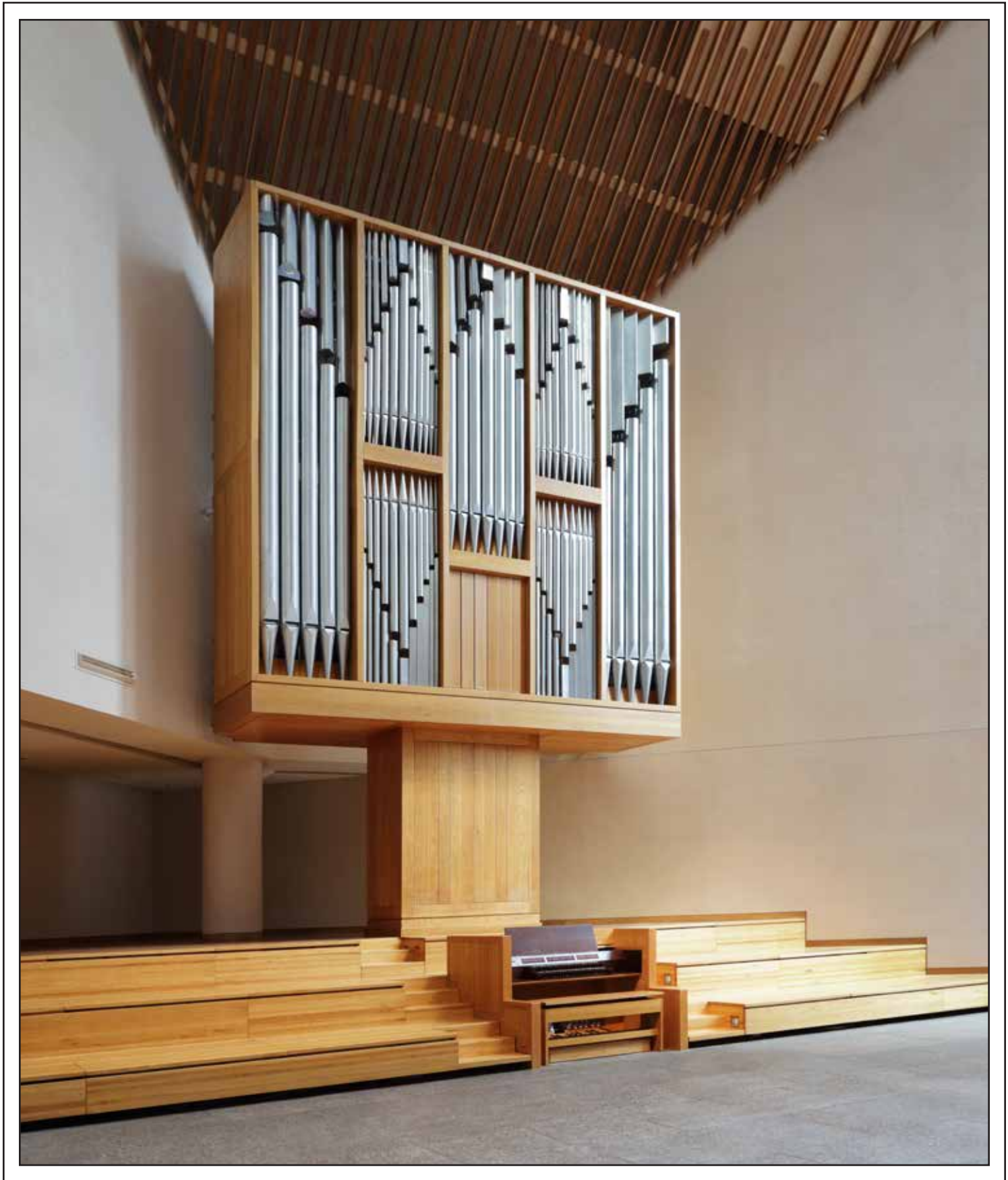


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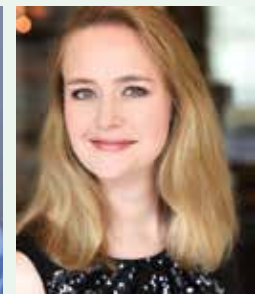
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# THE DIAPASON

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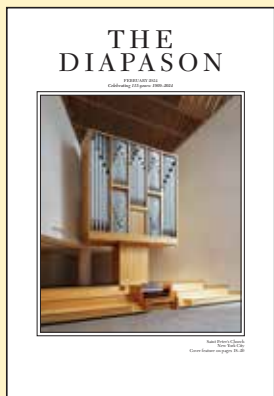
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**GAVIN BLACK**  
On Teaching

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**John L. Speller**

## Editor's Notebook

### Summer events

Is your church, university, or municipality having a summer recital series for the organ or carillon? Be sure to send all the particulars for inclusion in the Calendar section.

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## Here & There

### Awards



Sean Vogt

The Association of Anglican Musicians (AAM) announces the recipient of its inaugural Raymond Glover Grant for Episcopal Liturgical Music, **Sean Vogt**, director of music for Holy Innocents' Episcopal Church, Atlanta, Georgia. Vogt will use the grant to study liturgical improvisation with George Baker and Robert McCormick and will create a video/tutorial/podcast of his process.

The Raymond Glover Grant for Episcopal Liturgical Music honors one of AAM's co-founders and is a professional development grant of \$3,500 to be given annually to an AAM member for the purpose of further developing their skills in the area of music and its integral connection to the liturgies. For information: [anglicanmusicians.org/glover](http://anglicanmusicians.org/glover).

### People

**Frederick Hohman** served as organist, host, and producer of a weekly radio series between 1976 and 1979, *Pro Organo*. The half-hour program was syndicated in the United States to 24 affiliates with National Public Radio. After production on the radio series concluded, the series name *Pro Organo* was adopted by Hohman as the trade name of his recording label, founded in 1984.

The *Pro Organo* radio series had a run of 25 episodes; all but a few of these featured the 1970 Schlicker organ at First Lutheran Church, Lyons, New



Frederick Hohman at the Van Daalen organ, Eastman School of Music, Rochester, New York, 1978 (photo credit: Mark Hobson)

York. The series was digitally remastered in 2006, and all episodes are now posted to the Pro Organo channel at [vimeo.com](http://vimeo.com), where they may be streamed free of charge. For information: [proorgano.com/radio-series](http://proorgano.com/radio-series).

### Nunc dimittis



Thomas H. Anderson

**Thomas H. Anderson**, 86, of North Easton, Massachusetts, died December 30, 2023. Born May 25, 1937, in Belfast, Northern Ireland, he met his late wife Susan in Belfast, where they grew up on the same street.

Anderson started working at age 14 as an apprentice pipe maker at an organ pipe manufacturer in Belfast. At age

19, he emigrated to the United States, where he worked at the Aeolian-Skinner Organ Company, Boston, Massachusetts, as a pipe maker. Later he started his own company, Thomas H. Anderson Organ Pipe Company. He traveled around the country working on various projects including the National Cathedral in Washington, D.C. In his later years, he traveled to teach others to make organ pipes.

Anderson's wife Susan died December 31, 1996, almost 27 years before the date of his death; they were married 38 years. They raised four children who survive him: Gail McGill and her husband Mark of Raynham, Massachusetts; Thomas Anderson of Lake Wylie, South Carolina; Cheryl Dekeon of Haverhill, Massachusetts; and Elizabeth Lehr and her husband Donald of Berryville, Virginia. He is also survived by six grandchildren, two step-grandchildren, and three great-grandchildren.

The funeral for Thomas H. Anderson, Jr., was held January 6 at Southeast Funeral and Cremation Services, Easton, Massachusetts, with burial following at South Easton Cemetery. Memorial gifts may be made to Old Colony Hospice and Palliative Care ([oldcolonyhospice.org](http://oldcolonyhospice.org)).

**Harold Gilcrest Andrews, Jr.**, of High Point, North Carolina, died December 3, 2023. He was born March 31, 1932, in Framingham, Massachusetts, and grew up in Centerville on Cape Cod. At the age of eight, under the tutelage of Virginia Fuller, his first piano teacher, Andrews played services at the local Unitarian church. After his 1949 high school graduation, he attended Oberlin Conservatory of Music, Oberlin, Ohio, where he earned a Bachelor of Music degree in organ performance. After college, he served in the United States Army for two years as an organist at West Point. He then moved to Greensboro, North Carolina, playing first at First Friends Meeting House and then at Guilford Park Presbyterian Church. During this same period, he began his long tenure as a professor of organ at Greensboro

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### In this issue

Carolyn Shuster Fournier delves into the life and teaching methods of César Franck in the first of her two-part series. This essay presents a treasure of information about Franck's inestimable influence on his many students, who are enumerated here. John Bishop, in "In the Wind. . .," ponders what it must have been like to have been in the presence of legendary historical composers and musicians. In "Reviews," Ann Labounsky introduces readers to two books, a biography of Mildred Andrews Boggess and a technique book by Wilma Hoyle Jensen. John Speller reviews a new recording by Mark Steinbach from the cathedral of Dresden, Germany.

This month's cover feature is the the Klais-Fisk organ at Saint Peter's Lutheran Church, New York, New York. The instrument has experienced a resurrection after a disastrous flood a few years ago. ■

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College, where he remained until 1988. The C. B. Fisk, Inc., organ, Opus 102 (1993), at Finch Memorial Chapel of Greensboro College was donated and installed through his efforts. He also co-founded the Greensboro Chapter of the American Guild of Organists.

Leaving Guilford Park Church, Andrews took the position as organist and master of choristers at St. Mary's Episcopal Church, High Point, where he would spend the next 55 years. While working at St. Mary's, Andrews completed a Master of Music degree in organ and church music at Oberlin Conservatory and a Doctor of Musical Arts degree from Boston University.

Andrews founded and owned Organ Craft, a local organbuilding company. He built and installed pipe organs all over the east coast, including part of the organ at Christ United Methodist Church in Charlotte and the organ at Guilford Park Presbyterian Church in Greensboro. The organ at St. Mary's in High Point was also significantly altered over the years by Andrews.

As an organist, he offered recitals in Europe, including at Canterbury Cathedral; St. Paul's Cathedral, London; Saint-Sulpice, Paris; and Chartres Cathedral. In his retirement, he finished his manuscript for a study of music in the works of William Shakespeare.

Harold Gilchrest Andrews, Jr., is survived by one brother, Robert Francis Andrews. His funeral featuring Gabriel Fauré's *Requiem* was held at St. Mary's Episcopal Church, High Point, on January 27. Interment in the church columbarium followed. Memorials may be directed to the music endowment at St. Mary's Episcopal Church, 108 West Farris Avenue, High Point, North Carolina 27262.

**Charles Edmund Callahan, Jr.**, 72, died December 25, 2023, in Burlington, Vermont. He was born September 27, 1951, in Cambridge, Massachusetts. Callahan was a graduate of the Curtis Institute of Music, Philadelphia, Pennsylvania, and earned graduate degrees from The Catholic University of America, Washington, D.C. He held the Associate and Choirmaster certificates of the American Guild of Organists. In 2014 he was honored with the Distinguished Artist Award of the guild.

Callahan taught at Catholic University; Middlebury College, Middlebury, Vermont; Baylor University, Waco, Texas; Rollins College, Winter Park, Florida; and the Bermuda School of Music, Hamilton, Bermuda. He served as organist and music director for churches in Pennsylvania, Washington, D.C., New York, Vermont, and his native



**Charles Edmund Callahan, Jr.**

Massachusetts. Callahan moved to Orwell, Vermont, in 1988.

He was consulted often on the design of new organs and restorations of improvements of existing instruments. His two books on American organbuilding history, *The American Classic Organ* and *Aeolian-Skinner Remembered*, became standard reference works on 20th-century American organ history.

Callahan was a prolific composer; his compositions include commissions for Papal visitations to the United States and from Harvard University. His four-movement orchestral work, *Mosaics*, was premiered at the Cathedral Basilica of St. Louis, Missouri, and other works have been performed at Harvard, Yale, and Princeton universities.

Charles Callahan was laid to rest with his parents in Cambridge, Massachusetts. Memorial contributions in his memory may be made to the music programs at St. Mary's Catholic Church, 326 College Street, Middlebury, Vermont 05753, or Cornwall Congregational Church, 2598 Route 30, Cornwall, Vermont 05753.

**James P. Callahan** of St. Paul, Minnesota, died December 28, 2023. Born in North Dakota and raised in Albany, Minnesota, he earned his Bachelor of Arts degree in 1964 from St. John's University, Collegeville, Minnesota, and his Master of Fine Arts degree in piano and a Ph.D. in music theory and composition from the University of Minnesota, Minneapolis. In addition, he studied at the Mozarteum University, Salzburg, Austria, and Universität für Musik und darstellende Kunst Wien, Vienna, Austria. His teachers included Anton Heiller, organ; Willem Ibes and Duncan McNab, piano; and Paul Fetler, composition.

Callahan was Professor Emeritus at the University of St. Thomas, St. Paul, Minnesota, where he taught piano, organ, composition, music theory, and piano literature over a 38-year period, retiring in 2006. As an organist, Callahan performed recitals in the upper Midwest, New York,

and Austria. His performances appeared on the nationally broadcast radio program *Pipedreams*. He was instrumental in overseeing the commissioning of the organ for the chapel at the University of St. Thomas, Gabriel Kney Opus 105, completed in 1987. On this instrument he recorded a disc for Centaur, *James Callahan: Oberdoerffer, Reger, Rheinberger, Schmidt*. He also performed solo piano recitals and made concerto appearances. In addition to his solo performances, he was a member of the Callahan and Faricy Duo piano team, performing throughout the upper Midwest.

James Callahan composed over 150 works for piano, organ, orchestra, band, opera, and chamber ensembles. *Cantata* for two choirs, brass, percussion, and organ premiered at St. John's Abbey Church and was performed at the Cathedral of St. Paul in 1975. His *Requiem* was premiered by Leonard Raver in 1990 at the University of St. Thomas. Callahan's music was published by McLaughlin-Reilly, GIA, Paraclete Press, Abingdon Press, and Beautiful Star Publishing. Awards included a study grant from the National Endowment for the Humanities and a Bush Artist Fellowship.

**Quentin Faulkner**, 80, died December 30, 2023, in Houston, Texas. He was Larson Professor of organ and music theory/history (emeritus) at the University of Nebraska-Lincoln, a writer of scholarly books in the areas of church music and J. S. Bach performance practice, the translator of German treatises of the 17th and 18th centuries, and an organ recitalist.

Faulkner earned his undergraduate degree in organ and church music from Westminster Choir College, Princeton, New Jersey, where he studied organ with George Markey and Alexander McCurdy. He received graduate degrees in sacred music and theology from Perkins School of Theology, Southern Methodist University, Dallas, Texas, where he studied conducting with Lloyd Pfautsch, organ with George Klump, and liturgics with James White. Faulkner completed his doctoral studies at the School of Sacred Music, Union Theological Seminary, New York City, where he studied organ with Alec Wyton. Each of these schools subsequently awarded him its distinguished alumni award for his contributions to the field of church music. While a student in New York City, he served for three years as assistant organist at the Cathedral Church of St. John the Divine, during which time he led the musical celebration honoring Wyton at his retirement and was the organist for Duke Ellington's funeral.

For 32 years Faulkner served on the faculty at the University of Nebraska-Lincoln, where he developed a comprehensive cycle of courses in church music and received numerous teaching awards. He and his colleague George Ritchie were co-coordinators of a distinguished series of organ conferences at the university, each conference with a distinct topic of scholarly investigation and culminating in the first conference held in Naumburg, Germany, at the newly restored 1746 Hildebrandt organ in St. Wenzel's Church. In 1998 Faulkner was awarded a Fulbright grant to teach as guest professor at the Evangelische Hochschule für Kirchenmusik in Halle, Germany, a position to which he returned for the academic year 2006–2007 following his retirement from the University of Nebraska.

Faulkner's professional career included both academic and practical pursuits. He was equally respected for his scholarly investigation in the field of church music



**Quentin Faulkner**

(*Wiser than Despair: The Evolution of Ideas in the Relationship of Music and the Christian Church*, Greenwood Press, 1996) and in historical performance practice of the organ works of Bach (J. S. Bach's *Keyboard Technique: A Historical Introduction*, Concordia, 1984; *The Registration of J. S. Bach's Organ Works*, Wayne Leupold Editions, 2008; *Johann Sebastian Bach, The Complete Organ Works*, Series II, Volume I, *The Performance of the Organ works: Source Readings*, Leupold Editions, 2020). He translated historic German treatises into English, and then edited and annotated the translations to make them accessible to contemporary students and scholars (*Jacob Adlung, Musica mechanica organoedi*, Parts 1, 2, and 3, Zea E-Books, 2011; *Michael Praetorius, Syntagma Musicum II: De Organographia*, Parts III–V, Zea E-Books, 2014).

Faulkner reveled in working at the intersections of various disciplines, particularly enjoying the interplay of the scholarly and the performing musician and extensively studying the relationships between and among religion, culture, and the arts. He served as a member of the advisory board for the *Encyclopedia of Keyboard Instruments* for Garland Publishing Co., as consultant for the J. S. Bach Tercentenary publishing project of Concordia Publishing House, as editor for performance issues for the Leupold Edition of J. S. Bach's organ works, and as a member of the advisory board of the Institute of Sacred Music at Yale University, New Haven, Connecticut. He also led multiple tours of Bach's Organ World in eastern Germany, sharing his passion and knowledge with participants as they studied, played, and listened to instruments with direct connections to J. S. Bach.

Throughout his career and in retirement, Faulkner remained a performing musician, presenting organ recitals, workshops, and lectures. He and his wife served as church musicians in Dothan, Alabama; New York City; Lincoln, Nebraska; and Greenfield, Massachusetts. He was particularly concerned with music in small churches and wrote numerous practical articles for professional journals, composed anthems for small choirs, and served as a clinician for more than fifty church music workshops in Nebraska. He served the American Guild of Organists on various local and national committees and as its national councilor for education. He was an honorary lifetime member of the Lincoln Chapter of the AGO.

Quentin Faulkner is survived by his wife of 56 years, Mary Murrell (Bennett) Faulkner, three brothers, a daughter and son-in-law, a son and daughter-in-law, and four grandchildren. A memorial service will be held April 20 at Christ Church Cathedral, Houston, Texas. Memorial contributions may be made to the Alzheimer's Association (Attention:

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*Hands at Work.*

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**Brian E. Jones**

**Brian E. Jones**, 80, organist and choir director, died November 17, 2023. A native of Duxbury, Massachusetts, he began piano studies at age eight and discovered the pipe organ soon thereafter. During his first visit to Trinity Church, Copley Square, Boston, Massachusetts, as an eager 10-year-old, he was said to have exclaimed, "I want to be the organist here someday!" Some three decades later, his dream became a reality.

After earning an undergraduate degree from Oberlin Conservatory of Music, Jones landed a teaching position at Noble and Greenough School, Dedham, a post he would hold for the next twenty years. Concurrently he completed the Master of Music program at Boston University. While at Noble and Greenough he conducted numerous choral groups and expanded the music program to include the production of a wide variety of musicals.

Soon after commencing his teaching career, Jones was appointed music director of the Dedham Choral Society, a position he held for 27 years. During his tenure, the group grew in size from 25 to 150 members, expanding their audiences by performing in Symphony Hall and Jordan Hall in Boston. In 1984 Jones fulfilled his childhood dream when he was appointed director of music at Trinity Church, Boston. Over the next two decades he and his choirs produced five recordings, including the Christmas CD, *Candlelight Carols*. In addition to his work as a choral conductor, Jones enjoyed a solo organ career, performing concerts and dedicatory recitals in churches and cathedrals throughout the United States and England. Upon assuming the mantle Emeritus Director of Music and Organist at Trinity Church in 2004, Jones accepted interim positions from as far afield as Albuquerque, New Mexico. In 2007 a number of former Trinity choir members coalesced to form The Copley Singers under Jones's

direction. This semi-professional group of musicians began performing together several times each year, most notably during the holiday season.

Brian E. Jones is survived by his husband, Michael Rocha, with whom he shared the past 35 years, as well as two children, Eliza Beaulac and her husband, Joe, and Nat Jones and his wife, Kiera; four grandchildren and one great-grandson. A celebration of life is planned for spring. Memorial gifts in memory of Brian Jones may be made to the Parkinson's Foundation (parkinson.org).



**Uwe Pape**

**Uwe Pape**, 87, died August 13, 2023, in Berlin, Germany. He was born May 5, 1936, in Bremen, Germany. In his early life, he studied mathematics, physics, pedagogy, and philosophy at Georg-August-Universität, Göttingen, graduating in 1959, earning a doctorate in computing technology at Technische Universität Braunschweig in 1971.

From 1971 to 2001 Pape was professor of business informatics at the Technische Universität Berlin. He was visiting professor at the Massachusetts Institute of Technology, Cambridge, Massachusetts, in 1974 and in 1984–1985; at the University of Maryland, College Park, in 1975; at the University of Texas at Austin in 1976; and at the University of Szczecin, Poland, from 1988 until 1998.

Pape was recognized worldwide for his expertise in pipe organs, especially historic mechanical-action instruments. Pape had his first contact with organbuilding in 1953 at the Liebfrauenkirche, Bremen, where he studied with Harald Wolff and had contact with the organbuilder Paul Ott. Pape began to document the organs of the Braunschweig Lutheran Church in 1959. In 1962 he founded a publishing house for works on organbuilding history, which exists today as Pape Verlag Berlin. He became a freelance organ expert for regional churches and foundations in Berlin, Bremen, Lower Saxony, and Saxony. From 1985 to 2016 he led a research project on organ documentation that resulted in an organ database at the Technische Universität Berlin. With Paul Peeters of Gothenburg and Karl Schütz of Vienna, Pape was one of the founders of the International Association for Organ Documentation (IAOD) in 1990. He made significant contributions to the documentation of historic north German organs. Among his many book-length publications is *The Tracker Organ Revival in America/Die Orgelbewegung in Amerika*, first published in 1978. One of his most recent publications is *Organographia Historica Hildesiensis: Orgeln und Orgelbauer in Hildesheim*, printed in 2014. For THE DIAPASON, he wrote "Documentation of Restorations," which appeared in the December 2006 issue, pages 20–22.

