 676, *Fugue in E-flat*, BWV 552/II, Bach; *Annum per annum*, Pärt; *Charon's Oar*, Bates; *Final (Hommage à Igor Stravinsky)*, Hakim.

BYRON L. BLACKMORE, American Lutheran Church of Sun City, Sun City, AZ, March 16: *Pièce d'Orgue*, BWV 572, Bach; *Passion Chorale*, op. 122, nos. 9 and 10, Brahms; *Voluntary in C*, Travers; *Jesus Comforts the Women of Jerusalem (The Stations of the Cross)*, op. 29, Dupré; *Toccata (Symphonie)*, op. 42, no. 5, Widor.

FRANCESCO CERA, Arizona State University, Tempe, AZ, April 11: *Fantasia sexti toni*, G. Gabrieli; *Ricercar arioso terzo*, A. Gabrieli; *Toccata avanti la Messa della Madonna, Kyrie, Christe, Kyrie, Canzon dopo l'Epistola, Ricercar dopo il Credo, Toccata per l'Elevatione, Canzon post il Comune (Messa della Domenica)*, *Toccata avanti il Ricercar, Ricercar con obbligo di cantare la quinta parte senza toccarla, Bergamasca, Frescobaldi, Kyrie, Gott heiliger Geist*, BWV 671, *Concerto in C after Antonio Vivaldi* (op.3, no. 12), BWV 976, Bach.

ROBERT DELCAMP, St. Anne Episcopal Church, West Chester, OH, March 12: *March on a Theme by Handel*, op. 15, no. 2, *Allergretto in b*, op. 19, no. 1, *Grand Choeur in g*, op. 84, Guilman; *Recollection (Soliloquy No. 2)*, Conte; *Suite on the First Tone*, Bédard; *Sarabande on Land of Rest, Prelude and four variations on Adoro te devote*, Near; *Crucifixion, Resurrection (Symphonie-Passion)*, op. 23, Dupré.

STEFAN ENGELS, First Presbyterian Church, New York, NY, February 14: *Variationen über ein geistliches Volkslied*, op. 33, Hoyer; *Concerto in C*, BWV 594, Bach; *Dankpsalm*, op. 145, no. 2, Reger; *Fugue in B-flat, Andante sostenuto in f, Allegro in d, Andante in D*, Mendelssohn; *Symphonischer Choral 'Jesus, meine Freude'*, op. 87, no. 2, Karg-Elert.

STEPHEN HAMILTON, The First Church of Deerfield, MA, March 14: *Partite Sopra la Aria della Folia de Espagne*, Pasquini; *La Romanesca con Cinque Mutanze, Valente; Concerto in b*, Walther; *O Mensch, beweine dein Sünde gross*, O Gott, du frommer Gott, Bach; *Andante in F*, K. 616, Mozart; *Aria (Six Pieces)*, A. Alain; *Le jardin suspendu*, JA 71, Alain; *Passacaglia*, BWV 582, Bach.

CHRISTOPHE MANTOUX, Grace Episcopal Church, Alexandria, VA, February 26: *Choral III in a*, Franck; *Méditation*, Dupont;

Allegro vivace (Symphony No. 5, op. 42, no. 1), Widor; *Intermezzo, Lamento, Litanies*, Alain; *Suite*, Duruflé; *Improvisation*.

THOMAS MURRAY, St. Norbert Abbey, DePere, WI, March 20: *Toccata in F*, BWV 540, Bach; *Mater dolorosa, Regina Pacis (Symphony I on Gregorian Themes)*, Weitz; *Glory and Peace*, Locklair; *Rhapsody on a Breton Theme*, op. 7, no. 1, Saint-Saëns; *Praeludium Circulare, Pastorale, Andante, Final (Symphony II)*, Widor.

MASSIMO NOSETTI, Sacred Heart Cathedral, Newark, NJ, April 14: *Imperial March*, op. 32, Elgar, transcr. Martin; *Canto nostalgico*, Matthey; *Improvisation on Victima Paschali*, Tournemire, transcr. Duruflé.

JANE PARKER-SMITH, East Liberty Presbyterian Church, Pittsburgh, PA, March 21: *Lobet den Herren mit Pauken und Zimbeln schön*, Karg-Elert, transcr. Hellmers; *Chromatic Fantasia and Fugue*, BWV 903, Bach, transcr. Reger; *Choral No. 2 in b*, Franck; *Mephisto Waltz No. 1*, Liszt, transcr. Parker-Smith; *Concertante Study, Vrána; Cantabile*, op. 37, no. 1, Jongen; *Rhapsody in c-sharp*, op. 17, no. 3, Howells; *Miroir*, Wammes; *Final (Sonata No. 1 in d)*, op. 42, Guilman.

WILLIAM PETERSON, Pomona College, Claremont, CA, March 28: *Prelude and Fugue in e*, BWV 548, *Nun danket alle Gott*, BWV 657, *Wenn wir in höchsten Nöten sein*, BWV 668a, *Aus tiefer Not schrei ich zu dir*, BWV 686, *Duetto I*, BWV 802, *Herr Christ, der ein'ge Gottessohn*, BWV 601, *Christ wir sollen loben schon*, BWV 611, *Liebster Jesu, wir sind hier*, BWV 633, *Vater unser im Himmelreich*, BWV 636, *Es ist das Heil uns kommen her*, BWV 638, *Prelude and Fugue in b*, BWV 544, Bach.

CHRISTA RAKICH, Harvard University, Cambridge, MA, March 2: *Prelude and Fugue in e*, Mendelssohn, transcr. Best; *Five Chorale Preludes, Fantasia and Fugue on 'Wie schön leuchtet'*, Senfter; *Two Early Pieces*,

Hindemith; *Passacaglia from 'Nobilissima Visione'*, Hindemith, transcr. Rakich; *Fugue on 'Wachet Auf'*, Reger.

MARIJIM THOENE, Tulane University, New Orleans, LA, March 3: *Pièce d'Orgue*, BWV 572, Bach; *Habakkuk*, op. 434, Hovhannes; *Suite Médiévale*, Langlais; *Luttes (Trois Dances)*, Alain.

DAME GILLIAN WEIR, Covenant Presbyterian Church, Charlotte, NC, March 14: *Etude de Concert*, Bonnet; *Variations on Est-ce Mars?*, Sweelinck; *Fantasia in d*, Stanford; *Psalm Prelude (Set 1, No. 1)*, Howells; *Chorale Prelude on Croft's 136th*, Parry; *Toccata, Fugue and Hymn on Ave Maris Stella*, Peeters; *Cortège et Litanie*, Dupré; *Le Jardin suspendu, Fantasmagorie*, Alain; *Salamanca, Bovec; Moto ostinato (Sunday Music)*, Eben; *Toccata*, Mushel.

ANITA EGGERT WERLING, Emmanuel Episcopal Church, Rockford, IL, March 21: *Répons pour le Temps de Pâques*, Demessieux; *Wondrous Love: Variations on a Shape-Note Hymn*, op. 34, Barber; *Sheep May Safely Graze*, Bach, arr. Biggs; *O Lamm Gottes, unschuldig*, BWV 619, *Prelude and Fugue in G*, BWV 541, Bach; *Fantasia in A*, Franck; *Variations on 'Shades Mountain'*, Eggert; *Prelude et Danse fuguée*, Litaize.

THOMAS WIKMAN, Lutheran School of Theology, Chicago, IL, March 2: *Toccata Undici*, Muffat; *An Wasserflüssen Babylon*, Pachelbel; *O Mensch, beweine dein Sünde gross*, BWV 622, *Passacaglia and Fugue in c*, BWV 582, Bach.