**Alice Stuart Parker**, 98, born December 16, 1925, in Boston,

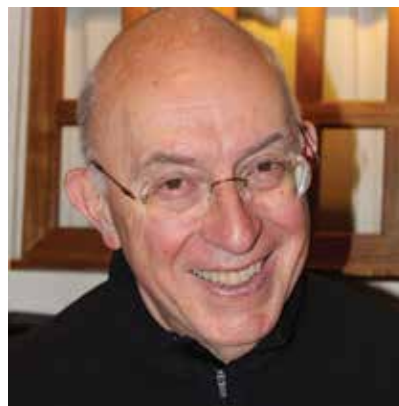


**Alice Stuart Parker**

Massachusetts, died December 24, 2023, in Hawley, Massachusetts. Having grown up in Winchester, Massachusetts, she graduated from Smith College, Northampton, Massachusetts, in 1947, having studied organ and composition. After earning a Master of Music degree in choral conducting from The Juilliard School in New York City two years later, she began teaching in a high school. Parker would then study and begin a long collaboration with Robert Shaw and the Robert Shaw Chorale. She would meet and marry one of the chorale's singers, Thomas F. Pyle, in 1954.

As a composer she would pen more than 500 choral works and arrangements, from choral anthems to cantatas and operas. In 1985 Parker founded Melodious Accord, which presents choral concerts, singing workshops, and other events. The Musicians of Melodious Accord, a 16-member chorus, made several recordings with her. Parker authored books including *The Anatomy of Melody* in 2006 and *The Melodious Accord Hymnal* in 2010, both available from GIA Publications. She conducted masterclasses and seminars widely.

Alice Stuart Parker was predeceased by her husband in 1976. Survivors include her sons David Pyle and Timothy Pyle; daughters Katharine Bryda, Mary Stejskal, and Elizabeth Pyle; 11 grandchildren; and six great-grandchildren.



**Michael Radulescu** (photo courtesy Creative Commons Attribution-Share Alike 3.0 Unported, en.wikipedia.org/wiki/Creative\_Commons)

**Michael Radulescu**, 80, born June 19, 1943, in Bucharest, Romania, died December 23, 2023. He studied organ and conducting with Anton Heiller and Hans Swarowsky in Vienna, Austria, at the Academy (now University) of Music and Performing Arts, where he taught as professor of organ from 1968 to 2008. His career encompassed work as a composer, organist, and conductor. With his debut in 1959 he presented concerts throughout Europe, North America, Australia, South Korea, and Japan. He regularly presented guest lectures and masterclasses in Europe and overseas, focusing mainly on the interpretation of Bach's organ and major choral works.

As a composer, Radulescu wrote sacred music, works for organ, voice

and organ, choral and chamber music, and orchestral works. He was frequently engaged as a jury member in international organ and composition competitions and as an editor of early organ music. Radulescu conducted international vocal and instrumental ensembles in performances of major choral works. As an organist, he recorded among other items Bach's complete works for organ, without any technical manipulation.

For his musical and pedagogical contributions, Radulescu was awarded the Goldene Verdienstzeichen des Landes Wien in 2005. In 2007 he received the Würdigungspreis für Musik from the Austrian Ministry of Education and Art. In December 2013 Michael Radulescu's book on J. S. Bach's spiritual musical language, *Bey einer andächtig Musik: Schritte zur Interpretation von Johann Sebastian Bachs geistlicher Klangrede anhand seiner Passionen und der h-Moll-Messe*, focusing on the two passions and the *B-Minor Mass*, was published. For THE DIAPASON, his article, "J. S. Bach's Organ Music and Lutheran Theology: The *Clavier-Übung* Third Part," was printed in the July 2019 issue, pages 16–21.

## Organbuilders



**Console and façade for Kimball/Schantz organ, St. Mark the Evangelist Catholic Church, Norman, Oklahoma**

**Schantz Organ Company**, Orrville, Ohio, has completed the relocation of a 70-rank organ for St. Mark the Evangelist Catholic Church, Norman, Oklahoma. Similar to the story of its neighboring parish, St. Thomas More, St. Mark's obtained the instrument in 2014, and Schantz was initially engaged to provide a new mechanism. Schantz assumed the entire project as it evolved under the leadership of Adam Pajan, director of music.

Most of the pipework came from W. W. Kimball KPO 7035, built in 1928 for the Memphis, Tennessee, Civic Auditorium. The pipes were thoroughly cleaned, restored, and regulated. The mechanism is completely new and includes extra-thick expression shades for all four divisions. The façade includes speaking pipes for a new Pedal 8' Octave. The shell of the five-manual console was restored with new replica keyboards and a solid-state control system. A dedication recital was played by Pajan on April 16, 2023. For information: schantzorgan.com.

## Events

**Music in the Black Church: A Kaleidoscope of Colors** is a free Black History Month event occurring February 17–18, sponsored by the American Guild of Organists Ann Arbor Chapter, the American Center for Church Music, Willis C. Patterson Our Own Thing Chorale (WCPOOTC), Virginia Sory Brown, and the First Congregational Church of Ann Arbor, Michigan. There

► page 17

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**Someone had to do the dishes.**

Wendy and I are empty nesters with four grown children between us, three of whom have families with children—our sixth grandchild is due in February. One of those families, with girls ages one and five, was with us last weekend for a rollicking visit. After a raucous and hilarious dinner, the evening before they left (grandpa's grilled chicken legs with Za'atar were a big hit), mother, father, and grandmother went upstairs to supervise bath time, while I tackled the dishes. I connected my iPad to the Bluetooth speaker in the kitchen and started a favorite recording of mine, Joan Lippincott playing Bach sinfonias with orchestra (Gothic Records) on the beautiful organ with two manuals and twenty-nine stops built by Paul Fritts & Company (Opus 20) in the chapel of Princeton Theological Seminary. Joan presents a variety of Johann Sebastian Bach's (1685–1750) instrumental movements with organ obbligato and orchestra imaginatively arranged into three-movement concertos.

The cheerful music filled the room as I loaded the dishwasher and packed leftovers (there would be a great lunch the next day), and I marveled anew at the mystery that is our music. These pieces were all written in Leipzig in 1726. Bach was in his early forties and at the top of his game, composing, arranging, rehearsing, and performing a new cantata every week. He played the elaborate organ parts on the three-manual organs in the churches of Saint Thomas and Saint Nicholas in Leipzig, miracle instruments that were the most complex devices of their day.

Organbuilders make intricate charts showing the math involved in making organ pipes with diameters halving at something like every seventeen notes resulting in parabolic lines of the tops of the pipes—all that mathematical precision was developed by Bach's organbuilders and those who preceded them over the centuries. Eighteenth-century craftsmen made the grids for slider windchests, keyboards, casework, stop actions, key actions, and hand-pumped wind systems using hand tools to transform trees into the intricate and precise pieces and parts that make up any pipe organ. We marvel at all that today, the brilliant sounds and sophisticated tuning systems of instruments made with modern power tools. Bach played on organs with 16' choruses, complex mixtures, and colorful reeds. The longest days for the people pumping the organ bellows must have been when the tuners were at work. It takes hours to tune a six- or seven-rank mixture with the stable and consistent air pressure from a modern organ blower. I can imagine the organ tuner in Leipzig in 1726 hollering at the pumping assistant to keep the pressure steady, hour after hour.

Put yourself in a pew as an eighteenth-century churchgoer, hearing the "world premiere" of a new Bach cantata every week. Maybe you recognized each as an astounding achievement, but maybe

it never occurred to you that it was something special, that generations of succeeding musicians would admire and perform that music. Not to compare myself to Bach, but the oft-repeated comment in the narthex, "The music was great, as always," seemed sometimes to ring a little false. Did parishioners at the Thomaskirche take their organist for granted?

We listen to performances and recordings of today's finest players who set high standards of virtuosic musicianship. I wonder what Bach's music sounded like as he played and conducted it. Were the violinists, oboists, bassoonists, and harpsichordists of Leipzig all brilliant players with pedagogy and techniques like what we are used to, or were they groups of local yokels aswim in the fantastic other-worldly, never-before-seen technical demands of the music of the local master?

Think of the coloratura fireworks of Bach's Cantata 51, *Jauchzet Gott in allen Landen*. It is a lifetime achievement for a modern soprano to tackle and master that heap of notes. Was there a parishioner in Leipzig's Thomaskirche who could toss it off? Maybe she had a couple kids who sang in the choir. I wonder if she had a day job. And do not forget the trumpet part in that piece—the high tessitura with patterns of repeated sixteenth notes to be played on a valveless eighteenth-century trumpet. Was that trumpet player a shopkeeper in real life? Maybe a cop, because he must have been able to whistle like crazy with that embouchure in his face.

There must have been local recognition that something special was going on. How else could the music produced by the local organist of a single church have been preserved and reproduced for the ages?

**What were they really like?**

Fifty years after Bach wrote those organ sinfonias, Wolfgang Amadeus Mozart's (1756–1791) creative genius was defining the identity of the recently invented fortepiano. His sonatas and concertos were central to the introduction of the instrument into the musical mainstream. Most of Mozart's music was performed in private salons and small public halls—at the time of his death in 1796, there were not many concert halls with more than 500 seats. I wonder what those evenings were like. Were people smoking and drinking while Mozart played? Were they talking? Was the piano well in tune? Were servants milling about offering snacks? The 1984 movie *Amadeus* portrayed Mozart as bawdy, rude, even vulgar. Do we suppose this was based on fact or legend? He was destitute toward the end of his life. Did he show up to play in a fancy drawing room wearing torn and dirty clothes? Did he stuff his pockets with those snacks because he did not have food at home? Did people forgive his unpleasant mannerisms because his music was sublime?



2000 Paul Fritts & Company Opus 20, Princeton Theological Seminary, Princeton, New Jersey (photo credit: Paul Fritts)



Ink drawing of Nannette Streicher by Ludwig Kroner, 1836

A generation after Mozart, Ludwig van Beethoven (1770–1827) helped transform the piano into a larger-scale concert instrument. As his keyboard technique was growing, he demanded more from the instruments on which he played, breaking strings and grouching about weak tone, once complaining to a piano technician that the instrument "sounded like a harp." Nannette Streicher (1769–1822) and her brother inherited their father's piano factory, and while the brother ran the business office, Nannette reengineered their pianos to keep up with the expectations of the burgeoning virtuosity of the day.<sup>1</sup> Friedrich Kalkbrenner (1785–1849) was reportedly the first artist to play lightning-fast passages of octaves in both hands, that technique that dazzles and confounds many organists. I can imagine the reaction of the piano technician witnessing that power on an early-nineteenth-century keyboard for the first time.

Nannette Streicher increased the range of the piano, adding octaves at each end of the keyboard. She increased the scale and tension of the strings, beefing up the internal structure to withstand the added pressure, and she developed a new form of keyboard action to propel the dampers toward the strings with greater force. She also built an 800-seat concert hall adjacent to the factory where Beethoven and other virtuosos performed, an important part of the passage from salon *musicales* toward what we know today as large public performances.

Nannette's profound contributions to the development of the piano coincided with Beethoven's advancing the art of playing and writing for the piano. I love imagining their interchanges. Did Beethoven visit her in the factory, looking over prototypes for new designs? It would have been fun to be a fly on the wall. Besides their professional relationship, Nannette was devoted to Beethoven personally, helping him organize his notoriously sloppy household and managing his scraggly finances. We read that he could be irascible, maybe nasty sometimes, but I suppose Nannette was patient and gentle with him. She was the epitome of the full-service piano technician, and she was a brilliant engineer in an age when women were seldom recognized for their professional acumen.

**Warm in their PJs, and sent off to bed**

Continuing with my after-dinner chores, I put on another of my favorite recordings, Camille Saint-Saëns' (1835–1921) *Second Piano Concerto in G Minor* played by Jean-Philippe Collard with André Previn conducting. The second movement, "Allegro Scherzando," gives insight into the witty, impish side of Saint-Saëns' personality as it shifts back

and forth between different themes and styles with moments of campy "boom-a-chick" rhythmic accompaniments. Remember, this is the guy who included a parody of pianists in *Carnival of the Animals*, poking fun at the drudgery of practicing scales. He plays another joke in *Carnival*, offering the nimble and subtle melodies of the "Scherzo" from Mendelssohn's *Midsummer Night's Dream* and Berlioz's *Dance of the Sylphes* to be tromped on by the elephantine double basses of the orchestra.

There is a wonderful photograph of Saint-Saëns wearing a voluptuous pair of pajamas, standing on an elaborate carpet and surrounded by ornate decorations, including a bronze statue on a table behind him—it looks as though it might be Rodin. (You can easily find the photo by googling "Saint-Saëns pajamas.") He is looking sideways out of his eyes, maybe a little suspiciously, as if he is surprised to be caught in his PJs. In his memoir, *Recollections* (Belwin-Mills, 1972), organist Marcel Dupré shares a few anecdotes about his personal encounters with Saint-Saëns, remembering him as kind and gentle. Studying the many photos and listening to his music, I imagine him as a lot of fun. There is a twinkle in his eye and a twinkle to his music that suggests he knew a good joke when he heard one.

Thinking of the parishioner at the Thomaskirche in Leipzig and wondering if she took for granted the world-altering music she heard every week reminds me of an anecdote told by Clyde Holloway during his tenure as professor at Indiana University as he took a group of students on a study trip to Paris. While the students were in the thrall of Marcel Dupré's (1886–1971) brilliant improvisation, dazzled by the thrill of it, he noticed a woman sitting in a corner pew with her hands covering her ears. Curious, he went to her and asked if the music was bothering her. "Yes, it's horrible, and it's like this every week."

Bath time is over, and the grown-ups are back in the kitchen for a nightcap and some more chat before bed. I'll turn the music down now, but it has been fun wondering about the lives and personalities of some of my musical heroes as I cleaned up after dinner. I continue reflecting on the magic that is music. The arranging of musical notes in a certain order, the creation of harmonies by stacking notes above each other, and the progression of harmonies that propel a piece of music toward its conclusion seem other-worldly. The wide variety of instruments we have developed over centuries allows us to bring music to reality in time and space. It is easy to be baffled by the complexity of the organ, but consider the violin, a pound of carefully shaped wood and tensioned strings that can fill a concert hall with sound. Whose idea was all that?

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Brian Jones

We might pay \$5,000,000 for a forty-ton organ (\$125,000 a ton) while a high-end violin can cost \$15,000,000 (\$937,500 an ounce). Which is the better value?

I recall my idol, Pythagoras, passing by a blacksmith shop on the Greek Island of Samos around 400 BC, noticing extra tones in the sounds of the anvils, what we know as overtones. His observation led to harmony and melody and the limitless collection of musical timbres we treasure today. But it was flawed mortals—Bach, Mozart, Beethoven, Saint-Saëns, and Dupré—who imagined the music and wrote it down for us to bring back to life.

#### Well done, good and faithful servant

Brian Jones, long-time director of music and organist at Trinity Church, Copley Square in Boston, Massachusetts, and conductor of the Dedham (Massachusetts) Choral Society, passed away on November 17, 2023, from complications from Parkinson's disease. He was eighty years old. When I was finishing high school, my father took me to meet Brian for advice about where I should continue my organ playing education. Brian was a graduate of the Oberlin Conservatory of Music, and that is where I went. I was seventeen and he was thirty.

Brian was appointed to his position at Trinity in 1984 and served there until 2004 when he received his appointment as Emeritus Director of Music and Organist. During his tenure, the Trinity Choir achieved national recognition through the release of five recordings including the fabulously successful *Candlelight Carols* that sold hundreds of thousands of copies and raised the annual Christmas carol service at Trinity to a "must go, standing room only" celebration.

Brian's twenty-seven-year tenure with the Dedham Choral Society saw the group's membership increase from twenty-five to 150 singers. Their venues advanced from local church sanctuaries to performances of works like Verdi's *Requiem* with full orchestra in Boston's Symphony Hall. His giant personality and infectious love of music drew people to choirs he led and concerts he presented.

I worked with Brian at Trinity as organ curator for more than ten years starting in 1987. A large part of that work was tuning from 8:00 a.m. to 10:00 a.m. each Friday in preparation for the regular noontime organ recital. I would typically stay for the concert so I could join in the rollicking post-concert lunches at House of Siam, a superb Thai restaurant across Copley Square. Brian was the raconteur at those lunches, regaling the extended table with endless stories, sometimes bawdy, always hilarious. There were many scores of lunches, and I met countless brilliant and fascinating people. "Fridays at Trinity" was a rich education

for me about the world of the organ, and Brian was the Dean, leading the laughter.

There were recording sessions scheduled for the wee hours to minimize the intrusion of city noises, and I was always present to correct short-term lapses in tuning or mechanical mishaps. One night, we were interrupted by an immense grating noise from outside just as Brian was starting a take. A machine with a toothed wheel twelve feet in diameter was gnawing a trench in Clarendon Street, and the recording engineer had enough cash in his pocket to convince the crew to keep quiet for the next hours.

The beautiful recording *Carols for Choirs* was originally produced in-house and was such a success that it would be rerecorded professionally for wider distribution. To make compact discs available for sale before the Christmas shopping season, the recording sessions were in July. It was horribly hot, and the sessions were in the middle of the night. The organ's many reeds were built and voiced for sixty-eight degrees Fahrenheit, but as the church had no air conditioning, the sultry summer heat brought temperatures to the high

nineties in the higher reaches of the organ, and it was not possible to raise the pitch of the flues. Brian and I had some difficult conversations as I explained the permanent damage that might be caused to the historic, iconic organ pipes, and we experimented with altered registrations to find lovely sounds that were not compromised by the fractured off-season tuning. As the sessions progressed, I lay on the pews, dressed in shorts and t-shirt soaked with perspiration, listening to that superb choir singing the best music of Christmas in July, a treasured absurd memory in the life of an organ tuner.

In December of 2012 I brought a New York colleague to Boston to show him some of the city's great organs, and we had dinner with Brian in a restaurant on Boylston Street. That afternoon I heard from my son that his wife had gone into labor with our first grandchild, and during the meal I received updates by text message. Ben was born as we were having our last sips as Brian shared stories about his grandchildren.

I am grateful to Brian for encouraging me to study at Oberlin, and I am grateful

By John Bishop

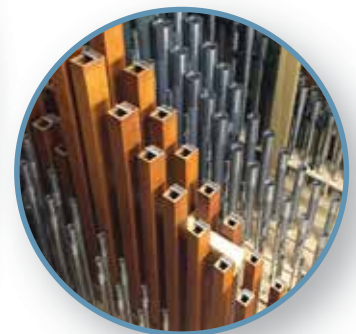
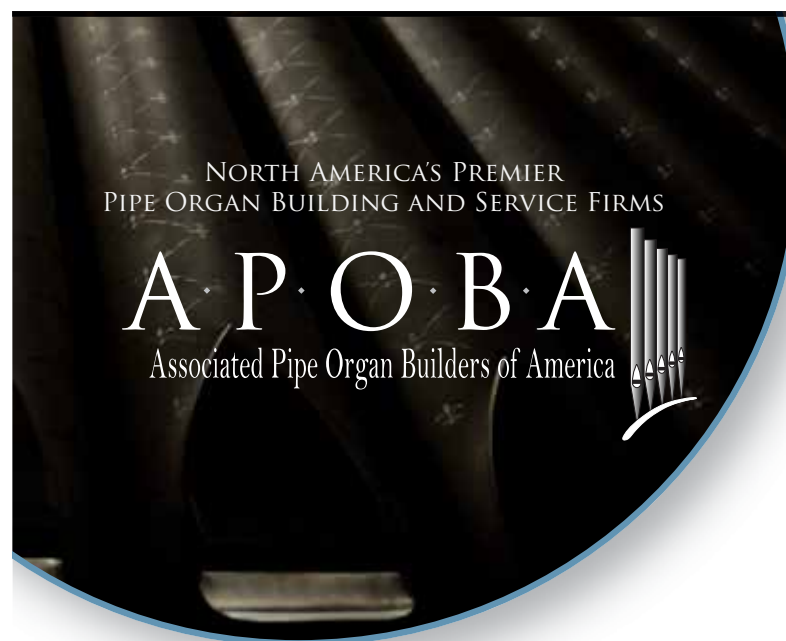


(photo credit: Félix Müller)

to him for all the shared experiences at Trinity Church. His friendship and influence were an important part of my appreciation and understanding of the music of the church, and his contributions to American church music seem endless. Rest well, good friend. ■

#### Notes

I. I wrote in more depth about Nannette Streicher in the February 2021 issue of THE DIAPASON, pages 10–11.



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# Remembering César Franck's Organ Class at the Paris Conservatory: His Impassioned Quest for Artistic Beauty

## Part 1

By Carolyn Shuster Fournier

### César Franck: a worthy heir to François Benoist and Alexis Chauvet in promoting Johann Sebastian Bach's organ works

César Franck (1822–1890) taught organ at the Paris Conservatory for eighteen years, from 1872 to 1890. François Benoist preceded him as organ professor from 1819 to 1872, and Charles-Marie Widor succeeded him from 1890 to 1896. What were the circumstances that led to Franck's nomination to this institution sponsored by the French government? Who were his students? What were his pedagogical principles? How did they differ from those of his successor? Did he leave a legacy?

Much is known about the life of this child prodigy whose authoritarian father, Nicolas Joseph Franck (1794–1871), a modest bank employee and an amateur musician, had exploited his talents and those of his younger brother Joseph (1825–1891) after their musical education at the Royal School of Music in Liège, Belgium.<sup>1</sup> It is certainly thanks to Pauline García that César Franck came to Paris to study privately with her professor, Anton Reicha.<sup>2</sup> They met in Brussels on April 25, 1835. She highly appreciated his agile and energetic musicianship when accompanying her sister Maria Malibran. From June 24, 1835, to May 11, 1836,<sup>3</sup> like Pauline García, Franck embraced Reicha's free spirit, his vast Germanic cultural outlook, his interest in the writings of Kant and Aristotle, his faithfulness to past German masters, and his love of architectural compositional structure and canonic writing manifest in his *36 Fugues* (1805).