CATHRYN WILKINSON, Presbyterian Homes, Evanston, IL, March 29: *Les Rameaux (Poèmes évangéliques)*, op. 2, Langlais; *The Holy City*, Maybrick; *Ach bleib bei uns, Herr Jesu Christ*, BWV 649, Bach; *Fugue in a-flat*, Wo08, *Herzliebster Jesu (Eleven Chorale Preludes)*, op. 122, Brahms; *Andantino in g*, Franck; *Swing Low, Sweet Chariot*, arr. Harbach.

Member APOBA (317) 637-5222
Goulding & Wood, Inc.
 823 Massachusetts Ave. Indianapolis, IN 46204

Advertise in THE DIAPASON
 For information on rates and digital specifications contact Jerome Butera
 847/391-1045, <jbutera@sgcmail.com>

Berghaus
 Pipe Organ Builders
 2151 Madison St. www.berghausorgan.com
 Bellwood, IL EMAIL: info@berghausorgan.com
 60104 PH: 708.544.4052 FAX: 708.544.4058

NICHOLS & SIMPSON, INC.
 ORGANBUILDERS
 P. O. BOX 7375
 LITTLE ROCK, AR 72217
 501-661-0197
 C. JOSEPH NICHOLS WAYNE B. SIMPSON, III

ROSALES
 PIPE ORGAN SERVICES, INC.
 3020 EAST OLYMPIC BLVD.
 LOS ANGELES, CALIFORNIA 90023
 323-262-9253

TAYLOR & BOODY
 ORGANBUILDERS
 George K. Taylor John H. Boody
 8 Hewitt Road Phone: 540-886-3583
 Staunton, VA 24401 Fax: 540-886-3584
 e-mail: organs@taylorandboody.com
 website: www.taylorandboody.com

LEVSEN
 ORGAN COMPANY
 ISO · OHS · AIO · AGO
 Website: http://www.levsenpipeorgan.com
 email: levsenorg@aol.com
 P.O. BOX 542 - BUFFALO, IOWA 52728 - 800-397-1242

J.F. NORDLIE COMPANY
 PIPE ORGAN BUILDERS
 504 South Charlotte Avenue • Sioux Falls, SD 57103-2612
 (605) 335-3336 (800) 456-0834 Fax (605) 334-8843
 email: jfnordlie.com http://www.jfnordlie.com

Visit The Diapason website:
www.TheDiapason.com

WAHL ORGANBUILDERS
 320 N. DURKEE ST. - APPLETON, WI 54911
 WAHL@ATHENET.NET - 920.749.9633
 WWW.WAHLORGANBUILDERS.COM

CLASSIFIED ADVERTISING RATES

Regular classified advertising is single paragraph "want ad" style. First line only of each ad in bold face type.

Display classified advertisements are set entirely in bold face type with the addition of a ruled box (border) surrounding the advertisement.

Regular Classified, per word	\$.98
Regular Classified minimum	20.00
Display Classified, per word	1.30
Display Classified minimum	25.00

Additional to above charges:
 Box Service (mail forwarding) 8.00
 Website placement (includes photo) 15.00
 (\$25 if not ordering print ad)

NOTE: Orders for classified advertising must be accompanied by payment in full for the month(s) specified.

Non-subscribers wanting single copies of the issue in which their advertisement appears should include \$4.00 per issue desired with their payment.

The Diapason reserves the right to designate appropriate classification to advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.

THE DIAPASON • 3030 W. Salt Creek Lane, Suite 201 • Arlington Heights, IL 60005
 847/391-1044 • jrobinson@sgcmail.com

Insert the advertisement shown below (or enclosed) in the Classified Advertising section of THE DIAPASON for the following issue(s):
 January February March April May June July August September October November December

Category _____ Regular Boldface
 Place on website

Ad Copy _____

Name _____ Phone _____
 Address _____ Total Enclosed _____
 City/State _____ Zip _____ E-mail _____

PAYMENT MUST ACCOMPANY ORDER

Classified Advertising

Classified Advertising Rates
will be found on page 37.

POSITIONS AVAILABLE

All Saints Episcopal Church, 10 Irving Street, Worcester, MA 01609; tel. 508/752-3766; fax 508/752-0665; e-mail: kevin@allsaintsw.org; web: www.allsaintsw.org. Full-time Director of Music (Organist-Choir Director). Please send contact information, website of present position and résumé via the above e-mail address with subject line: Director of Music Search. Only applications received by November 1, 2010 will be considered. All Saints is an equal opportunity employer.

Part-time Interim Organist—Can become permanent, wanted to support well-established and diverse music ministry. Visit our website, www.covenantpcusa.org (Organist Search). Send résumé to Charlotte Sharpe (rcsharpe@columbus.rr.com).

Church Organ Sales—Major classical/church organ manufacturer seeks sales/service personnel or dealership principals in select US locations. Contact Rick Anderson 503/681-0483 or randerson@roddgers.rain.com.

PUBLICATIONS/ RECORDINGS

Larghetto from Serenade for Strings is stunningly beautiful Elgar in a high quality transcription. Highly recommended. michaelmusicsservice.com; 704/567-1066.

CD Recording, "In memoriam Mark Buxton (1961-1996)." Recorded at Eglise Notre-Dame de France in Leicester Square, London, between 1987 and 1996. Works of Callahan, Widor, Grunewald, Salome, Ropartz, and Boëllmann, along with Buxton's improvisations. \$15 postpaid: Sandy Buxton, 10 Beachview Crescent, Toronto ON M4E 2L3 Canada. 416/699-5387, FAX 416/964-2492; e-mail hannibal@idirect.com.

PUBLICATIONS/ RECORDINGS

Harpichord Technique: A Guide to Expressivity, Second Edition, by Nancy Metzger. Book, organ, harpsichord CDs at author's website, best prices. www.rcip.com/musicadulce.

PRO ORGANO's 2010 2-disc release (DVD + CD, Pro Organo CD 7234, \$20 plus postage) is entitled *Methuen Century*. This elegant and comprehensive introduction to the Great Organ of Methuen Memorial Music Hall features an in-depth organ tour of the entire organ by Matthew Bellocchio, as well as 27 minutes of organ music by Bach, Vieme, Grieg and Widor as recorded by organ virtuoso Frederick Hohman in September 2008. Several "extras" are found on the DVD as well. The release coincides with the 100th anniversary of Methuen Memorial Music Hall. Complete details can be found at ProOrgano.com.

It's time to check your company's listing for *THE DIAPASON 2011 Resource Directory*—or to create one if you haven't done so! Visit www.TheDiapason.com, and from the left column select Supplier Login. For information, contact Joyce Robinson, 847/391-1044; jrobinson@sgcmail.com.

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

PUBLICATIONS/ RECORDINGS

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

The OHS Catalog is online at www.ohscatalog.org. More than 5,000 organ and theatre organ CDs, books, sheet music, DVDs and VHS videos are listed for browsing and easy ordering. Use a link for adding your address to the OHS Catalog mailing list. Organ Historical Society, Box 26811, Richmond, VA 23261. E-mail: catalog@organsociety.org.

Historic Organ Surveys on CD: recorded during national conventions of the Organ Historical Society. Each set includes photographs, stoplists, and histories. As many organists as organs and repertoire from the usual to the unknown, Arne to Zundel, often in exceptional performances on beautiful organs. Each set includes many hymns sung by 200-400 musicians. *Historic Organs of Indiana*, 31 organs on 4 CDs, \$34.95. *Historic Organs of Louisville* (western Kentucky/eastern Indiana), 32 organs on 4 CDs, \$29.95. *Historic Organs of Maine*, 39 organs on 4 CDs, \$29.95. *Historic Organs of Baltimore*, 30 organs on 4 CDs, \$29.95. *Historic Organs of Milwaukee*, 25 organs in Wisconsin on 2 CDs, \$19.98. *Historic Organs of New Orleans*, 17 organs in the Bayous to Natchez on 2 CDs, \$19.98. *Historic Organs of San Francisco*, 20 organs on 2 CDs, \$19.98. Add \$4.50 shipping in U.S. per entire order from OHS, Box 26811, Richmond, VA 23261, by telephone with Visa or MasterCard 804/353-9226; FAX 804/353-9266.