Equipped with this musical baggage, César Franck studied at the Paris Conservatory, where he won a first prize in piano in 1838, a first prize in counterpoint and fugue in 1840, and a second prize in organ in 1841. This sufficed for his shrewd father, who made him leave the conservatory on April 22, 1842, to earn his living as a music professor and concert artist. In October 1838 at the age of sixteen, Franck began teaching piano and harmony with his brother, Joseph, from their home at 22, rue Montholon in the New Athens neighborhood. The brothers were inspired by Anton Reicha's visionary pedagogy.<sup>4</sup> He then gave music lessons at the Collège Rollin (now the Jacques-Decour High School

[Collège-Lycée]), at the Augustinian College of the Assumption (234, Faubourg Saint-Honoré), at an Institution for Young Girls in Auteuil, and in the autumn of 1852 at the Jesuit High School [Collège] of the Immaculate Conception in Vaugirard, where Henri Duparc and Arthur Coquard experienced his "musical rhetoric."<sup>5</sup>

renown as "a nearly mysterious" professor . . . who was at once ingenious, with a peculiar face and a delightfully pleasant and a comical manner of dressing. He seemed to have the piety of a saint, and that filled us with an artistic awe . . . whose expression, really exuded a gentle manner, happiness, honesty, which were hardly terrestrial.<sup>6</sup>

César's assiduous teaching enabled him to escape his father's exploitation of his talents. He married one of his students, Félicité Desmousseaux, on February 22, 1848, at Notre-Dame de Lorette Church, where he had been the choir organist since 1845. His son Georges was born at the end of the year. Franck felt very comfortable in this New Athens neighborhood where cosmopolitan artists such as Frédéric Chopin, Charles-Valentin Alkan, Franz Liszt, Chevalier Sigismund Neukomm, and his piano professor, Pierre Zimmermann, played J. S. Bach's music.

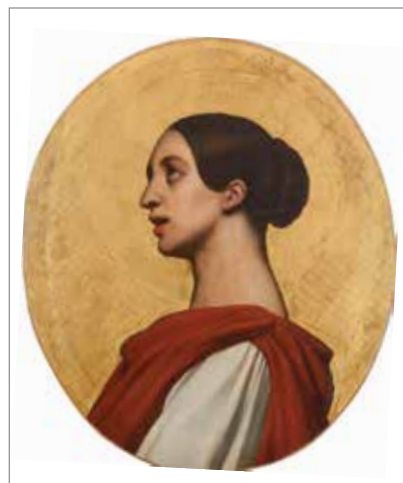
On May 15, 1851, the year Franck was appointed titular organist of the Cavaillé-Coll organ at Saint-Jean-Saint-François Church, Aristide Cavaillé-Coll installed his first organ with a thirty-note German-style pedalboard in Pauline García-Viardot's home at 48, rue de Douai. Nine months later, on January 16, 1852, these musicians all attended a performance by Jacques-Nicolas Lemmens of Bach's works on the Cavaillé-Coll organ at Saint-Vincent-de-Paul Church. Following this concert, François Benoist wrote to Aristide Cavaillé-Coll:

That which especially struck me was this calm and religious greatness and this severe style which is so appropriate to the majesty of God's temple. . . . It is a great merit, in my viewpoint, to rest faithful to the traditions of the grand masters who, in the past century, had founded the true art of the organ.<sup>7</sup>

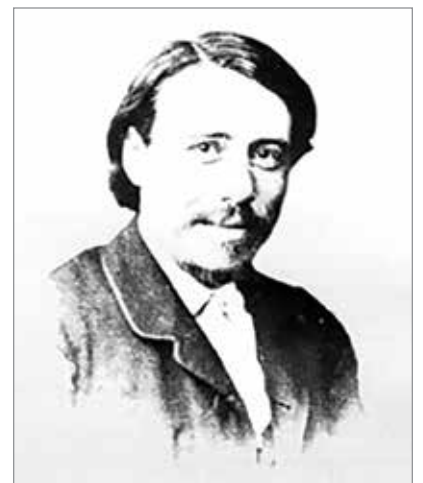
Franck had lived at 69, rue Blanche, in the same building as Adèle Blanc, who married Cavaillé-Coll on February



César Franck at the age of 60 (photo by Pierre Petit, Collection Denis Havard de la Montagne)



Pauline Viardot by Ary Scheffer; medalion for her 1851 Aristide Cavaillé-Coll organ (© Musée de la Vie Romantique in Paris, undated)



Alexis Chauvet, undated photo published on the cover of Norbert Dufourcq, "Alexis Chauvet (1837–1871)," *L'Orgue Cahiers et Mémoires*, no. 46, 1991-11

4, 1854, in the second chapel of Sainte-Trinité Church.<sup>8</sup> On December 19, 1859, Franck became titular organist of the new Cavaillé-Coll organ at Sainte-Clotilde Church, located in the Faubourg Saint-Germain. In 1862 when his melody *Souvenance* [Remembrance] was published, Franck thanked Pauline Viardot by dedicating it to her.<sup>9</sup>

In 1868 when Franck's *Six Pièces*, composed between 1858 and 1862, were published, they were dedicated to his close friends: Alexis Chauvet, Camille Saint-Saëns, Charles-Valentin Alkan, Louis James Alfred Lefébure-Wély, François Benoist, and Aristide Cavaillé-Coll. One must remember that Alexis Chauvet had been destined to succeed François Benoist as organ professor at the Paris Conservatory. An extremely talented organist, composer,

and professor, Chauvet had won first prizes in organ, fugue, and composition at the Paris Conservatory, where he had assisted Ambroise Thomas in teaching his class. His *Twenty Pieces* for organ, published in 1862 and dedicated to François Benoist, manifest the influence of Bach and the French Classical composers; like Alexandre Boëly's music, his works are linked to the German and French schools.

Chauvet's and Franck's collections greatly assisted the resurrection of the great art of the organ in France.<sup>10</sup> Both of them had performed in Cavaillé-Coll's workshops and inaugurated his organs, those at Notre-Dame Cathedral on March 6, 1868, and at Sainte-Trinité Church on March 16, 1869, where Chauvet was appointed titular organist on March 24. Thanks to Chauvet's highly esteemed advice, Cavaillé-Coll's great organ and choir organ at Sainte-Trinité Church both had thirty-note pedalboards. Nicknamed "little Father Bach,"<sup>11</sup> Chauvet's *Fifteen Preparatory Studies to the Works of Bach* (1867) had initiated his students to this great master's polyphony.

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The Leipzig Bach Society published the Bach Gesellschaft between 1851 and 1899. Bach's organ works became available in 1864 to Parisian subscribers such as Alkan, Chauvet, Viardot, and Saint-Saëns. In 1865 E. Repos published Joseph Franck's editions of twenty-two Bach preludes and fugues. Unfortunately, the Paris Conservatory's organ students were not able to acquire an excellent pedal technique necessary for performing Bach's organ works, simply because its 1819 Grenié studio organ only had a twenty-note pedalboard that was "too large and disproportionate."<sup>12</sup>

In 1853 Pierre Érard constructed concert pianos with a thirty-two-note pedalboard, with a *ravalement* that began at A, using a system that was coupled to the low notes of the piano. In 1855 both Pauline Viardot's organ and Érard's *piano-pédalier* were promoted at the World's Fair. On the *piano-pédalier*, Alkan performed Bach's virtuosic *Toccata in F Major*, which highlighted two pedal solos. In this same year Bach's *Fugue in E Minor* was a required work for the Paris Conservatory's organ competition. In 1858 the Niedermeyer School imposed Bach's *Passacaglia* at its final organ exam. Cavaillé-Coll had applied a pedalboard to an upright piano<sup>13</sup> and Franck had purchased a Pleyel vertical pedalboard (N° 25 655),<sup>14</sup> which, "instead of merely coupling the piano keys to the pedals, was completely independent, with its own strings, hammers, and mechanism."<sup>15</sup> Chauvet had installed one in a painting studio where he taught. At the Collège in Vaugirard, Franck gave his lessons on a piano with a pedalboard in a small room with stained glass windows.<sup>16</sup>

In 1870 the conservatory ordered two Cavaillé-Coll organs,<sup>17</sup> one with three sixty-one-note manuals and seventeen stops for the Société des Concerts Hall, contracted on September 26, 1870, and the other one with three fifty-six-note manuals and twenty-six stops, contracted on November 5, 1870, to replace the inadequate Grenié studio organ. Chauvet advised that these organs should possess thirty-note pedalboards. Unfortunately, he died of a lung infection on January 29, 1871, during the Prussian siege of Paris, just one week after the death of Franck's father in Aix-la-Chapelle and three days after the armistice had been signed. Charles Gounod lamented his death on March 13 in London:

In London, I learned at this very instant through one of my friends of the death of poor Chauvet, organist of the Great Organ of our parish. This is a great loss! There are few Chauvets, unfortunately.<sup>18</sup>

Esprit Auber, director of the Paris Conservatory, died on May 5, 1871, during the revolutionary government that had been instituted on March 18. Ambroise Thomas succeeded him, after Gounod had refused to become director of the conservatory. Twenty-three days later, a week of bloody violence ended the Commune. Franck, a "moderate Republican" (*Républicain modéré*),<sup>19</sup> had remained in Paris during this difficult period. On February 25, 1871, he contributed to the founding of the Société nationale de musique, which aspired to give birth to new French music.

How did Franck succeed François Benoist? It is well known that Aristide Cavaillé-Coll, Camille Saint-Saëns, and Théodore Dubois supported his

nomination as organ professor at the Paris Conservatory. On August 21 Franck had written to Charles Blanc, director of fine arts, to notify him that he could replace François Benoist.<sup>20</sup> On October 1, 1871, his friend Pauline Viardot was appointed voice professor at the Paris Conservatory. Charles Blanc and his brother Louis, a socialist and Republican politician, were both friends of Pauline's husband, Louis Viardot, an eminent art collector. The Viardots and Louis Blanc had just seen each other in London. On November 12, 1871, a decree by the president of the Republic granted Franck the rights to reside in France.<sup>21</sup> On January 31, 1872, Jules Simon signed a decree for the General Secretary of the State Department of Public Instruction of Worship and the Fine Arts, which stipulated that Franck would be appointed as organ professor there.<sup>22</sup> Benoist retired on the next day, February 1. However, Ambroise Thomas only officially appointed Franck to succeed him after he had received on February 17, 1872, the official letter from Charles Blanc indicating César Franck's appointment as organ professor. Then forty-nine years old, Franck had been nominated for this eminent post in spite of the fact that he had only received a second prize in organ there, unlike his brother Joseph, who had received a first prize in Benoist's class in 1852.

### Two new Cavaillé-Coll organs at the Paris Conservatory

Unfortunately, the violence in the capital had drastically reduced the conservatory's funds. Constructing two new organs was out of the question. Since the Grenié studio organ was unplayable, the conservatory had asked Cavaillé-Coll to revise it and to construct another one for the

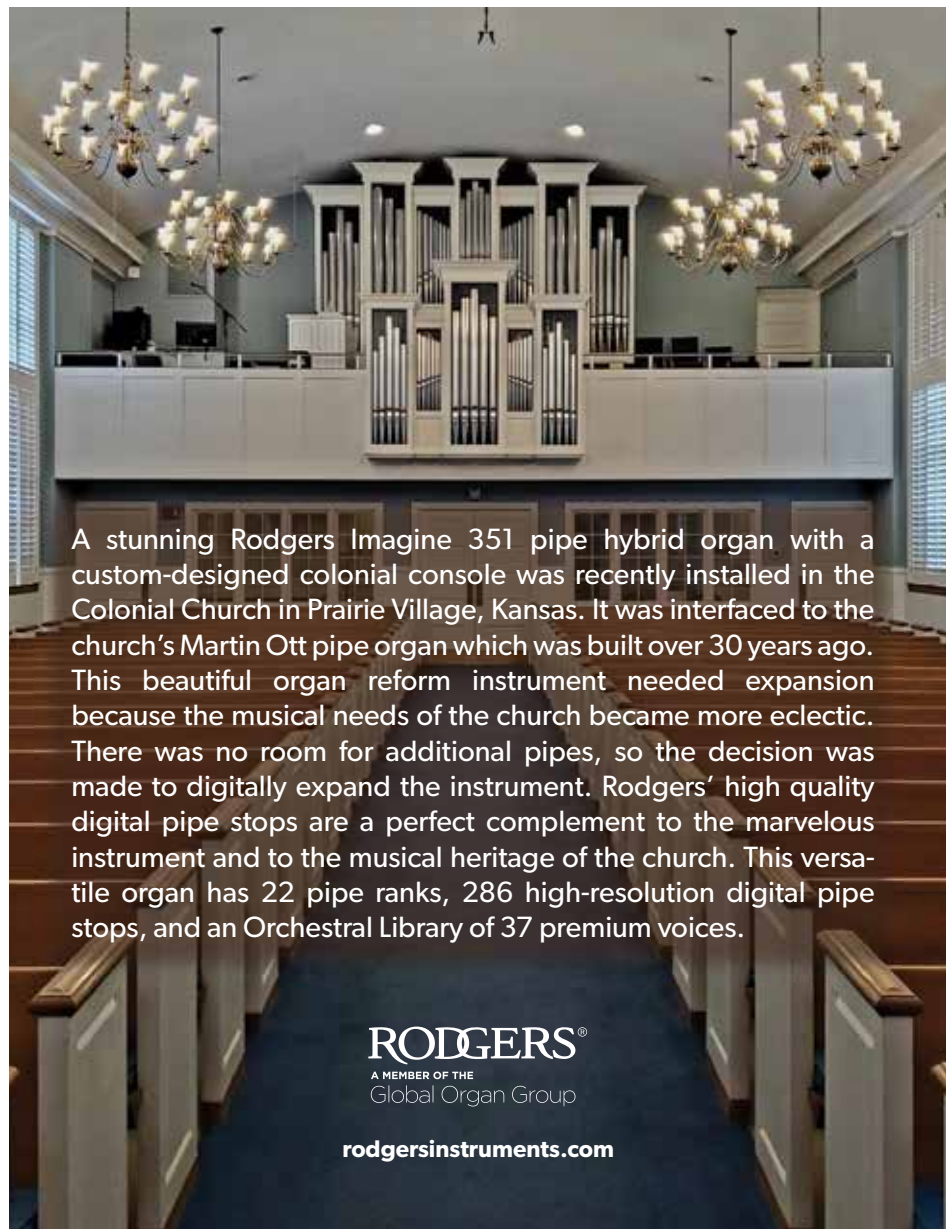
conservatory's Société des Concerts Hall, using elements from Sébastian Érard's 1830 Château de la Muette organ, which his daughter-in-law, Madame Pierre Érard, had given to the conservatory in 1863. The construction of the seventeen-stop concert hall organ was delayed—it began on August 31, 1871, but was not finished until October 5, 1872.

Cavaillé-Coll encountered some difficulties installing this organ. Constructed in a parallelogram shape of wood covered with painted canvases, the concert hall had an excellent acoustic. However, in 1866 Alexis-Joseph Mazerolle had redecorated it by placing irremovable panels in the Pompeian style of the Second Empire that were eight and a half meters high at the back of the stage. This stage was reserved for the declamation classes, and the only possible place to install the organ without bothering the scene shifters

was behind the decorative panels at the back of the stage, where an insufficient opening was found that would allow it to be seen as a half-length portrait, as in a Guignol theater.<sup>23</sup>

According to Jules Lissajous, the organ was placed in a limited space, on the axis with the stage at the height of the first balcony, and the access to its pipework and mechanics was difficult since

the instrument was entirely separated from the Hall by a rotunda that formed the stage and that encircled the amphitheater where a notable part of the Orchestre Société des Concerts was placed; the sound not coming from this side, resounds from the openings on the upper sides of the stage and is lost in the ceilings and in the hallways and, to make these circumstances worse, a ceiling



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# Nineteenth-century French organists

sagged in two [sections] is suspended at a rather short distance in front of the organ and immediately blocks the sound waves that emanate from the expression box.<sup>24</sup>

A vintage drawing of the console is illustrated in **Example 1**.<sup>25</sup>

Due to the unmovable panels, the sound of the organ was insufficient to accompany singers. Cavaillé-Coll was very disappointed, especially since he was then building a monumental sixty-four-stop concert organ for the city of Sheffield in England, installed in 1873. Unfortunately, due to the violent Commune, the French government had to wait until 1878 to finance the construction of the organ for the concert hall of the Trocadéro festival hall. In the meantime, Cavaillé-Coll observed that

the delay justified by the extent of the work on the *grand orgue* nevertheless would not have resulted in any loss to the administration, since in this manner, the organ class was able to use the former studio organ until the installation of the *grand orgue* on which the students may continue to work during the repairs of the studio organ.<sup>26</sup>

**Example 2** of the organ room located just behind the stage of the concert hall illustrates this situation, “Salle d’Orgue.”

After his appointment to the conservatory in 1872, Franck taught on the concert hall organ from February to June and began teaching on the studio organ in October, since it was reconstructed beginning February 23 with reinstallation completed on October 7 in the organ room,<sup>27</sup> a small eighteenth-century Rococo-style theater where Benoist had taught. Its pipes were placed in an expressive box to protect them from accumulating dust often found in theaters. It had new mechanical-action keyboards, but its former windchests and nine and a half of its sixteen stops, excluding free reeds, had been retained:

### Grand-Orgue (enclosed, 54 notes)

- 8’ Flûte
- 8’ Dessus de Flûte Harmonique (30 notes)
- 8’ Bourdon
- 4’ Dessus de Prestant (30 notes)
- 4’ Flûte
- 8’ Trompette

### Récit (enclosed, 54 notes)

- 8’ Principal
- 8’ Flûte Traversière
- 8’ Voix Céleste
- 4’ Flûte Octaviane
- 8’ Trompette
- 8’ Basson and Hautbois

### Pédale (enclosed, 30 notes)

- 16’ Soubasse
- 8’ Flûte
- 4’ Flûte
- 8’ Basson

### Pédales de combinaison

- Tirasse Grand-Orgue
- Tirasse Récit
- Copula Récit sur Grand-Orgue
- Expression

This “wretched cuckoo of an organ”<sup>28</sup> was activated by pulling a stop labeled *Sonnette* (Bell), and one stop remained *Tacet*. Its expression was activated by a hitch-down pedal with two notches located on the lower right side of the console as shown in the console layout diagram.<sup>29</sup>

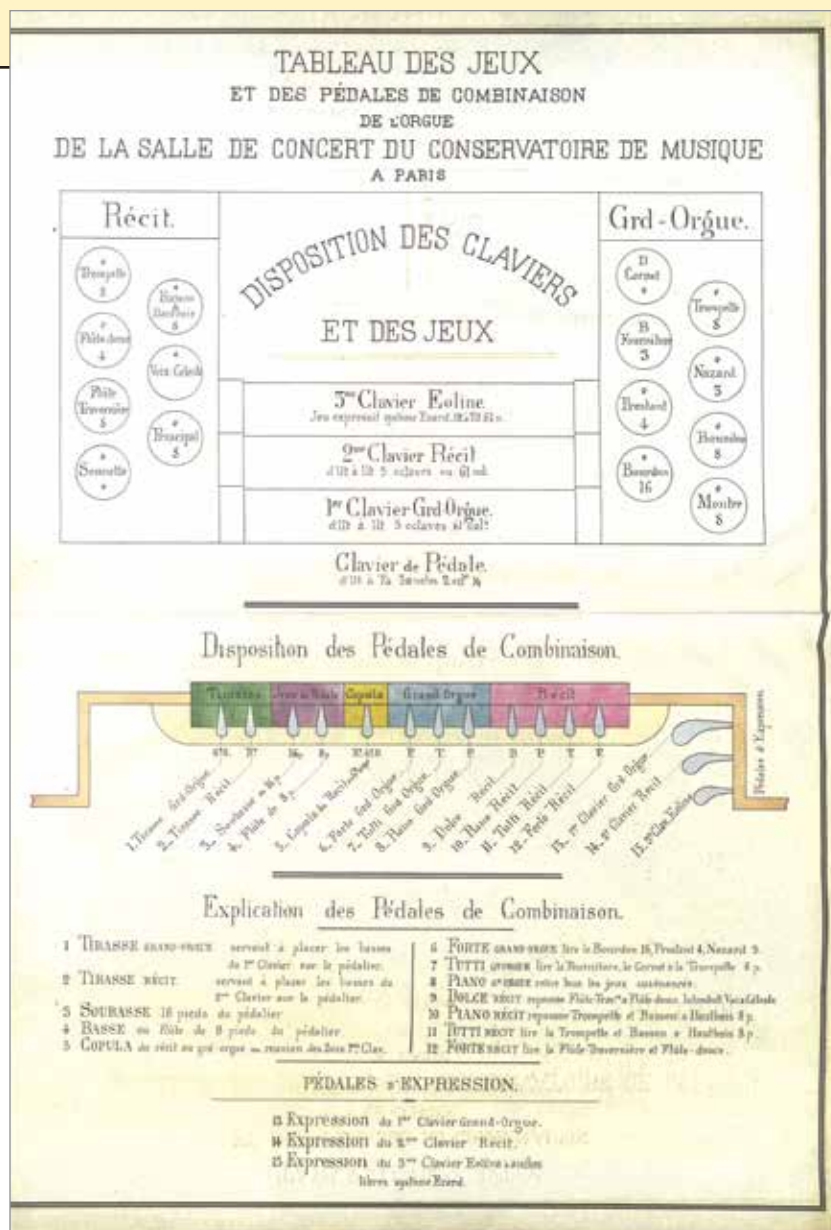
Each of these organs was equipped with a thirty-note pedalboard. On December 29, 1872, Franck had performed Bach’s *Prelude and Fugue in E Minor* on the new concert hall organ for the Société des Concerts. He had already performed “Adagio” and “Finale” from Hummel’s *Fantaisie in E-flat Major* on the piano in this hall on March 24, 1839. Performing at the organ this time, he was hidden from the auditors. Alexandre Cellier wrote about this concert hall organ in 1927:

In the hall of the former Conservatory, it’s the poor old instrument with 16 stops placed too high and muffled by an imposing décor, which must struggle against 70 to 80 musicians. If the disproportion is less grand elsewhere, it does not place the organ in such a position of inferiority with the orchestra.<sup>30</sup>

Unfortunately, both organs have been removed and have disappeared.

### César Franck’s approach to teaching: the technique should serve artistry and musicality

Franck, “a model functionary” (*fonctionnaire modèle*),<sup>31</sup> punctually<sup>32</sup> taught organ at the Paris Conservatory on the rue Bergère for six hours each week,



**Example 1: Console layout of concert hall organ at Paris Conservatory** (A. N., AJ<sup>97</sup> 82, 4d, January 12, 1872, p. 6)

during two hour-long sessions on three days.<sup>33</sup> These collective lessons with male and female students mirrored the ones he had given in his home in 1838, which enabled students to listen to each other and to their professor. As in the past under François Benoist, his students took two semester exams, at the end of January and June, during which they accompanied a plainchant in four parts, improvised a four-part fugue and a free piece in sonata form—both based on themes chosen by the examiners—and played “a classic piece” of their choice by memory. In 1852 this memorized piece was a fugue; in 1867 it became a Bach fugue; in 1872 a Classical-era piece.<sup>34</sup>

Franck’s duty was to prepare his students to pass their exams. Prior to these exams, Franck received a report that indicated each student’s name, age, year of study, and previous awards in the class, on which he briefly evaluated, in a blank space that measured one and a half by four and a half inches, the student’s progress and indicated the piece he or she would play during the exam, in order to prepare the scores for the jury members. If they approved a student’s progress, they could award either a second or first *accessit* (certificates of merit). After each year’s final exam, a competition was held for advanced students, who could obtain either a second or first prize. Although these exams and competitions were closed to the public, their results could have a meaningful impact on the future career of each student.