PUBLICATIONS/ RECORDINGS

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

PIPE ORGANS FOR SALE

A 1966 classic design, electro-pneumatic Moller Pipe Organ in Madison, Wisconsin, with three manuals, 18 stops, and 21 ranks. Call 608/238-5656 or e-mail lkruer@molconline.org.

1974 Moeller, III/31, Rock Island, IL. Contact: Vern Soeken; (C) 309/781-8153; (H) 309/786-3667. E-mail: ves39@mchsi.com.

Portable organ: Designed for small choral or baroque ensembles. Four stops: 8', 4', 2', and 1-1/3', with the last two divided into bass and treble registers and an adjustable point of division (b24/c25 or c25/c#26). Adjustable pitch between A=440 Hz and A=415 Hz. Quarter-sawn white oak case. Available immediately. For more information, contact Letourneau Pipe Organs at mail@letourneauorgans.com or 888/774-5105.



TOTAL PIPE ORGAN RESOURCES

2320 West 50th Street * Erie, PA 16505-0325
(814) 835-2244 * www.organsupply.com



GLÜCK
pipe organs

Sebastian M. Glück,
Artistic and Tonal Director

170 Park Row, Suite 20A
New York, NY 10038

www.glucknewyork.com 212.608.5651



Attention Organbuilders
For information on sponsoring a color cover for *THE DIAPASON*, contact editor Jerome Butera, 847/391-1045
jbutera@sgcmail.com

Send a copy of *THE DIAPASON* to a friend: Editor, *The Diapason*, 847/391-1045; e-mail: <jbutera@sgcmail.com>

For Sale: This Space
For advertising information contact:
The Diapason
847/391-1045 voice
847/390-0408 fax
jbutera@sgcmail.com e-mail



Andover
Fine Mechanical Action Organs

Telephone 888-ORGAN CO
www.andoverorgan.com

For Pipe Organ Parts:
arndtorgansupply.com
Or send for our CD-ROM catalog
Arndt Organ Supply Company
1018 SE Lorenz Dr., Ankeny, IA 50021-3945
Phone (515) 964-1274 Fax (515) 963-1215




JOHNSON
PIPE ORGAN BUILDERS, LTD.
LAKE CITY, IOWA 51449 (712) 464-8865



Muller
Pipe Organ Company

P.O. Box 353 • Croton, Ohio 43013
800-543-0167
www.MullerPipeOrgan.com

PEEBLES-HERZOG, INC.
50 Hayden Ave.
Columbus, Ohio 43222
Ph: 614/279-2211 • 800/769-PIPE
www.peeblesherzog.com



Redman Organ Co.
816 E. VICKERY BLVD.
FORT WORTH, TX 76104
(817) 332-2953
MEMBER - INTERNATIONAL SOCIETY OF ORGANBUILDERS - ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

THE Reuter ORGAN COMPANY

1220 Timberedge Road
Lawrence, Kansas 66049
(785) 843-2622
www.reuterorgan.com



Wicks
ORGAN COMPANY
WWW.WICKSORGAN.COM
877-654-2191

THE DIAPASON

3030 W. Salt Creek Lane
Suite 201
Arlington Heights, IL 60005

ph 847/391-1045
fax 847/390-0408
e-mail jbutera@sgcmail.com
web www.TheDiapason.com

PIPE ORGANS FOR SALE

Pipe organ house for sale—Chalet-style home, 1200 square feet, designed around eight-rank, 1932 Moeller Pipe Organ, Opus 6240, recently rebuilt with solid-state relay and combination action including playback system. Great division on lower living level; Swell, upper living level, under separate expression. Home has full kitchen, 1½ baths, loft-style bedroom area. Full living room with 28-foot cathedral ceiling, basement, two garages, a deck, balcony. Located on 1¼ acres in the Pocono Mountains of Pennsylvania; price \$199,000. For more information, call 570/646-4566.