While much has been said about Franck’s students who won first or second prizes, little is known about the rest of his class. Following is a list of students who enrolled in his class, their dates of participation, the period they were enrolled, and their awards:

### Franck’s enrolled students at the Paris Conservatory<sup>35</sup>

*Abbreviations:* 1A (first accessit), 2A (second accessit), 1P (first prize), 2P (second prize)

#### Students who began with Benoist and continued with Franck:

- Georges Deslandres (1849–1875), 1868: 1A/1868, remained until 1872
- Paul Rougnon (1846–1934), 1868–1872
- Paul Wachs (1851–1915), 1869: 2P/1870, 1P/1872
- Bazile Benoît (1847–after 1900), 1868: 2A/1872, remained until 1873
- Samuel Rousseau (1853–1904), 1871: 2A/1872, 1A/1875, 2P/1876, 1P/1877
- Francis Thomé (1850–1909), 1871–1873

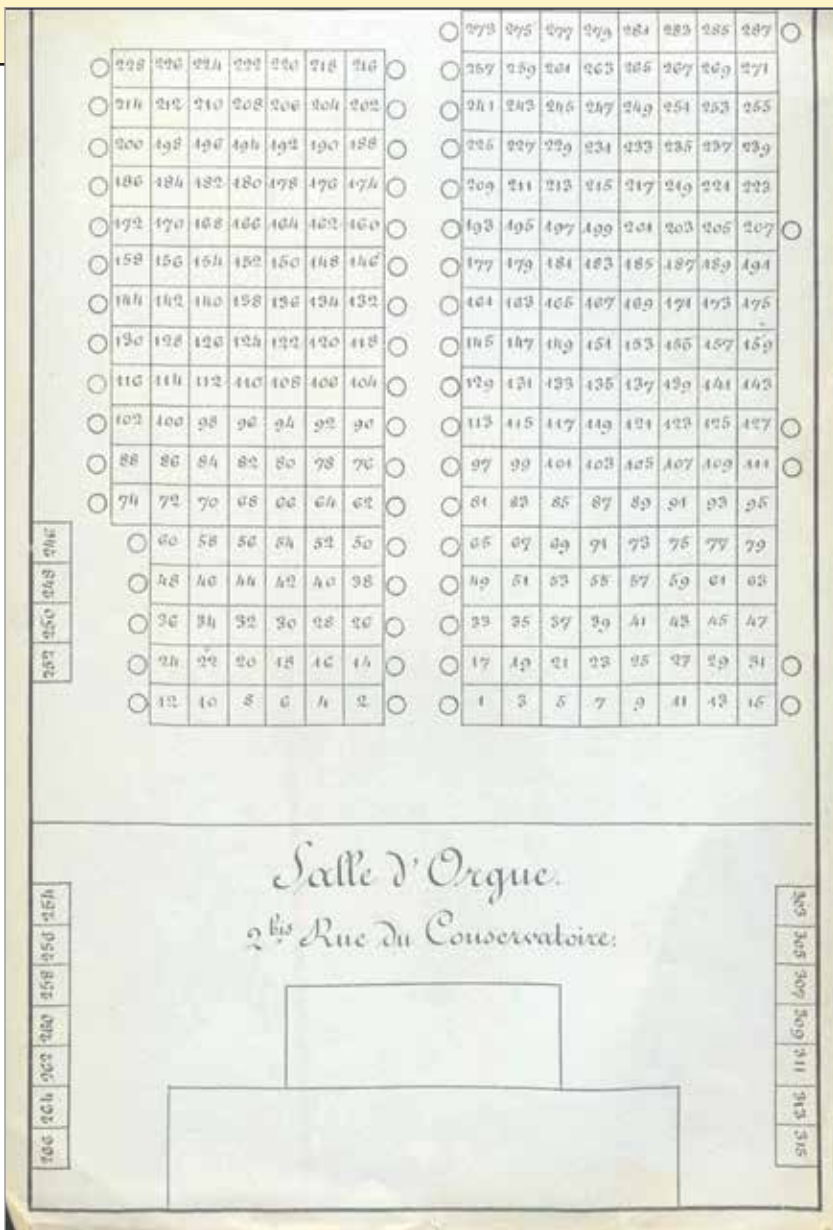
#### Students who studied entirely with Franck:

- Jean Tolbecque (1857–1890), November 21, 1872: 1A/1873
- Joseph Humblot (born in 1845), 1872: 1A/1873, 2P/1874
- Marie-Antoinette [nicknamed Thérèse] Gaillard (1850–after 1900), November 9, 1872–June 7, 1873
- Adèle Billault (1848–after 1900), December 20, 1872–June 11, 1875
- Amédée Dutacq (1848–1929), January 1874–October 12, 1874
- Vincent d’Indy (1851–1931), studied privately with Franck beginning October 13, 1872, and was an auditor in his class before officially enrolling January 14, 1874: 2A/1874, 1A/1875
- Léon-Gustave-Joseph Karren (1854–1920), February 1875–1876
- Georges Verscheider (1854–1895), 1873: 2A/1874, 1A/1875, remained until 1879
- Marie Renaud [Madame Maury] (1852–1928), January 1874: 2A/1875, 1A/1876, remained until June 1877

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Example 2: Salle d'Orgue, 2<sup>bis</sup> Rue du Conservatoire (A. N., AJ<sup>97</sup> 82, 4d, undated)

Louise Genty (born in 1850), January 1875: 2A/1876  
 Camille Benoît, 1875–1876  
 Marie-Anne Papot (1855–1896), January 1876: 2A/1876, 1A/1878, 2P/1879, remained until December 1880  
 Clément Jules Broutin (1851–1900), October 1877–June 1878  
 Georges Hüe (1858–1948), December 1878–June 1879  
 Henri Dallier (1849–1934), November 1876: 1P/1878  
 Georges Marty (born in 1860), December 1878–June 1879  
 Auguste Chapuis (1858–1933), December 1878: 1A/1879, 2A/1880, 1P/1881  
 Jean Louis Lapuchin (1850–1895?), December 1878–January 1879  
 Théophile Sourilas (1850–1907), January 1880: 1A/1880, remained until July 1881  
 Gabriel Pierné (1863–1937), December 1880: 2P/1881, 1P/1882  
 Louis Ganne (1862–1923), December 1880: 1A/1882  
 Paul Jeannin (1858–1887), auditor/1880, December 1881: 1A/1882  
 Lucien Grandjany (1862–1891), December 1881: 2P/1882, 1P/1883  
 Henri Charles Kaiser (1861–1920?), December 1881: 2A/1882, 2P/1883, 1P/1884  
 Frédéric Duplessis (born in 1858), December 1881  
 Marcel Rouher (1857–1940), November 1882–1885  
 Léonie Guinrange [Madame E. Rouher] (1858–1900), December 1883–January 1885  
 Louis Landry (born in 1867), November 1882: 1A/1884, remained until June 1886  
 Carlos Mesquita (born in 1864), December 1883: 2A/1884, 1A/1885, remained until January 1886  
 François Pinot (1865–1891), November 1884: 1P/1885

Aimé Féry (born in 1862), December 1885–June 1887  
 Émile Fournier (1864–1897), October 4, 1885–June 1886  
 Louis Frémaux (born in 1867), December 1885  
 Dynam-Victor Fumet (1867–1949), December 1885  
 Georges Aubry (1868–1939), December 1885: 2A/1888, remained until July 1889  
 Henri Letocart (1866–1945), December 1885: 2A/1887, remained until June 1890  
 Alfred Georges Bachelet (1864–1944), December 1885–1887–1888  
 Louis d'Arnal de Serres (1864–1942), October 1885–1888  
 Albert Pillard (1867–1943), December 1886–June 1888  
 Édouard Bopp (born in 1866, Switzerland), December 1887–January 1888  
 Jean-Joseph Jemain (1864–1954), January 1885: 2A/1886, 1A/1887  
 Adolphe Marty (1865–1942), December 1886: 1P/1886  
 Hedwige Chrétien [Madame P. Gennaro] (1859–1944), December 1886–January 1887  
 Georges Bondon (1867–after 1900), December 1885: 2P/1887, 1P/1889  
 Cesar[ino] Galeotti (Italy 1872–Paris 1929), December 1885: 1P/1887  
 Joséphine Boulay (1869–1925), December 1887: 1P/1888  
 Marie Prestat (1862–1933), December 1887: 2A/1888, 1A/1889, 1P/1890  
 Jean-Ferdinand Schneider (1864–1934), December 1887–June 1889  
 Bruno Maurel (1867–after 1900), December 1887–January 1889  
 Albert Mahaut (1867–1943), December 1888: 1P/1889

Students who began with Franck and continued with Widor:  
 Achille Runner (1870–1938?),

December 1888: 2P/1893, remained until June 1895  
 Paul Termisien (born in 1870), December 1888–June 1892  
 Georges Guiraud (1868–1928), December 1889–June 1891  
 André-Paul Burgat (1865–1900), December 1889–June 1891  
 Jules Bouval (1867–1914), December 1889: 2A/1891, remained until June 1894  
 Henri Büsser (1872–1974), December 1889–January 1893  
 Henri Libert (1869–1937), December 1889: 2A/1892, 1P/1894  
 Charles Tournemire (1870–1939), December 1889: 1A/1889, 1P/1891  
 [Louis Vierne (1870–1937), auditor 1889, enrolled on October 4, 1890, or January 16, 1891: 2A/1891, 2P/1892, 1P/1894]<sup>36</sup>

In 1872 the six students enrolled in his class had studied with François Benoist. For the next thirteen years his class fluctuated from two to eight students. Just six years after he began to teach organ, he applied to teach composition instead of organ and had hoped to succeed François Bazin, who died on July 2, 1878. However, Jules Massenet was appointed as Bazin's successor and Franck continued to teach organ. Franck was naturalized as a French citizen on March 10, 1873, yet his teaching would cross the fraternal bridge linking French and German music.<sup>37</sup> In the autumn of 1885, his class had grown from four to twelve students and leveled off to about ten pupils per year. Franck's initial salary of 1,500 francs rose to 2,400 francs.<sup>38</sup> This increase was partially due to his successful organ recital<sup>39</sup> on October 1, 1878, at the monumental 5,000-seat Trocadéro festival hall during the World's Fair, which had reaffirmed his reputation as "an artist at the forefront of organ teachers in France."<sup>40</sup> Foreign organists entered his class: Carlos Mesquita of Brazil, Édouard Bopp of Switzerland, and Cesarino Galeotti of Italy, his favorite and youngest student, who won his first prize in organ at the age of sixteen.

Seven of Franck's students—Paul Wachs, François Pinot, Émile Fournier, Georges Guiraud, Henri Letocart, and Henri Büsser—previously received a complete musical training in the Niedermeyer School of Classical and Religious Music, a boarding school located at 10,


rue Neuve-Fontaine-Saint-Georges (today rue Fromentin). Founded in 1853 it thoroughly trained church musicians, offering courses in solfège, piano, organ, plainchant, harmony, counterpoint, fugue, accompaniment, music history, and vocal ensemble. These students had acquired the eight volumes of the Peters Edition of J. S. Bach's organ works and played them daily,<sup>41</sup> as well as great classical works by Palestrina, Handel, Mendelssohn, Saint-Saëns, etc.<sup>42</sup> When Clément Loret, a former Lemmens student in Brussels, began to teach there in 1858, his *Cours d'orgue* had appeared in the school's journal, *La Maîtrise*. It included exercises in manual substitutions and *glissandi* as well as the use of both toes and heels in order to play legato. According to Lemmens, "a good method for pedaling was as necessary as good fingering to properly play the organ."<sup>43</sup> Loret's method explained how an organ functioned and taught students to transpose, accompany plainchants, and improvise.

Students could practice on small Cavaillé-Coll organs, fifteen pianos, and even a piano with a pedalboard, as well as in Cavaillé-Coll's workshops, where they occasionally gave concerts.<sup>44</sup> At the end of the 1880s, Loret's student Aloÿs Kunc taught students in Toulouse who then entered Franck's class—Dynam-Victor Fumet, Henri Büsser, Georges Guiraud, and Jules Bouval. In 1889 when Büsser went to meet Franck at Sainte-Clotilde Church to show him his recent exams in harmony, fugue, and composition at the Niedermeyer School, Franck told him,

Young man, you seem to be very talented, come tomorrow morning to my class at the Paris Conservatory and, without doubt, I will make something of you.<sup>45</sup>

The next day, Büsser played a Mendelssohn sonata, a Bach fugue, and then improvised on a free theme that Franck had given him. Franck then told him, "I think that you may enter my class as a student, after the examination in January."<sup>46</sup>

Four of Franck's students—Adolphe Marty, Albert Mahaut, Joséphine Boulay, and Louis Vierne—had studied at the National Institute for Blind Youth<sup>47</sup> with Louis-Bon Lebel (1831–1888), who used Lemmens' *École d'Orgue* to teach pedal



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## Nineteenth-century French organists

technique. Around 1875 Franck became the inspector of musical studies there and the president of the final exams at the end of each year.<sup>48</sup> Students worked rigorously and practiced four or five hours each day on their two Cavallé-Coll studio organs, one in the boys' quarters and the other in the girls' quarters. In 1883 Cavallé-Coll built a three-manual, thirty-six-stop organ for their chapel, decorated by the painter Henri Lehmann, a friend of Franz Liszt. The chapel also served as a concert hall when movable panels enlarged the room. For this organ's inauguration on March 17, 1883, Franck had composed his *Psalm CL* for choir, organ, and orchestra, for which Louis Vierne played timpani.

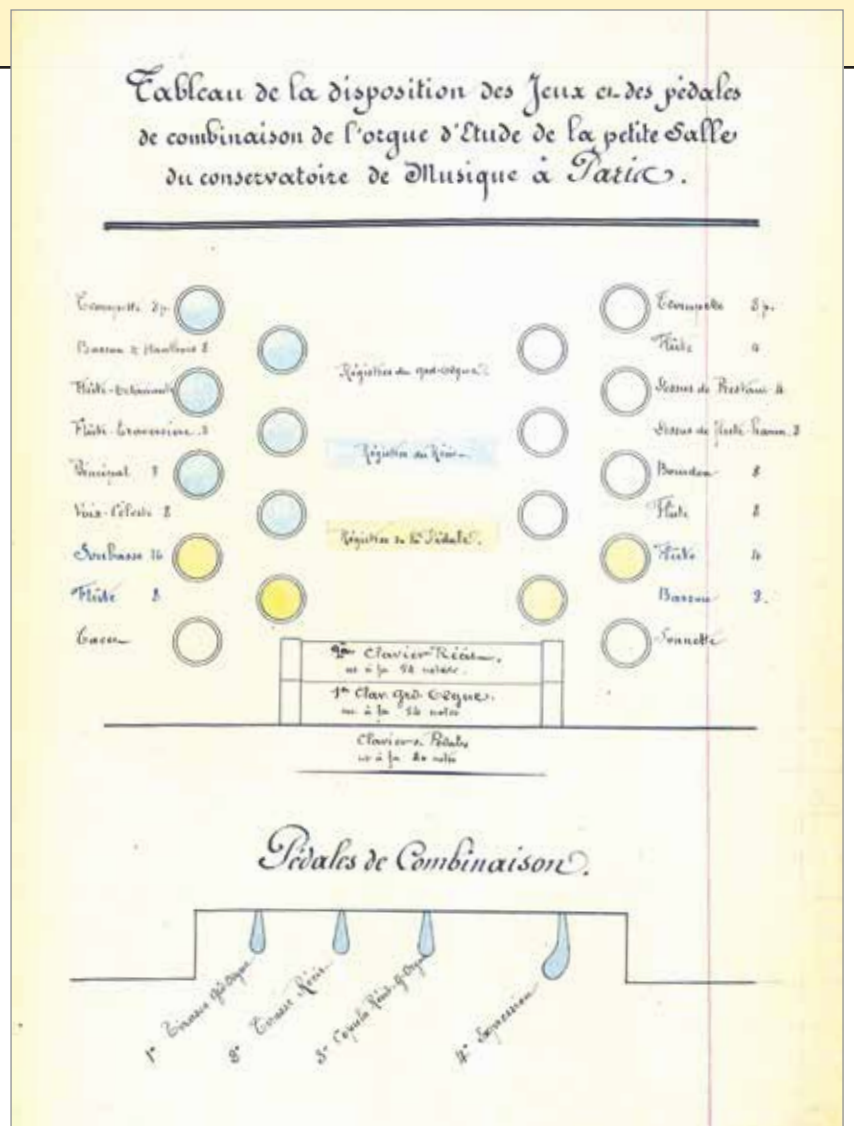
Some of Franck's students came from musical families. Paul Wachs's father was a composer and choirmaster at Saint-Merri. Georges Deslandres's father Laurent and his brother Adolphe were musicians at the Sainte-Marie-des-Batignolles Church; his brother Jules-Laurent was a bass player, and his sister Clémence was a singer. Samuel Rousseau's father was a harmonium manufacturer in Paris. Georges Verschneider came from a family of three generations of organbuilders active from 1760 until 1900 in Moselle. Hedwige Chrétien was the granddaughter of the violinist J. Ternisien. Jean Tolbecque came from a family of French-Belgian musicians. His father Auguste was a cellist and composer who taught at the Marseille Conservatory from 1865 until 1871; a friend of Camille Saint-Saëns and Ambroise Thomas, he had acquired an organ for his early instrument collection installed in the Fort-Foucault in Niort in 1875.<sup>49</sup> Henri Letocart's father Joseph was a music professor.

Among Franck's sixty-three enrolled students, seventeen were awarded first prizes; two received second prizes; ten, first *accessits*; four, second *accessits*, and twenty-nine received no awards. Those who received no award had not studied harmony or counterpoint and could not improvise (Léon Karren, Clément Broutin, Jean Lapuchin, Émile Fourmier, Amédée Dutacq, Georges Deslandres, Louis Landry, and Henri Letocart). These students could escape to a small room situated underneath the organ to help Jean Lescot, the conservatory's janitor, pump the organ's wind bellows.<sup>50</sup> Some became

ill (Albert Pillard, Jean-Ferdinand Schneider, Georges Aubry, Georges Verschneider, Louis de Serres, and Léonie Guintridge). Others were talented, conscientious, and had studied accompaniment or composition, but were too busy to practice (Alfred Bachelet, Francis Thomé, Aimé Féry, Louis Frémaux, Paul Ternisien, Louis Ganne, and Paul Jeannin). Some students specialized in other instruments, such as the pianist Bazille Benoît and the cellist Jean Tolbecque. Joseph Humblot was his only organ student who improvised very well but he had difficulty performing. Other excellent students with high-level musical intelligence worked hard, interpreted well, but had difficulty improvising, such as Louise Genty, Marie Renaud, Théophile Sourilas, Georges Verschneider, and Vincent d'Indy. Both Vincent d'Indy and Marie Renaud had received only a first *accessit*. D'Indy was very bitter about this and spoke rather unkindly about his fellow students in his *Journal*.<sup>51</sup> He left Franck's organ class but continued to study composition privately with him. Marie Renaud, one of Franck's ten female students, was the first woman to win a first prize in counterpoint and fugue (1876) at the conservatory. Unfortunately, she could not compete for the Grand Prix de Rome because it was forbidden for women to do so until 1903. She was also the first woman to be a member of the Société nationale de musique.

Those who had successfully won a first prize in organ had also studied harmony, counterpoint, fugue, and composition in order to become complete musicians. All of Franck's students who had studied at the National Institute for Blind Youth had won a first prize in organ: Adolphe Marty, Albert Mahaut, and Joséphine Boulay quickly received it due to their excellent training. In 1888 Boulay was Franck's first female student to win a first prize in Franck's organ class. Marie Prestat was the first woman to obtain five first prizes at the conservatory (in harmony, accompaniment, composition, fugue and counterpoint, and organ). Henri Dallier also earned his first prize very quickly, because he had studied at the Reims cathedral choir school and had been choir organist there.

To prepare his students for their exams, Franck taught them to accompany plainchants given in whole notes



Console layout of the studio organ at Paris Conservatory (A. N., AJ<sup>37</sup> 82 4d, October 25, 1872)

with very free developments in four-part florid counterpoint, with the *cantus firmus* placed in the bass and three voices above it.<sup>52</sup> The suppleness of the chants, such as *Stabat Mater*, *Dies irae*, or *Jesu Redemptor*, gave birth to beautiful improvisations and compositions in all forms. Franck desired that the embellishments of these admirable melodies be musically expressive, in order to bring them to life.<sup>53</sup> When the organ room was occupied by exams, he taught the accompaniment of plainchant on a piano in another room.

With indulgence, patience, severity, and austerity, Franck taught improvisation five out of the six hours of his organ class each week,<sup>54</sup> according to the conservatory's imposed strict regulations. To improvise a four-voice *fugue d'école*, students had to listen carefully to Franck's severe advice in order to strictly follow a set architectural plan and construct fugues solidly and harmoniously with an absolute pureness of style. After exposing the theme in four voices, they chose a countersubject with entries in the outer voices and developed a *stretto* toward the end. The free improvisations used a one-theme exposition, which after a bridge subtly introduced a new element during the transition to the dominant, which could later serve during the development, before the recapitulation in the tonic.

As in François Benoist's class, the themes provided during Franck's class were sometimes taken from Haydn's and Mozart's symphonies, but during their exams students improvised on popular tunes from operettas. However, from January 1879 to June 1887, fugue subjects and modern themes were composed specially for the exams<sup>55</sup> by Auguste Bazille, Jules Cohen, Léo Delibes, Théodore Dubois, Henri Fissot, Alexandre Guilmant, and Ambroise Thomas.<sup>56</sup>

Franck encouraged his students to improvise with "melodic invention,

harmonic discoveries, subtle modulations, and elegant figurations."<sup>57</sup>

He did not stop the student who was developing a Gregorian theme or another free or imposed one, a fugue, a sonata movement with florid counterpoint, but gave several interjections, launched with a vibrant loud bursting voice, sometimes with a tremendous crescendo to impose the order of a development, a tonality, a modulation, to prevent the apprentice organist from getting lost in the contrapuntal plan, to proclaim criticism or praise: "Modulate! . . . Some flats!!! Some sharps!!! E in the bass, in the tonal key. . . . Something else! I don't love that! I love that!"<sup>58</sup>

According to Maurice Emmanuel, he gave his students practical principles with severity and sweetness and encouraged them to listen to the beautiful Cavallé-Coll organ at Sainte-Clotilde:

One should see one of Franck's lessons in this small half-observed theater, where the master's beautiful voice resonated like a deep bell, at one moment detailing the exercise underway, and at another moment expressing, with general ideas, the preference of the musician. Severe when supervising the construction of a fugue, he wanted this rhetoric to be as worthwhile as possible. "First search for a beautiful countersubject," he said. . . . And the student, invited to discover one on his own, was not always able to invent one. Then Franck took his place on the oak bench and demonstrated one in grand style—"And here's a second one! And a third one! . . . And yet another one!" The students were confounded. . . . The same tactic for the "divertissements." Those which the young beginning "fugue improvisers" came up with were not always to his liking; therefore, his hands ran to the keyboards, substituting an example for the precept. This pedagogical method was perhaps insufficient for many students, who had only applied, desired, or were waiting for precise recipes. This eloquent persuasive model was addressed to the worthy disciple who could understand it and who was capable of becoming inspired by it.

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It is especially while exercising free improvisation that Franck applied this method. It was as good as any other. He created in front of his students a “verse” or a more developed piece in order to enable them to succeed in the double exam on the day of competition. He gave his students practical precepts and was very strict concerning the choice and order of modulations. He had magisterial ideas concerning them. But all things considered, “Listen to me,” he cried; or even, unsatisfied with the resources that the small old organ in the class offered him, he said to his students: “Come to Sainte-Clotilde on Sunday. I will demonstrate this to you.”<sup>59</sup>

Gabriel Pierné, Louis de Serres, and Louis Vierne observed that “no form of teaching could be livelier: his playing was magnificent, seductive, leading the student to his utmost potential. . . .” [*nulle forme d’enseignement ne pouvait être plus vivante: c’était un jeu magnifique, séduisant, entraînant à l’extrême. . . .*].<sup>60</sup> Franck did not need to resort to words to express his thoughts, which he could more fully express by music.<sup>61</sup> Therefore, he played various solutions to show them how to develop a good fugue.<sup>62</sup> According to Augusta Holmès, who studied composition with him beginning in 1875, “He never substituted his own manner of thinking for that of his students. After having opened the way, he let them entirely follow their own initiative.”<sup>63</sup> Maurice Emmanuel emphasized, “As necessary as it may be, the form is not sufficient. It only constitutes a framework. And the most beautiful technique in the world can remain a dead letter if it is not used to serve an idea.”<sup>64</sup>

Franck’s three primary maxims were:

Don’t try to do a great deal, but rather seek to do *well* no matter if only a little can be produced. Bring me the results of many trials that you can honestly say represent the very best you can do. Don’t think that you will learn from my corrections of faults of *which you are aware* unless you have strained every effort yourself to amend them.<sup>65</sup>

Louis de Serres, whose expressive delicateness Franck particularly appreciated, confirmed that, “No one better than he knew how to make his students understand a strictly severe organ style . . . at the same time deeply felt and expressive.”<sup>66</sup>

Franck did not use a particular method or follow any strict rules, but orally gave each student personal advice. According to Albert Mahaut, “He spoke little, in small phrases, but we sensed the deepness of his soul, his greatness, his energy, at the same his penetrating sweetness.”<sup>67</sup> His innate, perceptive intuition enabled him to understand each student’s personality, temperament, capabilities, strengths, and weaknesses. Whatever their level, Franck deeply loved teaching and instilled in each student his impassioned ardor and love of musical beauty. As Charles Tournemire expressed, “Never did one leave this seraphic musician demoralized; but certain observations, said in a few words, generally gently and penetrating, striking and exact, enlightened the soul and warmed the heart.”<sup>68</sup> “César Franck had a great influence on my artistic philosophy. I owe him the calm and the courage that strengthens artists. . . . If he lived for transcendent art, he knew how to help those who came to him.”<sup>69</sup>

Extremely generous, Franck did not accept any payment from talented students who needed money more than himself, such as Henri Büsser, whom Franck asked to substitute for him at

Sainte-Clotilde.<sup>70</sup> His class was like a family reunion. Léonie Guinrange met her husband, Marcel Rouher; there. His lack of pride and his joy of accomplishing his everyday tasks with “constant optimism emanated from his perfect kindness, his incapacity to experience any resentment or jealousy; his ongoing cheerful nature”<sup>71</sup> was a consolation and encouragement to all his students, who deeply respected him.

According to Joël-Marie Fauquet and Rollin Smith, the following musicians were auditors in his organ class:<sup>72</sup>

- Ca. 1870 (?): Camille Rage
- Ca. 1872: Maurice Cohen-Lânariou (from Romania)
- Ca. 1875: Georges Bizet<sup>73</sup> (1839–1875), Henri Kunkelmann (1855–1922), Albert Renaud (1855–1924)
- 1876: Julien Tiersot (1857–1936)
- 1879: Ernest Chausson (1855–1899)
- 1880: Paul Vidal (1863–1931)
- 1880–1881: Herman Bemberg (1859–1931, from France and Argentina, [first name?] Bessand, Claude Debussy (1862–1918), Fernand Leborne (1862–1929), Jules-Gaston Melodia
- 1880–1885: John Hinton<sup>74</sup> (1849–1922, from England) [organ], Paul Dukas (1865–1935)
- 1888: Anne-Berthe Merklin (Mme. Lambert des Cilleuls, daughter of Joseph Merklin) (1866–1918) [piano and organ], Raymond Huntington Woodman (1861–1943, his only student from the United States, a private organ student for three months)
- 1889: Mlle. De Mailli [harmonium and organ], Louis Vierne

It is likely that some of his other private organ students attended his organ class, such as Charles-Auguste Collin<sup>75</sup> (1865–1938) and Saint-René Taillandier (who died in 1931). Many of his composition and piano students during these years could have attended his courses:

- 1872: Alexis de Castillon (1838–1873), Albert Cahen d’Anvers (1846–1903)
- 1872–1875: Henri Duparc (1848–1933), one of his most talented students [ca. 1863–ca. 1875], Urban Le Verrier (1811–1877)
- 1873: Arthur Coquard (1846–1910), Mlle. de Jouvencel [piano]
- Ca. 1875: Edmond Diet (1854–1924), Marguerite Habert [piano], Augusta Holmès (1847–1903), Henri Kunkelmann (1855–1922), Charles Langrand (1852–1942) [piano and composition?]
- 1876: Mel-Bonnis, Mélanie Bonnis (Mme. Albert Domanche) (1858–1937) [piano]
- 1878: Mme Charles Poisson [piano]
- Ca. 1880: Raymond Bonheur (1861–1939), Paul Braud [piano], Laure Fleury [piano, year uncertain], Joséphine Haincelin [piano], Marguerite Hamman [piano], Léon Husson, Mlle Javal [piano], Henry Lerolle (1848–1929), ? Fernand Fouant de La Tombelle (1854–1928), Léo Lugué (1864–1935), H. Kervel [organ and piano?], Georges Rosenlecker, Gustave Sandré (1843–1916) [composition, piano, and organ?, year uncertain], Alice Sauvrezis (1866–1946) [piano, year uncertain], Gaston de Vallin [piano?], Paul de Wailly (1856–1933)
- 1881–1887: Pierre de Bréville (1861–1949)
- Ca. 1885: Charles Bordes (1863–1909), Cécile Boutet de Monvel (1864–1940) [piano], Paul Carré de Malberg [composition?], Paul Dukas (1865–1935), Henri Expert (1863–1952), Marie Fabre, Mme Soullière [piano and composition], Henry Huvey

(died 1944) [organ], Sylvio Lazzari (1857–1944) [born in Austria], Mme Édouard Lefébure [piano], Charles Pierné [harmonium], Henri Quittard (1864–1919), Guy Ropartz (1864–1955), Georges Saint-René Taillandier (1852–1942) [year uncertain], Théophile Ysaye (1865–1918) [piano, brother of Eugène]

- 1887: Stéphane Gaurion [a private organ student?]
- 1887–1890: Erik Åkerberg (1860–1938) [Swedish], Jules Écorcheville (1872–1915)
- 1888: Mlle Olympe Rollet [piano]
- 1889: Charlotte Danner [piano], Mme Saint-Louis de Gonzague [piano], the Argentinian Alberto Williams (1862–1952)<sup>76</sup>
- Ca. 1889–1890: Guillaume Lekeu (1870–1894)
- Ca. 1890: Clotilde Bréal (1870–1947) [one of Franck’s favorite piano and organ students, to whom he dedicated his *Choral in E Major*, in the copy that belonged to her second husband, Alfred Cortot], Frank [Franz] Godebski (1866–1948).

Franck understood each student’s capacities and needs, which often led to liberal conclusions that were quite different from the formalism of other professors at the Paris Conservatory. In 1880 and 1881, when Claude Debussy attended his class as an auditor for six months to obtain his advice in composition, Franck had confided to him, “The fifths, there are some nice ones. . . . At the Conservatory one does not allow that. . . . But I myself, I love it well!”<sup>77</sup>

As Erik Kocevar indicated, Gustave Derépas understood Franck’s teaching when he confirmed that instead of imposing his own musical ideas on his students, he let each follow their own paths:

Radically setting aside a personal and intolerant biased opinion, the master penetrated with a rare sagacity his students’ thoughts. . . . How remarkable! Musicians trained in his school of thought all possessed a solid science that can be qualified as profound; but each maintained his own personality. The master was so respectful of the inspiration of others!<sup>78</sup>

To thank him, Franck’s students wholeheartedly supported him. They

deeply respected their master, referred to him as a *Pater Seraphicus*, and developed a doctrine known as “Franckism.”<sup>79</sup> Many of them contributed to the fact he received the Légion d’honneur on August 6, 1885, during the distribution of prizes at the conservatory, in gratitude for his fifteen years of service there.<sup>80</sup> In spite of his Germanic origins, many of them revered him as a true renewer of French music, labelled as *ars gallica*, according to the motto of the Société nationale, which Franck presided over in 1886. Just to give one example, in 1879 Camille Benoit encouraged him by publishing several articles on his works in the *Gazette musicale* and the *Guide musical*. His students organized and paid for a Festival Franck, which was given at the Cirque d’Hiver on January 30, 1888.

Franck was not responsible for his students’ complaints to Ambroise Thomas that he had not been appointed as a composition professor at the Paris Conservatory. Unfortunately, this created considerable hostility.<sup>81</sup> Also, Vincent d’Indy had interpreted Franck’s noble character as a sort of religious absolutism that “obeyed the three theological virtues known as Faith, Hope, and Charity,”<sup>82</sup> to which Franck’s son Georges was totally opposed. According to Maurice Emmanuel, “Franck was never pious, and he was not a practicing Christian.”<sup>83</sup> One of his favorite books, which had inspired his *Beatitudes*,<sup>84</sup> was *The Life of Jesus* (published in 1863)<sup>85</sup> by Ernest Renan, a close friend of Pauline Viardot. César Franck had meditated and was “guided”<sup>86</sup> by Christ’s Beatitudes since 1845; he had completely set them to music thirty years later. However, although art goes hand in hand with religion, due to its essentially noble character, Franck’s teaching was not religious in nature, but it was deeply spiritual. He simply desired to mold his students’ capacities to express themselves musically, with noble grace, in order to enable them to become genuine artists. ■

*To be continued.*

#### Notes

1. Léon Vallas, *La véritable histoire de César Franck, 1822-1890* (Paris, Flammarion, 1982).



# Nineteenth-century French organists

on, 1955), page 10, and Joël-Marie Fauquet, *César Franck* (Paris, Arthème Fayard, 1999), page 42.

2. Fauquet, page 54.  
3. Vallas, page 19.  
4. Fauquet, page 120.  
5. Fauquet, page 464. This college was located on the rue de Vaugirard. According to Rollin Smith, *Playing the Organ Works of César Franck* (Stuyvesant, New York: Pendragon Press, 1997), page 25, in 1860, Hippolyte Loret built an organ for their chapel. Franck taught beside another Belgian, Father Louis Lambillotte, who participated in the movement to restore Gregorian chant. In 1856, Adrien Le Clère published César Franck's *Organ Accompaniments of Gregorian Chant*, restored by Father Lambillotte.

6. M. Louseau, "Souvenirs de Collège," *Le Gaulois*, November 23, 1903, published in Franck Besingrand, *César Franck, Entre raison et passion* (Brussels, Peter Lang, 2002), pages 165, 167. Carolyn Shuster Fournier translated the original French citations in this article.

7. Cécile and Emmanuel Cavallé-Coll, *Aristide Cavallé-Coll* (Paris, Fischbacher, 1929), page 92.

8. This chapel was located at 12, rue de Clichy. Lefebure-Wély and Pierre Érad were witnesses at this ceremony. In addition to the other addresses mentioned in this article, Franck also lived at 6, rue de Trévise beginning in the spring of 1841 and at 43, rue Lafitte in the autumn of 1842. In 1865, his family moved to 95, boulevard Saint-Michel.

9. Composed in 1846, it was originally intended for his future fiancée, Félicité Desmousseaux. Fauquet, page 54.

10. Félix Raugel, "La Musique religieuse française de l'époque révolutionnaire à la mort de César Franck," *La Revue Musicale*, No. 222, 1953–1954, page 119.

11. Henri Maréchal, *Souvenirs d'un musicien* (Paris, Hachette, 1907), page 171.

12. Aristide Cavallé-Coll, "Description de l'orgue actuel du Conservatoire impérial de musique," March 12, 1864, A. N. [Archives Nationales de France], F<sup>21</sup> 1037.

13. Aristide Cavallé-Coll, "Letter to Eugène Gautier," January 29, 1858, published in Fenner Douglass, *Cavallé-Coll and the Musicians* (Raleigh, North Carolina, Sunbury Press, 1980), vol. II, page 997.

14. Vallas, page 142.  
15. Smith, page 16.  
16. M. Louseau/Besingrand, page 165.  
17. See A. Cavallé-Coll, *Traité proposé à Monsieur le Ministre des Cultes de l'Instruction publique, des Cultes et des beaux arts*, November 5, 1870, A. N., AJ<sup>37</sup> 82, 4, and Jesse Eschbach, *Aristide Cavallé-Coll, A Compendium of Known Stoppists*, vol. I (Paderborn: Verlag Peter Ewers, 2003), pages 726–727.

18. Charles Gounod, "Autograph letter to Monsieur le Curé," London, March 13, 1871, private collection; published in Shuster Fournier, *Un siècle de vie musicale à l'église de la Sainte-Trinité à Paris* (Paris, L'Harmattan, 2014), page 42.

19. Fauquet, page 406.  
20. Fauquet, page 466.

21. Fauquet, pages 471 and 834.  
22. See Jules Simon, "Arrêté pour le Secrétaire Général du département de l'Instruction publique des Cultes et des Beaux Arts," Janvier 31, 1872, A. N., AJ<sup>37</sup>, 69, 2, n° 7, and Charles Blanc, "Le Directeur des Beaux-Arts, Membre de l'Institut, Lettre au Monsieur le Directeur [du Conservatoire National de Musique & de Déclamation]," Février 17, 1872, A. N., AJ<sup>37</sup>, 69, 2, n° 4.

23. Albert Dupaigne, *Le Grand Orgue de la nouvelle salle de concert de Sheffield* (Paris, Plon et Cie., 1873), page 48.

24. Jules Lissajous, "Rapport sur l'orgue établi par Mr. Aristide Cavallé-Coll dans la grande salle du Conservatoire de Musique de Paris," A. N., AJ<sup>37</sup> 82, 4d.

25. A. Cavallé-Coll, "Mémoire général des travaux du grand orgue de la salle des Concerts du Conservatoire de Musique de Paris," January 12, 1872, A. N., AJ<sup>37</sup> 82, 4d, stoplist also published in Eschbach, page 338. According to Gilbert Huybens, *Aristide Cavallé-Coll, Opus List*, page 22, this organ was delivered on January 29, 1872.

26. A. Cavallé-Coll, "Letter to Monsieur Ambroise Thomas, Director of the Paris Conservatory," December 5, 1871, A. N., AJ<sup>37</sup> 82, 4.

27. A. Cavallé-Coll, "Mémoire général des travaux de reconstruction et de perfectionnement effectués à l'orgue d'Étude du Conservatoire de Musique à Paris," October 24, 1872, A. N., AJ<sup>37</sup> 82, 4d, included in Carolyn Shuster's doctoral thesis, "Les Orgues Cavallé-Coll au salon, au théâtre et au Concert," delivered in 1991 at the François-Rabelais University in Tours.

28. Louis Vierne, "Mes Souvenirs," *In Memoriam Louis Vierne* (Paris, Les Amis de l'Orgue, 1939), page 21.

29. Jules Lissajous, "Rapport sur l'orgue d'étude du conservatoire national de musique, reconstruit et perfectionné par Mr. A. Cavallé-Coll," October 25, 1872, A. N., AJ<sup>37</sup> 82, 4d. The stops on the Grand Orgue keyboard, Eschbach, page 349, indicate that the 8' Flûte and 4' Prestant have 30 notes without specifying that they are the upper 30 notes; Rollin Smith, page 31, and Orpha Ochse cite Louis Vierne, who mentioned, in *Mes Souvenirs*, an 8' Dessus de Montre without indicating the Dessus de Flûte Harmonique and Prestant stops.

30. Alexandre Cellier, *L'Orgue Moderne* (Paris, Delagrave, 1927), page 106.

31. Vallas, page 316.  
32. Albert Mahaut, "Souvenirs personnels sur César Franck," *Musique et musiciens* (Paris, l'Institut National des Jeunes Aveugles, 1923), page 586.

33. Louis Vierne, in his *Journal II (Cahiers et Mémoires de L'Orgue*, No. 135 bis, 1970), page 162, mentions that his courses took place on Mondays and Thursdays at 2:00 p.m. and on Saturdays at 11:00 a.m., but in *Mes Souvenirs II (Cahiers et Mémoires de L'Orgue*, No. 134 bis, III, 1970, page 22), he indicates that they took place on Tuesdays, Thursdays, and Saturdays from 8:00 to 10:00 a.m.

34. A. N., AJ<sup>37</sup> 251.  
35. Prepared with: A. N., AJ<sup>37</sup> 283; Fauquet, pages 960–964.

36. Vierne, in *Mes Souvenirs*, page 24, mentions that he was admitted as an organ student at the Paris Conservatory on October 4, 1890. According to Widor's report, January 24, 1891, A. N., AJ<sup>37</sup> 292, 54, he enrolled on January 16, 1891.

37. See Fauquet, pages 408 and 471.

38. Vallas, page 174.  
39. See Eugène Gigout, "Concerts et Soirées," *Le Ménestrel* (XLIV), N° 45, October 6, 1878, page 363.

40. See Smith, page 37, who quotes "Nouvelles diverses," *Revue et Gazette musicale de Paris*, November 10, 1878, page 367.

41. Henri Letocart, "Quelques Souvenirs," *L'Orgue*, No. 36, December 1938, pages 2–7; 37, March 1939, pages 4–6.

42. Orpha Ochse, *Organists and Organ Playing in Nineteenth-Century France and Belgium* (Bloomington, Indiana University Press, 1994), page 209, quoting Gabriel Fauré, "Souvenirs," *La Revue musicale*, No. 3, October 1922, pages 3–9.

43. Jacques-Nicolas Lemmens, *École d'Orgue basée sur le Plain-Chant Romain* (B. Schott's Söhne, 1862), page 2.

44. Marie-Louise Boëllmann-Gigout, "L'École Niedermeyer," in *Histoire de la musique 2*, under the direction of Roland-Manuel, *Encyclopédie de la Pléiade* (Paris, Gallimard, 1963), page 854.

45. Henri Büsser, "La classe d'orgue de César Franck en 1889–1990," *L'Orgue*, No. 102, 1962, page 33.

46. Ibid.  
47. It was founded by Valentin Haüy in 1794 and was located on the boulevard des Invalides. Louis Briaille (1809–1852), organist and professor at this institute, had developed the musical writing for the blind in 1829. Its organ class had been founded in 1826.

48. Had Franck recalled that forty years previously his first music teacher, Dieudonné Duguet, had become blind in 1835, the year Franck had left the Liège Conservatory?

49. Alban Framboisier, "The compositions of Auguste Tolbecque (1830–1919)," text of the CD jacket in *Homage to Auguste Tolbecque* (Netherlands, Passacaille, 2019), pages 19–22.

50. See Fauquet, page 475.  
51. Vincent d'Indy, *Ma Vie* (Paris, Ségurier, 2001).

52. Odile Jutten, "L'Évolution de l'enseignement de l'improvisation à l'orgue au Conservatoire," in Anne Bongrain and Alain Poirier, eds., *Le Conservatoire de Paris: Deux cents ans de pédagogie, 1795–1995* (Paris: Buchet/Chastel, 1999), page 83.

53. Vallas, pages 327–328.  
54. Vierne, *Mes Souvenirs*, page 23.

55. Jutten, page 85.  
56. Théodore Dubois, themes used during organ exams at the Paris Conservatory from January 1879 to June 1887, A. N., AJ<sup>37</sup> 237, 3.

57. Smith, page 41.  
58. Vallas, page 319.

59. Maurice Emmanuel, *César Franck* (Paris, Henri Laurens, 1930), pages 106–108.

60. Vallas, page 319.  
61. Emmanuel, page 106.  
62. Vierne, *Mes Souvenirs*, page 45.  
63. J. Bernac, "Interview with Mlle. Augusta Holmès," *The Strand Musical Magazine*, 1897, Vol. 5, page 136, quoted in Florence Launay, *Les Compositrices en France au XIXe siècle* (Paris, Arthème Fayard, 2006), page 56.

64. Emmanuel, page 113.  
65. John W. Hinton, *César Franck: Some Personal Reminiscences* (London, William Reeves, n.d.), page 43, quoted in Smith, page 43.  
66. Louis de Serres, "Quelques souvenirs sur le père Franck, mon maître," *L'Art musical*, November 29, 1935, page 68, quoted in J.-M. Fauquet, page 477.  
67. Vallas, page 329.  
68. Tournemire, page 70.  
69. *L'Orgue*, Nos. 321–324, 2018—I–IV, LXX and 8.

70. Büsser, page 34.  
71. Emmanuel, pages 15–16.  
72. Fauquet, pages 960–964, and Rollin Smith, "César Franck's Metronome Marks: from Paris to Brooklyn," *The American Organist*, September 2003, page 58.