Beautiful Dobson tracker organ: Excellent sound! 12 stops with 8' Principal. 13'19" tall. \$236,000. Richard Wanner, Berkeley, California. 510/841-4382. See www.dobsonorgan.com/html/instruments/op62_berkeley.html or www.organ-clearinghouse.com/instr/detail.php?instr=2396.

Martin Pasi pipe organ—Two manuals, 24 stops, suspended-tracker action. Web: <http://martin-pasi-pipe-organ-sale.com>; phone: 425/471-0826.

8-rank Wangerin near Detroit is seeking a good home. I am in good condition and will bring joy to my new owner. Owner is asking \$3,500 and buyer to remove. For information please contact 248/356-0896 or mcclungave@comcast.net.

1964 M.P. Möller pipe organ. 36-rank American Classic specification including two célestes, two enclosed divisions and 32' reed. Three-manual console. No casework or façades; instrument is in good condition but will need re-leathering. Asking \$50,000 "as is" or can be rebuilt with some modifications. Available immediately. For more information, contact Létourneau Pipe Organs at mail@letourneauorgans.com or 888/774-5105.

Rescued from Katrina—1887 Hook & Hastings Op. 1366, 12 stops, all original, restored and installed. Contact royredman@redmanpipeorgans.com.

MISCELLANEOUS FOR SALE

More Assoc. inventory reduction sale: 16' Bourdon—32/73, 8' Vox, 16' Open Wood, 8' Principal, 3-manual console, 8' Doppelflöte, and more. Reasonable pricing. 303/671-6708 (Colorado).

Consoles, pipes and numerous miscellaneous parts. Let us know what you are looking for. E-mail orgnbldr@comcast.com (not comcast), phone 215/353-0286 or 215/788-3423.

Atlantic City Pipe Organ Company—Breaking up Tellers/Kent #328: Gottfried reeds: 16' Fagotto, 8' Oboe, 8' French Horn, 16' Viol. 1963 4-rank Tellers #969 complete. Historic 1901 1901 C.S. Haskell: 16' strings, reeds, principals, and more. 609/641-9422; <http://mywebpages.comcast.net/acorgan>.

4-manual 1989 M.P. Moller organ console in oak. MIDI on 3 manuals + pedals. Single memory, 10 generals, 6 divisionals, 18 rocker tabs. Matching bench and pedal board. Also has a Yamaha recording and play back device. 407/222-1231; Willplaypiano@aol.com.

SERVICES/ SUPPLIES

Austin actions recovered. Over 40 years experience. Units thoroughly tested and fully guaranteed. Please call or e-mail for quotes. Technical assistance available. Foley-Baker, Inc., 42 N. River Road, Tolland, CT 06084. Phone 1-800/621-2624. FAX 860/870-7571. foleybaker@sbcglobal.net.

Aeolian/Robert Morton-style maroon leather is now available from Columbia Organ Leathers! Highest quality. 800/423-7003, www.columbiaorgan.com.

Highest quality organ control systems since 1989. Whether just a pipe relay, combination action or complete control system, all parts are compatible. Intelligent design, competitive pricing, custom software to meet all of your requirements. For more information call Westcott Organ Systems, 215/353-0286, or e-mail orgnbldr@comcast.com.

Visit TheDiapason.com—click on "Subscribe to our newsletter" to receive *The Diapason E-news*.

SERVICES/ SUPPLIES

Releathering all types of pipe organ actions and mechanisms. Highest quality materials and workmanship. Reasonable rates. Columbia Organ Leathers 800/423-7003. www.columbiaorgan.com/col.

Arnold Player & Organ, Pneumatic Specialist. Since 1974. Re-leathering, repairs, restorations. Pipe and reed organs, harmoniums, player and reproducing pianos, orchestrations, mechanical players. Long Beach, California. www.arnoldplayerandorgan.com. 562/354-6005.