73. This laureate of a first prize in organ in 1875 came to listen to Franck's class and distributed tickets to his students who were lucky enough to attend the premiere of *Carmen* on March 3 at the *Opéra-Comique*.

74. According to Ochse, page 159, John Hinton studied privately with Franck in 1865 and 1867 and was an auditor in his organ class in 1873.  
75. See Charles Augustin Collin, "César Franck et la musique bretonne," *Le Nouvel-Liste de Bretagne*, August 1912.

76. The author thanks Vera Wolkowicz who kindly communicated this to her.

77. Vallas, page 322.  
78. Gustave Derepas, *César Franck/Étude sur sa vie, son enseignement, son œuvre* (Paris, Fischbacher, 1897), page 27; quoted in Erik Kocevar, "Ses élèves et son enseignement," in *César Franck (1822–1890), Revue Européenne d'Études Musicales*, No. 1, 1991, Paris, Éditions Le Léopard d'Or, pages 41–42.

79. Vallas, page 341.  
80. Vallas, page 234.  
81. Vallas, page 323.  
82. Fauquet, page 22.  
83. Emmanuel, page 12.  
84. Vallas, page 306. In Louis Vierne's "Choral," number 16 of his 24 *Pièces en style libre*, opus 31, the second half of the choral theme is very similar to the theme of the baritone solo (the voice of Christ) in Franck's third Beatitude, "Blessed are those who mourn."  
85. Fauquet, page 315.  
86. Emmanuel, page 12.

A French-American organist and musicologist, Carolyn Shuster Fournier studied piano and violin before taking organ lessons at the age of thirteen with Gary Zwicky. After obtaining her bachelor's degree from Wheaton College Conservatory, Wheaton, Illinois, with Gladys Christensen, and a master's degree from New England Conservatory, Boston, Massachusetts, with Yuko Hayashi, she continued her organ studies in Paris with Marie-Claire Alain, André Isoir, and Michel Chapuis. During the summers of 1976 and 1977, she studied organ with Wolfgang Ribusam at Northwestern University. She received Premiers Prix in organ at the conservatories in Rueil-Malmaison and Boulogne-Billancourt, a master's degree in music education with highest distinction at the Sorbonne in Paris, and a Ph.D. in musicology with honors at Tours University for her doctoral thesis on Aristide Cavallé-Coll's secular organs. Organist at the American Cathedral in 1988 and 1989, she was then appointed titular of the Cavallé-Coll choir organ at the Church of the Holy Trinity, where she founded a weekly noontime concert series. After thirty-three years of faithful service, she was named Honorary Choir Organist.

An international concert organist, in 2007 the French Cultural Minister awarded Shuster Fournier the distinction of Knight in the Order of Arts and Letters. In 2022 Delatour France Editions published the English translation she made with Connie Glessner of Helga Schauerte's book, Jehan Alain, Understanding His Musical Genius. She has made recordings and contributed to specialized reviews and to Fugue State Films Documentaries.

Editor's note: an earlier version of this article, "César Franck's orgelklas aan het Parijse conservatorium, zijn gepassioneerde zoektocht naar artistieke schoonheid," appeared in *Orgelkunst*, issue 179, pages 168–191, 2022.



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**Jubilant Bells** Laura Ellis plays carillon music composed by Alice Gomez (b. 1960), a native of San Antonio, Texas, on the 48-bell Petit & Fritsen carillon at Central Christian Church, San Antonio. **Raven OAR-184 \$15.98 free shipping in USA** streaming, downloads via Apple, Spotify, more

Jubilant Bells Chocolat a 3-mvt sweet for carillon: I. Dark Chocolate Bittersweet Passion II. White Chocolate Tastefully Impure III. Mild Chocolate The Elixir of Love	Three Songs of Praise: I. Hosanna in the Highest II. Lord, Have Mercy III. Take Away the Sins... O Waly Waly	Kum Ba Yah Air & Dance: I. Air II. Dance Tango No.1	3 Spanish Dances: I. Rumba II. Bulerias III. Alegria	Tango for Tom Carib'n. Rondo Bells of Cuzco 4 more
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**NEW! William Albright Organ Works**  
**William Albright** Angela Amodio plays 16 pieces by William Albright (1944-1998) on 2 CDs, including *The King of Instruments* with English narrator. She plays two organs: 2004 Späth (Jesuit Church, Vienna) and 1982 Rieger (Holy Ghost Church/St. Gabriel Mission, Maria Enzersdorf, Austria). 22-page book. **Ambiente 2-CD set ACD-2044 \$18.98**

The King of Instruments for Organ & Narrator <i>Wer nur den lieben Gott lässt walten</i> <i>Nun komm, der Heiden Heiland</i>	Symphony for organ Pneuma In Memoriam Flights of Fancy	Fanfare / Echo Recitative – choral Mountains Sweet Sixteenths	Chasm Agnus Dei Nocturne Finale – The Offering
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**NEW! The Mannheim Marvel**  
**The Mannheim Marvel** Johannes Matthias Michel plays the 1911 Steinmeyer (4m, 97 ranks) at Christ Church in Mannheim, Germany, celebrating the organ's 2011 centenary. The hybrid SACD plays on a CD player (stereo sound) or SACD player (surround sound). Imported by Raven. **Ambiente ACD-1050 \$16.98 free shipping in USA**

**Karg-Elert:** *Partita Retrosettiva*, Op. 151 in 4 parts (1931); *Phantasie, Dialogo, Minuetto malinconico, Finale alla solfeggio*  
**Karg-Elert:** *Impression*, Op. 86, No. 9 (1911)

**Arno Landmann:** Variations on *Wer nur den lieben Gott lässt walten*, Op. 12 (1924)  
**Reger:** Organ Fantasy on the Chorale *Wachet auf, ruft uns die Stimme*, Op. 52, No. 2 (1900)



**NEW! Anton Heiller Plays Bach at Harvard**  
**Heiller Plays Bach at Harvard** in live performances of 1967, 1968, and 1971, on the Fisk Op. 46 4m organ. The 28-page booklet includes photos of Heiller, Fisk, the organ, stoplist, a lengthy essay on Heiller by his student Roman Summereder, a biography of Heiller by his student Peter Planavsky, in German and English text. Produced by Ambiente, imported by Raven. **Ambiente ACD-4002 \$16.98 free shipping in USA**

Präludium und Fuge C, BWV 547  
Vom Himmel hoch, BWV 769a  
Sei gegrüßet, BWV 768  
Trio Nr. 5 in C, BWV 529  
Herr Jesu Christ, Dich zu uns wend, BWV 709  
Passacaglia c-moll, BWV 582



**NEW! Sietze de Vries: Orgelbüchlein +**  
**In 210 minutes of video on a DVD, Sietze de Vries** performs J. S. Bach's 46 chorales of the *Orgelbüchlein*, improvises 45 more chorale preludes in the style of Bach, discusses the philosophy of improvisation, discusses improvisation employing Bach's techniques, and demonstrates the organs at the Martinikerk in Groningen (Schnitger) and the Petruskerk in Leens (Hinsz). The music is also on 2 CDs. Big booklet. Imported by Raven. **Fugue State Films FSPVD016 \$49.95 free shipping in USA**





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► page 6

will be presentations and interactive workshops including a choral reading session with music supplied by GIA Publications, Inc.; sessions on the use of organs including those manufactured by Hammond; performances by University of Michigan School of Music, Theatre and Dance voice and organ students. Presenters include James Abbington of Emory University and executive editor of the *African American Church Music Series* by GIA Publications; Zzee Brown, Jr., of Morehouse College and director of the Ebenezer Baptist Church Choir; and Alice McAllister Tillman, music director of WCPOOTC and artistic director of the Brazeal Dennard Chorale.

There will also be a concert featuring music in the Black Church, with the Brazeal Dennard Chorale, WCPOOTC, and guest soloists performing works by African American composers/arrangers, including a performance of Adolphus Hailstork's *I Will Lift Mine Eyes*. For information: [ourownthing.org](http://ourownthing.org).

**Competitions**

**The 55th Haarlem International Improvisation Competition** will take place July 15–19 in Haarlem, the Netherlands. The three rounds of the 2024 competition will be on July 15 utilizing the Jürgen Ahrend organ in the Mennonite Church; July 17 with the Aristide Cavaillé-Coll organ in the Great Hall of the PHIL (the new name of the Philharmonie); and July 19 on the Christiaan Müller organ in the Grote of St. Bavokerk. During each round, two improvisations are required, and thematic material may have an innovative character and be multi-disciplinary. The jury prize is €5,000; an audience prize is €500.

The jury consists of Jean-Baptiste Robin (France), Berry van Berkum (the Netherlands), Zsigmond Szathmáry (Hungary), Maria Alejandra Castro Espejo (Peru/the Netherlands), Monika Melcová (Slovakia/Spain), and Ansgar Wallenhorst (Germany, chair). Deadline for application is March 15. For information: [organfestival.nl](http://organfestival.nl).



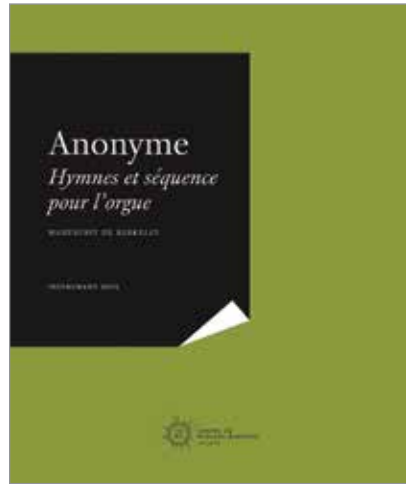
Cavallé-Coll organ, Basilica of Saint-Sernin, Toulouse, France

**The Fourteenth Toulouse International Organ Competition** for those born after January 1, 1994, will take place October 1–5 in Toulouse, France. Candidates choose an instrument from one of three organ categories: Baroque, symphonic, and 20th-century organ. One winner is chosen from each category, each presented a prize of €4,000 and recital opportunities. The 45-minute program is chosen by the competitor.

The jury for the final round is Vincent Bernhardt (France/Germany), Michel Bouvard (France), Cindy Castillo (Belgium), Isabelle Demers (Canada), Jan Willem Jansen (France), Martin Schmeding (Germany), and Yuan Shen (China). Application deadline is April 7. For further information: [toulouse-les-orgues.org](http://toulouse-les-orgues.org).

**Publishers**

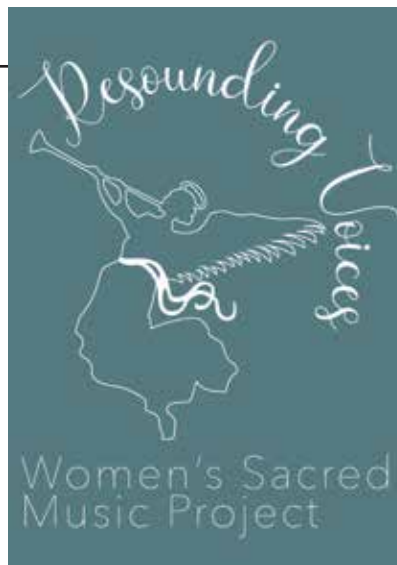
**CanticaNOVA Publications** announces new releases: *Variations on Old Hundredth* (6051, \$4.25), by Thomas McKee, for organ; *Voluntary on Regina Caeli* (6037, \$3.25), by Kevin Frecker, for organ; *Regina Coeli* (7006, \$2.50), by Giovanni Battista Riccio, for unison choir or low soloist and keyboard; *Te Deum in C* (5111, \$1.90), by Colin Brumby, for SATB a cappella; and *Come, Holy Ghost* (5237, \$1.90), by David Friel, for two-part mixed choir, organ, and violin. For information: [canticanova.com](http://canticanova.com).



Anonyme: *Hymnes et séquence pour l'orgue*

**Editions du Centre de musique baroque de Versailles** announces a new organ publication, *Anonyme: Hymnes et séquence pour l'orgue, Manuscrit de Berkeley* (Hymns and Sequence, Berkeley Manuscript) (€22), edited by Jean-Baptiste Robin.

The five organ pieces in this volume come from a manuscript in Berkeley, California, consisting of four hymns—*Ave Maris Stella*, *Ave Verum*, *Pange Lingua*, *Veni Creator*, and a sequence, *Victimæ Paschali*. There is a strong presumption that these organ pieces, first attributed to Lebègue and then to Boyvin, were composed, according to the analysis of the ornaments, in the tradition of Jacques Boyvin and Gaspard Corrette, perhaps in Rouen. Probably written for convents, the organ must have been a small two-manual instrument. For information: [boutique.cmbv.fr](http://boutique.cmbv.fr).



Resounding Voices

**The Women's Sacred Music Project** (WSMP) and **The Hymn Society in the United States and Canada** announce publication of *Resounding Voices*, an ecumenical interfaith collection of hymns and songs that highlights and celebrates the creative work of women. The WSMP was founded in 1995 by a group of women who had taken note of the dearth of texts and tunes by women in the hymnal of the Episcopal Church, *The Hymnal 1982*. Their efforts led to the publication of a hymnal supplement, *Voices Found*, in 2003.

*Resounding Voices* celebrates the twentieth anniversary of *Voices Found* and builds on its vision, adding many new works to the repertoire of hymns and songs by women. Additional background on the collection can be found in the introduction by the Rev. Dr. Janet Wootton, former executive president of The Hymn Society of Great Britain and Ireland.

*Resounding Voices* is found as an online publication at The Hymn Society website. The 73 hymns and songs in the collection are available for free download with limited permission for two months of free use. Complete information about copyright permissions may be found near the beginning of the collection. For information: [thehymnsociety.org](http://thehymnsociety.org).

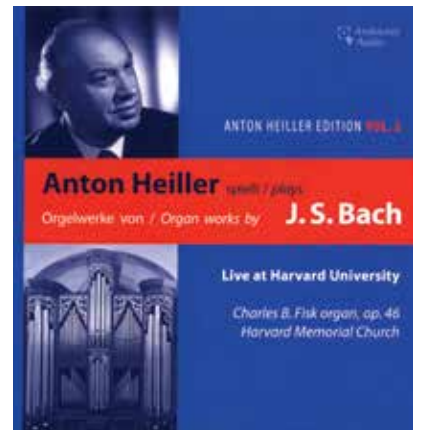
**Recordings**

**Raven** announces new recordings imported from Ambiente-Audio. *The*



The King of Instruments: William Albright *Orgelwerke/Organ Works*

*King of Instruments: William Albright Orgelwerke/Organ Works* (ACD-2044, \$18.98) features **Angela Amodio** performing works of Albright on the 2004 Späth organ of the Jesuit Church, Vienna, Austria, and the 1982 Rieger organ in Holy Ghost Church of the St. Gabriel Mission House, Maria Enzersdorf, Austria. Works include *The King of Instruments*, *Pneuma*, *Symphony for Organ*, and *Sweet Sixteenths*.



Anton Heiller *Plays Organ Works by J. S. Bach Live at Harvard University*

*Anton Heiller Plays Organ Works by J. S. Bach Live at Harvard University* (ACD-4002, \$16.98) features Heiller performing on the four-manual C. B. Fisk Opus 46 formerly in the Memorial Church of Harvard University, Cambridge, Massachusetts. For further information: [ravened.com](http://ravened.com).





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**The Klais – Fisk organ at Saint Peter’s Church, New York City**

In Midtown Manhattan, at the corner of Lexington Avenue and 54th Street, stands a comparatively humble yet eye-catching edifice. Dwarfed by the iconic tower soaring overhead, Saint Peter’s Church appears grounded and approachable. From street level, the sanctuary, clad in Caledonia granite, rises to sixty feet, but the sanctuary floor lies twenty-five feet below, making for an impressive interior height of eighty-five feet. A skylight bisects the building diagonally from southwest to northeast, providing dynamic natural light and giving passersby the opportunity to see into the sanctuary. Completed in 1977, both church and skyscraper were conceived by architects Hugh Stubbins and W. Easley Hammer as a single redevelopment project, Citicorp Center.

Saint Peter’s interior, designed by Lella and Massimo Vignelli, is said to be

one of the finest examples of late mid-century modernism. For the Vignellis, it was important that the space be flexible in order to serve the established purposes of Lutheran liturgy and much more. Their vision allows the sanctuary to serve as a house of worship as naturally as a place for concerts, lectures, performances, meetings, and community gatherings. Johannes Klais Orgelbau in Bonn, Germany, was commissioned to build a two-manual, 32-stop mechanical-action organ for the new sanctuary. Klais worked in tandem with the Vignellis on the case and console designs, resulting in an organ uniquely integrated into its architectural setting.

On January 4, 2021, Saint Peter’s suffered a severe trauma in the form of flood damage from the rupture of a municipal water main. Hundreds of thousands of gallons of water surged into the building, causing major damage to the below-ground sanctuary and the basement-level black box theater, community spaces,

and administrative offices underneath. A layer of fine muddy silt covered every surface. Mitigation efforts, including rapid dehumidification to prevent a mold outbreak, stressed all wooden furnishings, in particular the pipe organ.

Pastor Jared R. Stahler and Cantor Bálint Karosi received expert guidance with regard to their predicament, and on January 26, twenty-two days after the flood, a crew from the Organ Clearing House arrived to begin dismantling and packing the Klais for shipping. On February 5, the organ parts arrived at the Gloucester workshop of C. B. Fisk, Inc., for evaluation and, eventually, reassembly. The initial plan called for a thorough restoration of the instrument, and a strategy was developed to accomplish that. But after the organ had been standing in the Fisk erecting room for some months, giving all parties opportunity to inspect and fully grasp the organ’s condition, creative minds got to pondering. A gradual evolution in the collective

mindset followed—from that of simple restoration to one of reimagination.

At its installation in 1977, the Klais instrument was an important addition to the emergent mechanical-action organ scene in the United States. A mere sixteen years had passed since the 1961 debut of Charles Fisk’s landmark tracker at Mount Calvary Church in Baltimore. Historically informed musical instrument building and attention to early performance practice were leading edge. Now, nearly a half-century later, the tracker movement has matured; instrument builders are more and more conscious of ways to be inclusive of multiple traditions without sacrificing the central attributes of the historically informed philosophy. The Saint Peter’s flood, though unexpected and deeply disruptive, offered a compelling opportunity for artistic renaissance of the Klais.

Keen to authentically perform the sacred music of Johann Sebastian Bach and his contemporaries in a worship



Klais 1977 / C. B. Fisk 2023 organ, fully reinstalled (photo credit: Marco Anelli)



Console detail (photo credit: Jared R. Stahler)

**Johannes Klais Orgelbau / C. B. Fisk**

Saint Peter’s Church, New York, New York

<b>GREAT (manual I)</b>	
16’ Pommer	58 pipes
8’ Prestant	58 pipes
8’ Principal***	58 pipes
8’ Grossgedackt***	58 pipes
8’ Quintadehn***	58 pipes
4’ Octave	58 pipes
4’ Rohrflöte†	58 pipes
2½’ Quinte	58 pipes
2’ Superoctave	58 pipes
1½’ Terz	58 pipes
1¼’ Mixtur V	290 pipes
8’ Trompete**	58 pipes
Tremulant	
<b>SWELL (manual II)</b>	
8’ Gamba	58 pipes
8’ Schwebung (G# on)	50 pipes

8’ Rohrflöte°	58 pipes
4’ Principal	58 pipes
4’ Traversflöte°‡	58 pipes
2’ Waldflöte	58 pipes
2½’ Cornet II‡	116 pipes
1’ Scharff IV	232 pipes
16’ Dulcian	58 pipes
8’ Cromorne	58 pipes
Tremulant	
<b>PEDAL</b>	
16’ Principal	32 pipes
16’ Subbass	32 pipes
8’ Octave	32 pipes
8’ Gedackt	32 pipes
4’ Superoctave	32 pipes
2½’ Hintersatz IV	128 pipes

16’ Posaune	32 pipes
8’ Holztrompete**	32 pipes
8’ Cremona§	32 pipes

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Sequencer Prev\*\*\*  
Page turning reversible pistons with Blue-tooth capability \*\*\*

*by toe*  
Cymbelstern: 8 tuned brass bells in memory of Katherine and Harry Busch  
Birdsong: reservoir and 7 pipes

**2023**  
Console and keyboards  
Carbon-fiber action  
Kellner Temperament A=440  
Wind (in mm) raised to 85/Gt, 75/Sw, 85/Ped

\*\*\* new  
\*\* new tongues  
° bottom new  
† previously on Swell  
‡ previously on Great  
§ from Fisk Opus 68



setting, Dr. Karosi founded the Bach Collegium at Saint Peter's in 2017. As a professional vocal and instrumental ensemble, it offers worshippers faithful re-creations of eighteenth-century Lutheran church music. Bach spent his professional career in the central German region of Thuringia, which, together with neighboring Saxony, were home to some exceptional organbuilding in the eighteenth century. Dr. Karosi, who knows these organs well, proposed adding some authentic Thuringian voices to the Klais, and he put forth a detailed plan. To accomplish his objectives, selected stops would need to be repurposed, others relocated, and a few removed. At the Fisk workshop, studies were made to determine what would be feasible in terms of windchest modifications, and pipe scaling practices of the eighteenth-century central German builders were examined in detail.

Acoustician Dana Kirkegaard advised on acoustical matters, including updates to the sanctuary's amplification and recording systems. Preservation architect Angela Wolf Scott joined the team to guide all aspects of the sanctuary restoration, ensuring that the Vignelli's original designs would be respected in every detail, including all visual aspects of the organ console, bench, and case. Given the integrated design of every element of the sanctuary, a new audio-visual control board as well as speaker cabinets made to look like the originals but containing state-of-the-art interior components and electronics were constructed at the Fisk shop of wood and finish to match the organ.

By June 2022, a revamped organ stoplist had been generated. Three entirely new 8' registers—Principal, Grossgedackt, and Quintadehn—all in eighteenth-century Thuringian style, were added to the Great division. The Klais façade 8' Principal was retained and renamed 8' Prestant. The original Great 8' Rohrgedackt was moved to the Pedal and rechristened 8' Gedackt. A new 8' Rohrflöte, scaled and voiced in nineteenth-century style, replaced the original 8' Gedackt in the Swell. The two 4' flutes traded places, with the Rohrflöte relocating to the Great and the wooden Traversflöte moving to the Swell. The latter, in order to fit on the Swell chest, received new metal pipes from CC-F0. Other space-management revisions included saying farewell to the Great 1½' Larigot and the Swell 2' Principal. In the Pedal, the wooden 16' Subbass received a new CC pipe, increasing its scale by one note, and higher cut-ups.

Due to the fact that the Klais 8' and 4' principals had been previously revoiced (work that included raising the wind pressure in the Great from 2.75 inches to 3.35 inches, and raising cut-ups), overarching decisions with regard to pitch and wind pressures were necessary. Having had the opportunity to hear the Klais *in situ* before the flood, our remembered impressions, together with Dr. Karosi's input, guided our decision making. With regard to wind pressures, the Great was left as we found it, the Swell was increased from 2.55 inches to 3 inches, and the upper Pedal chest pressure was raised from 2.95 inches to 3.35 inches to match that of the lower Pedal. The temperament was changed from equal to Kellner. The pitch of the organ as we received it was curiously high, with pipes on the voicing jack registering between A 446–447. In order to lower it to something within reason, we were obliged to fit slide tuners to all cone-tuned flue pipes. Reed remedies were more complicated.



Church exterior on Lexington Avenue looking northward toward 54th Street (photo credit: Marco Anelli)



Vignelli-designed sanctuary interior, organ, and furniture (photo credit: Marco Anelli)

In contrast to the tonal breadth of the renamed 8' Prestant, the new Thuringian Principal, of high tin content and with delicate nicking, offers an array of concentrated overtones, suitably prompt speech, and a pleasing textural quality. The Grossgedackt, constructed of hammered lead, exhibits purity, roundness, transparency, and calm. The Quintadehn, a fine example of the colorful Thuringian models, is replete with subtle harmonics, articulate speech, and an attractive buoyancy. Together, these recreated antique voices show an ability to blend with ease in various combinations. What's more, while offering the listener a fascinating window into the organ soundscape familiar to J. S. Bach, these stops integrate well within the instrument's overall tonal design. Without question, they enhance the organ's potential for musical expression.

With the reeds, there were three intertwining factors to be addressed: wind pressure, pitch, and tongue curvature.

The Great 8' Trompette was given new heavier tongues throughout; from CC-B0 resonator slots were soldered shut; and from c1 up resonators were lengthened. The Swell 16' Dulcian (small scale wood) required a new longer C0 resonator and the moving up of resonators by one note from that point. The Pedal 8' Holztrumpete (conical wood) needed a new longer CC resonator and the bumping up of the remainder by one note. The Swell 8' Cromorne was the beneficiary of extra-long slide tuners and tongue weighting. The Pedal 4' Schalmey, a stop with a troubled history, was replaced with a mid-1970s era Fisk Cremona at 8' pitch. All tongue curvatures were revised to accommodate the higher wind pressures; the utterly transformative nature of this tongue work cannot be overstated. The once excessively bright Great Trompette became rounder and more foundational thanks to its heavier tongues and proper curvature. The Swell Dulcian filled out and became

milder, and, though still endowed with a measure of characteristic quirkiness, is now an effective underpinning for a 16' chorus registration. The Cromorne, once bold and sassy, now speaks as a controlled yet charming clarinet, offering versatility as both a solo and chorus register. The Pedal Posaune and Holztrumpete, the only reeds on their original pressure, with tongue refinements took on more of an old-style Germanic character. The "new" Pedal Cremona is an effective 8' solo stop, very useful for *cantus firmi* in the feet.

Substantial upgrades were made to the organ's key action. The ravages of time and of the flooding/drying cycle had taken their toll. Also, there was a desire to bring the key action up to modern Fisk standards of performance, reliability, and serviceability. The original Klais wooden trackers, which had become brittle and warped, were replaced with impervious carbon fiber trackers. The manual rollerboards were rebuilt using



## Cover feature



Pipework packing by the Organ Clearing House, with fine silt visible on floor beyond edges of plastic covering (photo credit: Jared R. Stahler)



Great 8' Trompette with extender templates on voicing jack at C. B. Fisk (photo credit: Jared R. Stahler)

current standard Fisk materials, including replacement of the worn felt-bushed bearings with precise, self-lubricating UHMW (Ultra-High Molecular Weight) polyethylene bearings. The coupler mechanisms were removed from inside the console, where they were nearly impossible to service and maintain. A newly designed CNC-machined aluminum coupler stack was built and placed inside the base of the organ. In this new location, the couplers are more direct, stable, and efficient, plus they are much easier to adjust and maintain. The keyboards were replaced—with motion ratios engineered to complement the new coupler mechanism—and a new Fisk pedalboard was built.

The Saint Peter's organ stands as a shining example of how a deeply considered, disciplined, and sympathetic approach to restoration can yield a musical instrument of the highest artistic integrity. In this particular case, an opportunity resulting from truly unfortunate circumstances gave rise to a transformational effort on the part of the organbuilders at C. B. Fisk. We are grateful to Pastor Stahler and Dr. Karosi for approaching us to do this work. And finally, to the parishioners of Saint Peter's and to the greater New York City audiences, we wish you "good listening."

—David Pike,

Executive Vice President, C. B. Fisk

### A note of gratitude from Saint Peter's Church

With the entire Saint Peter's community, we are immensely thankful for all who responded in the wake of the January 4, 2021, flood, particularly C. B. Fisk, Inc. Extraordinary skill, dedication, and sensitivity helped us turn an unexpected tragedy into an opportunity most congregations spend years planning.

David Pike's thoughtful collaboration with Bálint Karosi on the instrument's tonal reimagining brought a level of creativity—two 8' principals on a medium-sized instrument!—few builders would even consider. Nami



Case disassembly by the Organ Clearing House, with pandemic-era broadcasting materials in place (photo credit: Jared R. Stahler)

Hamada's voicing of new and old flue pipes is extraordinary. Michael Kraft and Carl Klein magically transformed Klais's neo-Baroque reeds. The entire team worked tirelessly: from installing new piston arrangements and Bluetooth page-turning capability, to replacing electronic couplers with mechanical couplers, to addressing fissures on windchests, to constructing a new windline for the Great—all while preserving the architectural details of the instrument so deeply integral to Saint Peter's iconic sanctuary.

We are also thankful to the performers, participants, sponsors, and donors committed to our ongoing inauguration.

The events of November 4–5, 2023, included Guy Bovet's *Peep the Piper*, an organ half-marathon featuring four celebrated young organists (Amelie Held, Mi Zhou, Daniel Jacky, and Jonghee Yoon), a masterful solo recital by Nathan Laube, Nicole Keller's inspired playing of three organ concerti—including a new organ concerto by Bálint Karosi, *In Memoriam György Ligeti*—with Saint Peter's Chamber Orchestra, and a presentation of Maurice Duruflé's *Requiem* featuring Colin Fowler and Saint Peter's Choir and Chamber Ensemble. February 13, 2024, features Felix Hell in what is very much a homecoming performance, and on June 4, 2024, Cantor Karosi plays a solo

recital. These programs aim to showcase the tonal changes carried out by C. B. Fisk, both individually and as a whole, as well as the instrument's versatility in a variety of contexts and pairings, including as one of the only remaining places in New York City where organ and orchestra can perform in a concert hall setting.

To learn more about the instrument and celebratory events, visit [future.saintpeters.org/organ](http://future.saintpeters.org/organ).

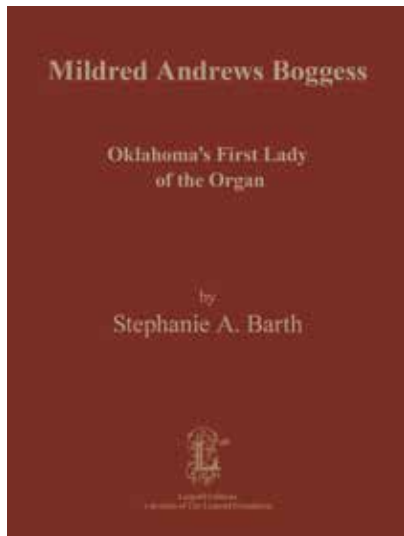
—Pastor Jared R. Stahler and Cantor Bálint Karosi

Builder's website: [cbfisk.com](http://cbfisk.com)  
Church website: [saintpeters.org](http://saintpeters.org)  
Cover photo: Marco Anelli

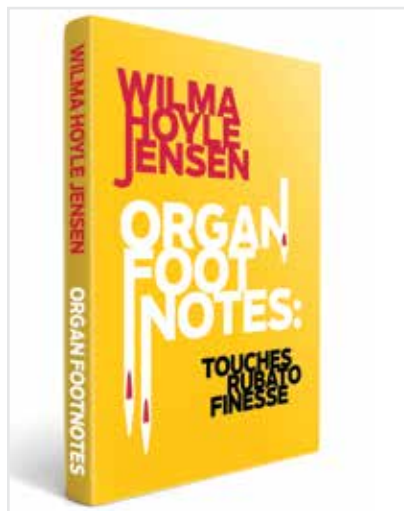


## Reviews

### Book Reviews



**Mildred Andrews Boggess: Oklahoma's First Lady of the Organ**



**Organ Footnotes: Touches, Rubato, Finesse**

**Mildred Andrews Boggess: Oklahoma's First Lady of the Organ**, by Stephanie A. Barth. Leupold Editions, a division of The Leupold Foundation, Colfax, North Carolina, 287 pages, hardbound, ISBN: 978-1-881162-71-1, 2022, \$59. Available from [theleupoldfoundation.org](http://theleupoldfoundation.org).

**Organ Footnotes: Touches, Rubato, Finesse**, by Wilma Hoyle Jensen. Minuteman Press, Nashville, Tennessee, 2022, paperback, 212 pages, ISBN 979-8-986983-0-9. Available from [loisfyfemusic.com](http://loisfyfemusic.com).

These two books are particularly useful for organ pedagogues and for anyone desiring to understand how to play the organ with ease. Mildred Andrews taught at the University of Oklahoma for over thirty years and had students who won major organ competitions. Wilma Jensen served on the faculties of Oklahoma City University, the Blair School of Music of Vanderbilt University, Scarritt Graduate School, and Indiana University, where she was a tenured professor. She also has taught a number of leading organists including Janette Fishell, James Mellichamp, and Diane Meredith Belcher.

Author Stephanie Ann Barth (now Sloan-Barth) has been a careful and scholarly researcher for a long time. After completing undergraduate work in organ at Duquesne University, she entered the master's program in organ at the University of Oklahoma where she became fascinated with the work of the former organ professor there, as Andrews was known as Oklahoma's "First Lady of the Organ." Her biography of Mildred Andrews fills a great need to document the lives of important women

organ performers and teachers. It comes shortly after the publication of the biography of the Gleasons, *Harold and Catherine*, written by David Pickering. (See "Book Reviews," December 2022, pages 9, 22.) There is a scarcity of good research and publishing in English about women organists that deals in depth with their roles as teachers.

In a parallel track to the life of the Gleasons, Sloan-Barth explains important influences in the life of Mildred Andrews, including her study with Marcel Dupré in Chicago, her work as a church musician and university teacher, and then her meeting with a neighbor and administrator, Rough Adams Boggess. Mildred and Rough eventually married and worked on a music committee at the same church to purchase a new organ. Their estate also funded the C. B. Fisk, Inc., performance organ, Opus 111, at the University of Oklahoma. Through this book, we become acquainted with her most famous pupils as well: Diane Bish, Clyde Holloway, Bob Whitley, and Dorothy Young.

There are a number of parallels in this book between Mildred Andrews and Marilyn Mason: the influence of Marcel Dupré on both teachers; their study at the University of Michigan (where both of them received their master's degrees as pupils of Palmer Christian); the *Orgelbewegung*/Organ Reform Movement (Marilyn Mason had a Fisk mechanical-action organ installed at the University of Michigan); and the shaping of their students to win competitions and receive Fulbright grants. Both teachers were dedicated to their students.

Wilma Jensen was a child prodigy who played for Methodist churches at the age of twelve and once played for Joseph Bonnet while taking piano lessons with Ruth Melville at MacMurray College, Jacksonville, Illinois. She subsequently entered the Eastman School of Music where she was a leading pupil of Harold and Catherine Gleason. Wilma's book reads as an autobiography and details her journey in music from those early years of long commutes for piano and organ lessons to her work with the Gleasons at Eastman. After her studies at Eastman, she and her husband served a church in Oklahoma City working under Helen and John Kemp.

But the core of this book details how she was able to relearn her organ technique through studying the teachings of Tobias Matthay and Dorothy Taubman, which explain how to develop a completely natural technique through proper rotation of the forearm. She also absorbed the teaching of Adele Marcus, a piano pedagogue at The Juilliard School of Music. Their concepts are demonstrated in great detail in both Jensen's book and the accompanying videos available on her website, [wilmajensen.com](http://wilmajensen.com).

A secure technique is further explained in references to William Newman's book, *The Pianist's Problems*. Throughout Jensen's book the reader is referred to video lessons through her website. There are, in addition, many references to a standard text by Abby Whiteside and the late Dutch organist and pedagogue Jacques van Oortmersen. One finds color photographs of her at various stages of her career in the center of the book. The text is very readable and easy to follow. Diane Meredith Belcher, concert organist and former student, writes: "*Organ Footnotes* is like nothing else in the literature. . . fun and packed with information and insight. This is a timely and important

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**Reviews**

► page 21

treatise from one of the finest organist-pedagogues of our time.” Fortunately, our Wilma Hoyle Jensen is still very active at the age of 94. She wrote to me recently when she sent the book, “When I thought about the possibility of writing about what I was learning from Tobias Matthay and his emphasis on establishing natural physical gestures with students, I do believe that is the foundation for what we do.”

*Ann Labounsky is professor at the Mary Pappert School of Music, Duquesne University, Pittsburgh, Pennsylvania.*

**New Recordings**



**Resonance & Resilience: Dresden**

**Resonance & Resistance: Dresden.** Mark Steinbach plays the 1755 Gottfried Silbermann organ, Hofkirche (Kathedrale), Dresden, Germany. Raven, OAR-183, \$15.98. Available from [ravencd.com](http://ravencd.com).

*Fantasia & Fugue in G Minor*, BWV 542, Johann Sebastian Bach; *Nun komm der Heiden Heiland*, BuxWV 211, Dieterich Buxtehude; *Variations on Nun komm der Heiden Heiland*, Anton Heiller; *Das alte Jahr vergangen ist*, BWV 614, *Ich ruf zu Dir*, *Herr Jesu Christ*, BWV 639, Bach; *Immeasurable*, Eric Nathan; *O Mensch, beweine dein Sünde gross*, BWV 622, *Meine Seele erhebt den Herren*, BWV 648, Bach; *Missing Absence*, Wang Lu; *Le Banquet Céleste*, Olivier Messiaen; *Fantasia in G Major/Pièce d'orgue*, BWV 572, Bach.

Gottfried Silbermann (1683–1753) signed the contract to build his last and arguably greatest organ on July 29, 1750, the day after the death of Johann Sebastian Bach. Following Silbermann's death on August 4, 1753, a consortium of former employees and relatives of Silbermann completed the instrument to his specifications, and its dedication took place on February 2, 1755. It is fortunate that the authorities moved the pipework and chests to the countryside for safekeeping before the Allied bombing raid on Dresden destroyed the building and the rest of its contents on February 13, 1943. Jehmlich Orgelbau and Orgelbauwerkstatt Kristian Wegscheider restored the organ for the rebuilt cathedral in 2001. It has three manuals and forty-seven stops, amounting to more than 3,500 pipes. What I particularly like about the instrument is that it has seven reed stops, enabling us to hear what Silbermann's reeds sounded like, whereas his smaller surviving instruments contain few if any reeds.

The performer and two of the composers of the music on this compact disc are members of the music faculty at Brown University, Providence, Rhode Island. The organist, Mark Steinbach, is the university organist, curator of instruments, and a senior lecturer in music. He earned his Bachelor of Music

degree from the University of Kansas, Lawrence, where he studied under James Higdon. As a Fulbright scholar he studied under Peter Planyavsky in Vienna, Austria. Steinbach obtained his Master of Music and Doctor of Musical Arts degrees from the Eastman School of Music, where he studied organ under David Craighead and harpsichord under Arthur Haas.

Mark Steinbach played premier performances of compositions by Brown University faculty members Eric Nathan and Wang Lu at Notre-Dame Cathedral in Paris, France, and at the Nicolaikirche in Berlin, Germany, during the summer of 2016. These compositions came about as the result of a terrorist attack by the Islamic State of Iraq and the Levant (ISIL) on November 13, 2015. In one of several coordinated attacks in Paris on that day, they carried out a mass shooting, killing 90 and injuring many others, at the Bataclan Theater, where 1,500 people were attending a concert given by the Eagles of Death metal group. ISIL took some hostages, following which there was a stand-off with the police. All the terrorists died. The police shot some of them, and others detonated suicide vests.

Elegant is probably the best word to describe Mark Steinbach's performance of Bach's *Fantasia and Fugue in G Minor*. He takes it at a smart but not excessively fast pace, making each note clearly audible, even in the resonant but well-balanced acoustics of the rebuilt cathedral. His phrasing is also impeccable, and he uses the Silbermann organ to very good effect, balancing its crystal-clear manual choruses with the impressive pedal reeds. The Buxtehude chorale prelude enables us to hear some of the softer voices of the organ. The ornamented melody appears as a solo using mutation stops with tremulant, accompanied gently on another manual. We then hear Anton Heiller's variations on the same chorale that he wrote in 1972. The second variation is of particular interest, being in the form of a sprightly elevation toccata somewhat in the style of Frescobaldi, which Steinbach plays high up on the Oberwerk Principal together with the slightly flat Unda Maris, giving it something of a sparkle. In the very short third variation the melody appears as a solo on the Hauptwerk Trompete, giving us an opportunity to hear this particularly fine stop. The fifth variation introduces elements of the mysterious and mystical. The final variation features the full organ.

We then hear two chorale preludes from Bach's *Orgelbüchlein*. The poignant sadness of *Das alte Jahr vergangen ist* comes through in this performance, which Mark Steinbach registers in a similar manner to the Buxtehude *Nun komm, der Heiden Heiland*. *Ich ruf zu Dir, Herr Jesu Christ* is Bach's own organ transcription of part of his Cantata 10, *Meine Seele erhebt den Herren*. Here Steinbach solos out the ornamented melody on the Brüstwerk Chalumeaux stop.

We come then to the first of the pieces that commemorate the Bataclan massacre in Paris. Eric Nathan (b. 1983) holds a Bachelor of Arts degree in music from Yale University, a Master of Music degree from Indiana University, and a Doctor of Musical Arts degree from Cornell University. He is associate professor of music in composition and theory in Brown University's department of music. In 2018 Brown University awarded him the Henry Merritt Wriston Fellowship, the university's most prestigious award

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for junior faculty who have shown excellence in teaching. His Bataclan composition, *Immeasurable*, begins by evoking a bird quivering high up on the keyboard, starting with a single note and building up into an assemblage of notes, underpinned by the pedal. This develops into more quivering interspersed with chords and arpeggios, and again partly underpinned by the pedal, which jumps continuously between all three manuals, producing a virtuosic piece that makes considerable demands on the player. There is a very soft ending.

*Immeasurable* is followed by two more chorale preludes from the *Orgelbüchlein*. In *O Mensch, bewein dein Sünde gross* the ornamented melody appears yet again as a solo using mutation stops with tremulant and gently accompanied on another manual. *Meine Seele erhebt den Herren*, for two manuals and pedal, makes use of the Vox Humana with tremulant for the augmented chorale melody.

We come then to the other composition commemorating the Bataclan massacre. Wang Lu (b. 1982) is a native of Xi'an, the ancient capital of China. She graduated with highest honors from Beijing Central Conservatory of Music in 2005 and then moved to the United States, where she obtained her Doctor of Music Arts degree from Columbia University in 2012. She was a Guggenheim Fellowship recipient in 2014 and has also received two ASCAP Morton Gould awards. She studied composition under Chu Wen-chung, Fred Lerdahl, Tristan Murail, and George Lewis. She is assistant professor of music composition and theory at Brown University. Her composition *Missing Absence* is much warmer and written in a more traditional style than *Immeasurable*. As in the fifth of Anton Heiller's variations there is an impression of the mysterious and mystical. There is also a sense of souls rising to heaven, comparable to the mood of Messiaen's "Prière du Christ montant vers son Père," and perhaps representing the ascent of the souls of the victims slain in the Bataclan massacre.

The ambiance of Wang Lu's *Missing Absence* seems to lead us logically into Messiaen's *Le Banquet Céleste*, which follows. Mark Steinbach plays this softly on the Oberwerk, where the Unda Maris proves to be very useful. The six-rank Pedalmixtur, which is not as loud as one might expect, also proves to be an extremely apt balance in the Pedalwerk.

The compact disc ends, as it began, with a major organ work by J. S. Bach, the *Fantasia in G Major*, also known, perhaps more properly, as his *Pièce d'orgue*. Once again, Mark Steinbach takes this at a smart but not excessively fast speed and balances the manual choruses with the pedal reeds. He takes the final section more rapidly, though still allowing every note to be heard, using a *mezzo forte* registration.

In this extremely worthwhile compact disc, Mark Steinbach, by his first-rate playing, demonstrates the great versatility of Silbermann's *magnum opus* in performing not only the Baroque and Classical organ repertoire for which it was intended, but also in highlighting more recent compositions including the premier recordings of works by his Brown University colleagues Eric Nathan and Wang Lu. I have no hesitation in thoroughly recommending this compact disc to readers of THE DIAPASON.