Tours of the World's Largest Pipe Organ in Atlantic City's Boardwalk Hall are now available by reservation. The two-hour docent tours include the ballroom Kimball organ and the 33,000+ pipe Midmer-Losh organ, with its 7-manual console and 5-manual portable console. Tourgoers will see the 64' pedal stop, the immense 32' Diapasons, and areas of the organs not open to the casual visitor. Tours cost \$20, which goes directly to support the restoration of these instruments; children under 12 are admitted free. For reservations: acchostour@gmail.com. For information: www.acchos.org.

THE DIAPASON
2011 Resource Directory

The only comprehensive directory
and buyer's guide for the organ
and church music fields

Advertising deadline:
November 1, 2010

Contact editor Jerome Butera
847/391-1045
jbuttera@sgcmail.com

Need help with your re-leathering project? All pneumatics including Austin. Over 45 years experience (on the job assistance available). 615/274-6400.

ALL REPLIES
TO BOX NUMBERS
that appear
without an address
should be sent to:
THE DIAPASON
3030 W. Salt Creek Lane, Suite 201
Arlington Heights, IL 60005

Postal regulations require that mail to THE DIAPASON include a suite number to assure delivery. Please send all correspondence to: THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005.

THE DIAPASON's classified ads are now available on THE DIAPASON website—including photographs and convenient e-mail links directly to the sellers! Visit www.TheDiapason.com and in the left-hand column, look for SPOTLIGHTS, then click on *Classified Advertisements*. Follow the links to the classifieds that interest you, and click the e-mail button to contact the sellers. What could be easier?

Harris Precision Products Builders of high quality Pipe Organ Components

7047 S. Comstock Avenue, Whittier, California 90602 U.S.A. • (562) 693-3442

David C. Harris, Member: International Society of Organ Builders, American Institute of Organ Builders, Associated Pipe Organ Builders of America

HAGERSTOWN
ORGAN COMPANY, INC
*New • Rebuilding • Solid-State Updating
Musical Instrument Digital Interface (MIDI) Systems*

P.O. Box 945 • 901 Pope Avenue • Hagerstown, Maryland 21740
(301) 797-4300

REPAIRING TUNING ADDITIONS
R. W. KURTZ ORGAN CO.
CONSULTANT SPECIALISTS ON PIPE ORGAN REBUILDING
P.O. Box 32, Woodstown, N.J. 08098 • 856/769-2883
Fax 856/769-0025 e-mail: kurtz2@comcast.net

 **J. H. & C.S. Odell**
PIPE ORGAN BUILDERS
East Hampton, Connecticut • 860-365-0552 • odellorgans.com
REFINED INSTRUMENTS FOR WORSHIP SINCE 1859

Advertise in
THE DIAPASON
For rates and digital specifications,
contact Jerome Butera
847/391-1045
jbuttera@sgcmail.com

H.W. DEMARSE
TRACKER ORGANS
518-761-0239
2 Zenus Dr., Queensbury, NY 12804-1930

GUZOWSKI & STEPPE
ORGANBUILDERS INC

NEW INSTRUMENTS
REBUILDS - ADDITIONS
TUNING & SERVICE


1070 N.E. 48th Court
FT. LAUDERDALE, FL 33334
(954) 491-8852

Lewis & Hitchcock, Inc.
Pipe Organ Builders Since 1915

10153 Bacon Dr.
Beltsville, MD 20705
1-800/952-PIPE

 **PATRICK J. MURPHY**
& ASSOCIATES, INC.
ORGANBUILDERS

300 Old Reading Pike • Suite 1D • Stowe, PA 19464
610-970-9817 • 610-970-9297 fax
PMurphy129@aol.com • www.pjmorgans.com

 **Michael Proscia**
Organbuilder, Inc.

Box 547 Bowdon, GA. 30108
770-258-3388
Prosciaorgans.com
Pipe Organs - Reed Organs

Jacques Stinkens
Organpipes - since 1914

Flues - Reeds 

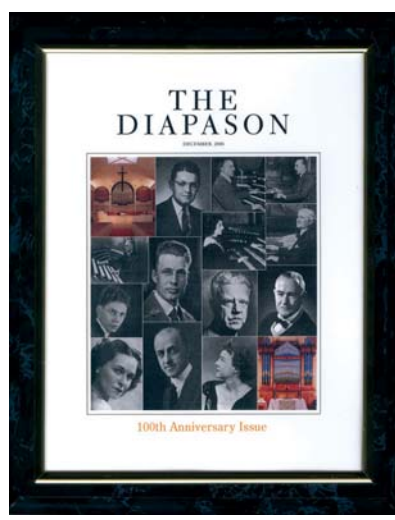
Bedrijvenpark "Seyst"
Woudenbergseweg 19 1411 NL - 3707 HW Zeist
Tel. +31 343 491 122 info@stinkens.nl
Fax +31 343 493 400 www.stinkens.nl

 **W. Zimmer & Sons, inc.**
pipe organ builders

429 Marvin Road Fort Mill, SC 29707
Phone/Fax: 803-547-2073
wzimmerandsons.com
benzimmer@windstream.net

Own a piece of history!

The cover of the 100th Anniversary Issue of THE DIAPASON is now available on a handsome 10" x 13" plaque. The historic cover image in full color is bordered in gold-colored metal, and the high-quality plaque has a marbled black finish; a slot on the back makes it easy to hang for wall display. Made in the USA, THE DIAPASON 100th Anniversary Issue commemorative plaque is available for \$45, shipping in USA included. \$10 discount for members of the 50-Year Subscribers Club. **Order yours today:**
jbuttera@sgcmail.com
847/391-1045



THE DIAPASON
100th Anniversary Issue

Karen McFarlane Artists

33563 Seneca Drive, Cleveland, OH 44139-5578
 Toll Free: 1-866-721-9095 Phone: 440-542-1882 Fax: 440-542-1890
 E-mail: john@concertorganists.com karen@concertorganists.com
 Web Site: www.concertorganists.com



George Baker



Diane Meredith Belcher



Guy Bovet*



Chelsea Chen



Stephen Cleobury*



Douglas Cleveland



Michael Unger
 AGO National
 Competition Winner
 Available 2008-2010



Ken Cowan



Vincent Dubois*



Stefan Engels*



Thierry Escaich*



László Fassang*



Janette Fishell



Frédéric Champion
 Canadian International
 Organ Competition Winner
 Available 2009-2011



David Goode*



Gerre Hancock



Judith Hancock



David Higgs



Marilyn Keiser



Susan Landale*



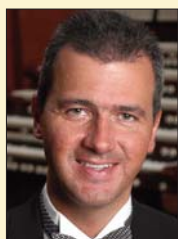
Olivier Latry*



Nathan Laube



Joan Lippincott



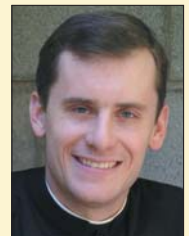
Alan Morrison



Thomas Murray



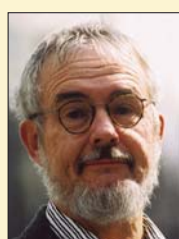
James O'Donnell*



Jonathan Ryan
 Jordan International
 Organ Competition Winner
 Available 2010-2012



Jane Parker-Smith*



Peter Planavsky*



Simon Preston*



Daniel Roth*



Ann Elise Smoot



Donald Sutherland

CHOIRS AVAILABLE

**The Choir of Saint Thomas
 Church, NYC**
 John Scott, Director
 March 2011

**The Choir of St. John's College
 Cambridge, UK**
 Andrew Nethsingha, Director
 March, 2011

**Westminster Cathedral Choir
 London, UK**
 Martin Baker, Director
 Fall 2011

*=European artists available
 2009-2010 and 2010-2011



Tom Trenney



Thomas Trotter*



Gillian Weir*



Todd Wilson



Christopher Young