*John L. Speller, who has degrees from Bristol and Oxford universities in England, is a retired organbuilder residing in Parkville, Maryland.*

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

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

ALABAMA

VOCES8; Cathedral of the Advent, Birmingham, 2/22, 7:30 pm  
**Lynne Davis**; First Presbyterian, Tuscaloosa, 2/25, 3 pm  
 Choral Evensong; Cathedral of the Advent, Birmingham, 3/14, 5:30 pm

ARIZONA

**Scott Dettra**, works of Bach; All Saints Episcopal, Phoenix, 2/25, 3 pm

CALIFORNIA

**Olivier Latry**; Claremont United Church of Christ, Claremont, 2/25, 4 pm  
**Isabelle Demers**; Segerstrom Concert Hall, Costa Mesa, 3/17, 3 pm  
**Michal Szostak**; Cathedral of St. Mary of the Assumption, San Francisco, 3/31, 4 pm

COLORADO

**Stephen Hamilton**, Dupré, *Le Chemin de la Croix*; Grace & St. Stephen's Episcopal, Colorado Springs, 3/17, 7 pm

CONNECTICUT

Yale Schola Cantorum; Woolsey Hall, Yale University, New Haven, 2/17, 7:30 pm  
**Alexander Straus-Fausto**; Woolsey Hall, Yale University, New Haven, 2/19, 7:30 pm  
 Choral Evensong; St. John's Episcopal, West Hartford, 2/25, 5 pm  
**Natasha Ulyanovsky**; St. John's Episcopal, West Hartford, 3/3, 12:30 pm  
 Yale Voxtet; Marquand Chapel, Yale University, New Haven, 3/8, 7:30 pm  
**Irena Budryte-Kummer & Samuel Kummer**; Gloria Dei Lutheran, Bristol, 3/10, 3 pm  
**Christopher Houlihan**; Trinity College Chapel, Hartford, 3/19, 7:30 pm

DELAWARE

**Nathan Laube**; Christ Church Christiana Hundred, Wilmington, 2/25, 4 pm recital w/ choral works of Duruflé

DISTRICT OF COLUMBIA

**Kola Owolabi**; Washington National Cathedral, Washington, 2/18, 2 pm  
 Choral Evensong; St. Paul's, K Street, Washington, 2/18, 4 pm  
 Choral Evensong; St. Paul's, K Street, Washington, 2/25, 4 pm  
 Choral Evensong; St. Paul's, K Street, Washington, 3/3, 4 pm  
 Choral Evensong; St. Paul's, K Street, Washington, 3/10, 4 pm  
 Cathedral Choral Society; Washington National Cathedral, Washington, 3/10, 4 pm  
 Choral Evensong; St. Paul's, K Street, Washington, 3/17, 4 pm  
 Dupré, *Stations of the Cross*; St. Pauls, K Street, Washington, 3/24, 4 pm  
 Bach, *St. Matthew Passion*; Washington National Cathedral, Washington, 3/24, 4 pm  
**Thomas Sheehan**; Washington National Cathedral, Washington, 3/31, 2 pm

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# Calendar

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## FLORIDA

**Mark Herman**; First United Methodist, Fort Pierce, 2/18, 4 pm

**Wayne L. Wold**; Ormond Beach Presbyterian, Ormond Beach, 3/17, 3:30 pm

## GEORGIA

Fauré, *Requiem*; Peachtree Road United Methodist, Atlanta, 3/3, 7 pm

**Scott Atchison & Patrick Scott**; Peachtree Road United Methodist, Atlanta, 3/17, 7 pm

## ILLINOIS

Couperin, *Les Trois Leçons de Tenèbre*; St. Chrysostom's Episcopal, Chicago, 2/16, 7:30 pm

**Michael Gagne, Marianne Kim, Christopher Urban, & Gary Wendt**; First Presbyterian, Arlington Heights, 2/18, 4 pm

**Michael Rees**; Fourth Presbyterian, Chicago, 2/23, 12:15 pm

**Michael Rees**; Fourth Presbyterian, Chicago, 3/8, 12:15 pm

**Michal Szostak**; Fourth Presbyterian, Chicago, 3/22, 12:15 pm

**Christopher Urban**, with piano; First Presbyterian, Arlington Heights, 3/27, 12:10 pm

## IOWA

**Nicole Keller**; Luther College, Decora, 2/18, 4 pm

## KANSAS

**Lynne Davis**; Wichita State University, Wichita, 3/6, 5:15 pm

## KENTUCKY

**Schuyler Robinson**; Central Christian, Lexington, 3/10, 4 pm

## LOUISIANA

**Nathaniel Gumbs**; Christ Church Cathedral, New Orleans, 2/24, 10 am masterclass; 2/25, 4 pm recital

## MAINE

**James Kennerley**, works of Bach; Merrill Auditorium, Portland, 3/22, 7 pm

## MARYLAND

**The Chenault Duo**; St. John's Episcopal, Hagerstown, 2/25, 4 pm

## MICHIGAN

Choral Evensong; Cathedral of St. Paul, Detroit, 2/25, 4 pm

Choral Evensong; Cathedral of St. Paul, Detroit, 3/10, 4 pm

Passiontide concert; Cathedral of St. Paul, Detroit, 3/24, 4 pm

## MINNESOTA

**Andrew Schaeffer**; St. Louis King of France Catholic Church, St. Paul, 2/27, 12:35 pm

VocalEssence; Plymouth Congregational, Minneapolis, 3/17, 4 pm

## NEW HAMPSHIRE

**Isabelle Demers**; First Church UCC, Nashua, 3/10, 3 pm

## NEW YORK

**Nathaniel Gumbs**; First Presbyterian, Lockport, 2/16, 7 pm

**James O'Donnell**; Grace Church, New York, 2/19, 10 am

**Olivier Latry**; St. Ignatius Loyola Catholic Church, New York, 2/22, 8 pm

**David Briggs**; Cathedral of St. John the Divine, New York, 2/27, 7:30 pm

**Shannon Mathai**; Cathedral of St. John the Divine, New York, 3/3, 5 pm

Oratorio Society of New York; St. Bartholomew's Episcopal, New York, 3/5, 7 pm

Choir of St. Luke in the Fields; St. Luke in the Fields Episcopal, New York, 3/7, 7:30 pm

Fauré, *Requiem*, Poulenc, *Organ Concerto*, Kodály, *Laudes Organi*; Cathedral of St. John the Divine, 3/9, 7:30 pm

TENET; St. Ignatius of Antioch Episcopal, New York, 3/9, 7:30 pm

**Raymond Nagem**; Cathedral of St. John the Divine, New York, 3/10, 5 pm

**Paul Griffiths**; Cathedral of St. John the Divine, New York, 3/17, 5 pm

Musica Sacra; Cathedral of St. John the Divine, New York, 3/19, 7:30 pm

Poulenc, *Stabat Mater*; St. Thomas Church Fifth Avenue, New York, 3/21, 7:30 pm

**Jonathan Moyer**; Memorial Art Gallery, Rochester, 3/21, 7:30 pm

**Gail Archer**; Vassar College, Poughkeepsie, 3/24, 3 pm

**Iain Quinn**, Tournemire, *Seven Last Words of Christ*; St. Thomas Church Fifth Avenue, New York, 3/25, 6:45 pm

Choral concert; St. Thomas Church Fifth Avenue, New York, 3/26, 6:45 pm

Tenebrae; St. Agnes Catholic Cathedral, Rockville Centre, 3/27, 7:30 pm

## NORTH CAROLINA

Marian Consort; Duke Chapel, Duke University, Durham, 2/18, 4 pm

**James Kealey**; Covenant Presbyterian, Charlotte, 2/23, 7 pm

**Renée Anne Louprette**; Christ United Methodist, Greensboro, 2/23, 7:30 pm

Duke Chapel Evensong Singers, works of Howells; Duke Chapel, Duke University, Durham, 2/25, 4 pm

National Lutheran Choir; Duke Chapel, Duke University, Durham, 3/3, 3 pm

Choral Evensong; Duke Chapel, Duke University, Durham, 3/10, 4 pm

**Bradley Hunter Welch**; Central United Methodist, Concord, 3/17, 4 pm

**Robert Parkins**; Duke Chapel, Duke University, Durham, 3/17, 5 pm

Choral Evensong; Duke Chapel, Duke University, Durham, 3/24, 4 pm

Choral Evensong; Duke Chapel, Duke University, Durham, 3/31, 4 pm

## OHIO

**David Hurd**; Finney Chapel, Oberlin Conservatory, Oberlin, 3/3, 2:30 pm

## OREGON

**Bruce Neswick**; St. Paul's Episcopal, Salem, 3/3, 4:30 pm

**Gail Archer**; Trinity Episcopal Cathedral, Portland, 3/3, 4:30 pm

## PENNSYLVANIA

**Alcee Chriss**; Shadyside Presbyterian, Pittsburgh, 2/25, 3 pm

**Adam J. Brakel**; Grove City College, Grove City, 3/8, 8 pm

## RHODE ISLAND

**Christopher Houlihan**; Christ Episcopal, Westerly, 3/17, 4 pm

## TENNESSEE

Choral Evensong; St. George's Episcopal, Nashville, 3/10, 5 pm

## VIRGINIA

**Wayne L. Wold**; Shenandoah University, Winchester, 3/3, 2:30 pm

## WISCONSIN

**Andrew Schaeffer & Jared Stellmacher**; Luther Memorial Church, Madison, 2/16, 7 pm

**Chelsea Chen**; Overture Hall, Madison, 2/20, 7:30 pm

Just Bach; Luther Memorial Church, Madison, 2/21, 12 noon

**Michael Mills**; Luther Memorial Church, Madison, 2/28, 12 noon

Just Bach; Luther Memorial Church, Madison, 3/6, 12 noon

**Andrew Schaeffer**; Luther Memorial Church, Madison, 3/13, 12 noon

## CANADA

**Gail Archer**; St. Andrew's United Church, Toronto, ON, 2/18, 4 pm

**Isabelle Demers**, with orchestra; Palais Montcalm, Québec City, QC, 2/29, 2 pm & 7:30 pm

**Isabelle Demers**, with orchestra; Salle Bourgie, Montréal, QC, 3/1, 7:30 pm

**Isabelle Demers**, with orchestra; Salle Bourgie, Montréal, QC, 3/1, 7:30 pm

**Isabelle Demers**, with orchestra; Salle Bourgie, Montréal, QC, 3/1, 7:30 pm

## GERMANY

**Matthias Grünert**; Frauenkirche, Dresden, 2/21, 8 pm

**Sebastian Freitag**; Kathedrale, Dresden, 2/28, 8 pm

**Mahela T. Reichstatt**; Kreuzkirche, Dresden, 3/6, 8 pm

**Wolfgang Seifen**, with orchestra; Marienbasilika, Kevelaer, 3/8, 8 pm

**Elmar Lehnen**; Marienbasilika, Kevelaer, 3/15, 8 pm

**Holger Gehring**; Kathedrale, Dresden, 3/20, 8 pm

**Mari Fukumoto**; Kulturpalast, Dresden, 3/27, 8 pm

## UNITED KINGDOM

**Katelyn Emerson**; Reading Town Hall, Reading, 3/4, 1 pm

**Mark Shepherd**; St. Lawrence Church, Alton, 3/7, 8 pm

**Carolyn Craig**; St. Martin in the Fields, London, 3/8, 1 pm

**Carolyn Craig**; Westminster Abbey, London, 3/10, 5 pm

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PHILIP CROZIER, Sint-Jacobskerk, Vlissingen, the Netherlands, July 21: *Partite diverse sopra De Lofzang van Maria*, Post; Pastoral (Zwölf Stücke, op. 59, no. 2), Reger; *Petit Prélude*, Jongen; *Invention in C*, *Invention in G*, Gerber; *Hommage*, Bédard; *Choral Song and Fugue*, Wesley.

Abdijkerk, Den Haag, the Netherlands, July 23: Bergamasca (*Fiori Musicali*), Frescobaldi; *All' Offertorio*, Zipoli; *Fantasy on On freudt verzer*, Hofhaimer; *Invention in C*, *Invention in G*, Gerber; *Kleines harmonisches Labyrinth*, BWV 591, Bach; *Voluntary on the Old 100th*, Purcell; *Fugue in a*, Černohorský; *Fantasia in c*, attr. Bach; *Petit Prélude*, Jongen; Canon (Zwölf Stücke, op. 59, no. 4), Reger; *Hommage*, Bédard; *Choral Song and Fugue*, Wesley.

CARA HALPIN, St. John the Baptist Norway Anglican Church, Toronto, ON, Canada, July 1: *Variations sur Madrid*, *Méditation sur O filii et filiae*, Bédard; *Liebster Jesu, wir sind hier*, BWV 731, Bach; And the Spirit of God moved upon the face of the waters (*Trinitas*), Daley; *Prelude (Thou My Soul's Shelter)*, McIntosh; *Celebration*, Henderson.

AARON JAMES, Holy Family Catholic Church, Toronto, ON, Canada, July 4 & 6: *Toccata in F*, BuxWV 156, Buxtehude; *Christ, unser Herr, zum Jordan kam*, Praetorius; *Upper Canadian Hymn Preludes*, Beckwith; *Chant du Ténére*, Robin.

ANDREW JOHNSON, Our Lady of Sorrows Catholic Church, Toronto, ON, Canada, July 3 & 5: *Praeludium in E*, BuxWV 141, Buxtehude; *Sonata in e*, BWV 528, Bach.

DAVID JONIES, St. Joseph & St. Patrick Parish, Escanaba, MI, July 12: *Prelude and Fugue in D*, BWV 532, Bach; *Tiento partido de mano derecho de 1º Tono*, Cabanilles; *Concert Suite*, op. 39, Piechler; *Lobe den Herren, den*

mächtigen König der Ehren (*30 Kleine Choralvorspiele*, op. 135a, no. 15), Morgenglanz der Ewigkeit, Nun danket alle Gott (*Choralvorspiele*, op. 79b, nos. 4, 11), Reger; *Mozart Changes*, Gárdonyi; *Pavane-Danse liturgique*, Proulx; *Cantabile*, Final (*Symphonie VI in g*, op. 42, no. 2), Widor.

JAMES KENNERLEY, with Kotzschmar Brass and Percussion, Merrill Auditorium, Portland, ME, July 15: *20th Century Fox Fanfare*, Newman; *Movie Theme Suite*, Williams; *Interstellar Suite*, Zimmer; *The Adventure of Robin Hood Suite*, Korngold; *My Heart Will Go On*, Horner; *Under the Sea (Little Mermaid)*, Menkin; *Somewhere Over the Rainbow (The Wizard of Oz)*, Arlen; *I Just Can't Wait to Be King (Lion King)*, John; *Poldark Theme*, Dudley; *Passage of Time (Chocolat)*, The Wedding-Main Theme (*Emma*), Portman; *Star Wars Suite*, Williams.

JEAN-WILLY KUNZ, St. Andrew's Presbyterian Church, Toronto, ON, Canada, July 5: *Fantasia in G*, BWV 571, Bach; *Passacaille d'Armide de M. de Lully*, d'Anglebert; *Passacaglia (Apparatus musico-organisticus)*, Muffat; *Prélude*, Tierce en taille, *Dialogue (Suite du deuxième ton)*, Guilain; *Variations Organiques*, Thibaudeau; *Prelude and Fugue in E-flat*, BWV 552, Bach.

NATHAN LAUBE, Metropolitan United Church, Toronto, ON, Canada, July 2: *Grand March (Tannhäuser)*, Wagner, transcr. Westbrook; *Laube; Deuxième prélude et fugue*, Barraine; *Introduction, Passacaglia, and Fugue*, B. 149, Willan; *Sonata in b*, S. 178, Liszt, transcr. Laube.

ROY LEE, carillon, Metropolitan United Church, Toronto, ON, Canada, July 2: *Prelude on Veni Creator*, Barnes; *Pealing Fire*, Larsen; *Variations on Price's Theme for the McGill Square Bells*, Orr; *Menuet (Menuet and*

*Trio*), Giles; *She's Like the Swallow*, arr. Spry; *Chorale Prelude on Engelberg*, Knox; *O Perfect Love*, J. Slater; *Carillon Impromptu for Metropolitan's 200th*, G. Slater.

JAN LIEBERMANN, St. Edmund's Church, Chingford, UK, July 30: *Partite diverse sopra Ach, was soll ich Sünder machen*, BWV 770, Bach; *Chaconne in f*, Pachelbel; *Prelude and Fugue in a*, BWV 543, Bach; *Sonata VI in d*, op. 65, no. 6, Mendelssohn; *Symphonie VI in g*, op. 42, no. 2, Widor; *Prélude et fugue sur le nom d'Alain*, op. 7, Duruflé.

SEBASTIAN MORENO, Islington United Church, Toronto, ON, Canada, July 1: *Fantasia in g*, Müthel; *Jesu, meine Zuversicht*, Krebs; *Toccata on O filii et filiae*, Farnam; *Choral sur O filii et filiae (Six paraphrases grégoriennes)*, Bédard; *Prelude on O filii et filiae (Ten Hymn Preludes for Organ, set 1.)* Willan.

JONATHAN OLDENGARM, Knox College, Toronto, ON, Canada, July 4 & 5: *Toccata in G*, Reinken; *Erbarm dich mein, O Herre Gott*, SwWV 303, Sweelinck; *Mouvement perpétuel*, Basse de cromorne, *Récit de tierce en taille (Livre d'orgue, book II)*, Hambraeus; *Magnificat VII. Toni*, Scheidemann.

MANUEL PIAZZA, Clare Pellerin, violin, Julia Morson, Marieka de Korte, Katherine Hill, Simon Honeyman, voice, St. Basil's Catholic Church, Toronto, ON, Canada, July 4: *Fugue, Kanzone, und Epilog (Drei Sinfonische Kanzenen)*, op. 85, no. 3, Karg-Elert; *Innig (Sechs Studien in kanonischer Form)*, op. 56, no. 4, Schumann; *Cortège et litanie (Quatre pièces)*, op. 19, no. 2, Dupré; *Ave Maria (Five Liturgical Inventions)*, Togni; *Sicilienne (Suite)*, op. 5, Duruflé; *Allegro maestoso (Sonata in G)*, op. 28, Elgar.

CHRISTA RAKICH, St. Paul's Basilica, Toronto, ON, Canada, July 3 & 4: *Fugue on America*, Thayer; *Nocturne*,

*Tailleferre; Variations on Toulon*, Rakich; *Suite No. 1*, Price.

JEAN-BAPTISTE ROBIN, Peachtree Road United Methodist Church, Atlanta, GA, July 26: *Grand Dialogue*, Marchand; *Les Sauvages*, Rameau; *Prelude and Fugue in G*, BWV 541, Bach; *Tierce en taille (Livre d'orgue)*, de Grigny; *Präludium und Fuge über den Namen B-A-C-H*, S. 260, Liszt; *Träumerei (Kinderszenen)*, op. 15, no. 7, Schumann, transcr. Robin; *Pièce héroïque*, FWV 37 (*Trois pièces pour grand orgue*, no. 3), Franck; *D'après un rêve (Trois mélodies)*, op. 7, no. 1, Fauré, transcr. Robin; *Chant du Ténére*, Robin; *Toccatto (24 Pièces de fantaisie, Deuxième suite)*, op. 53, no. 6, Vierne.

NAOMI ROWLEY, All Saints Episcopal Church, Appleton, WI, July 12: *Awake, the Trumpet's Lofty Sound (Samson)*, The Arrival of the Queen of Sheba (*Solomon*), Handel; *Sicilienne*, von Paradis, transcr. Callahan; *Prelude and Fugue in B-flat*, Simon; *Prelude for Organ*, F. Mendelssohn; *Cantata al Señor*, Lachenauer; *Aria*, Carter; *Fanfare*, Lemmens.

OWEN SAMMONS, Holy Trinity Church, Toronto, ON, Canada, July 3 & 6: *Plein jeu*, *Dialogue sur le Trompette et sur le Nazard*, Chromorne en taille, *Dialogue sur les grands jeux (Messe pour les couvents)*, Couperin; *Vater unser im Himmelreich*, Böhm; *In dir ist Freude*, BWV 615, Bach; *Chorale prelude on Vexilla regis*, Willan.

MARK STEINBACH, Cathedral, Orléans, France, July 13: *Carillon de Westminster (24 Pièces de fantaisie, Troisième suite)*, op. 54, no. 6, Vierne; *Nun komm, der Heiden Heiland*, BuxWV 211, Buxtehude; *Nun komm, der Heiden Heiland*, Heiller; *Pièce d'orgue*, BWV 572, Bach; *Mad Rush*, Glass; *In Quiet Mood*, Price; *Choral in a*, FWV 40 (*Trois Chorals*, no. 3), Franck.

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## PUBLICATIONS / RECORDINGS

Featured for February 2024, **Fruhauf Music Publications** is presenting an organ transcription of Gabriel Fauré's *Requiem in D Minor*, Opus 48. The composition has been meticulously redacted from the full orchestral score; it will provide a gracious accompaniment for solo and choral voices in cases where multiple instrumentalists are not possible. It will be noted that the fourth movement, "Pie Jesu," a soprano solo, includes the text for convenient access. The PDF booklet can be found by following FMP's home page Bulletin Board link to the appropriate download page. Please visit [www.frumuspub.net](http://www.frumuspub.net) for access to this and many other unusual publications for organ solo, choir and organ, and carillon, all available on a complimentary basis.

## PUBLICATIONS / RECORDINGS

Raven has released OAR-178 *L'Orgue Français à San Antonio: Russell Jackson Plays French Organ Works* an album of repertoire recorded on the large organ installed in 2021 in the sumptuously resonant acoustics at St. Luke's Episcopal Church in San Antonio, Texas, and built entirely in French tonal style by the Reuter Organ Company, Opus 2245, 50 ranks. Russell Jackson, Canon Precentor of St. Luke's, helped design the organ. Works include Widor: *Marche Pontificale* (Sym. 1); Widor: *Andante sostenuto* (Sym 9); Vierne: *Lied and Arabesque* from *24 Pièces en style libre*; Boëllmann: *Suite Gothique*; Guilman: *Grand Choeur in D*; Lefébure-Wély: *Boléro de concert*; Couperin: 6 mvts of *Mass for the Convents*; Jehan Alain: *Premier prélude profane Wieder an*. Raven OAR-177, \$15.98 postpaid in the USA from RavenCD.com, 804/355-6386, also from Amazon and E-Bay., and is streaming and downloadable on most digital platforms. **For a review of this recording, see the November 2023 issue, pages 9, 21.**

**Organ Music in Bulgaria.** The first of its kind e-book on organs and organ music in Bulgaria! \$9.95. <https://www.imakemyownmusic.com/product-page/organ-music-in-bulgaria-heck-yeah>. For information: [imakemyownmusic@gmail.com](mailto:imakemyownmusic@gmail.com) or [pavelmadhzarov.com@gmail.com](mailto:pavelmadhzarov.com@gmail.com)

## PUBLICATIONS / RECORDINGS

**The Organ Historical Society** is now selling its 2024 Pipe Organ Calendar, featuring organs in Baltimore, Maryland—site of the 2024 OHS Convention (July 21–25). Instruments by Andover Organ Company, Thomas Hall/Hilborne L. Roosevelt/Schantz Organ Co., George Jardine & Son, Casavant Frères, Ganter and Schumacher, J.H. & C.S. Odell, Henry Niemann, Johnson & Son/Andover Organ Company, Skinner Organ Company, Hilborne L. Roosevelt. Great for gift-giving, order early as only a limited number are available. [www.OHSCatalog.org](http://www.OHSCatalog.org) or call 484/488-PIPE (7473). OHS Members, \$25.00; non-Members, \$30.00, free shipping.

**The Nordic Journey series** reveals premiere recordings of symphonic organ music from Nordic composers, played by American organist James Hicks. Volume XIV features the organs of Kallio Church, Helsinki, Finland, and works by Fridthjov Anderssen, Finn Viderø, Mats Backman, Lasse Toft Eriksen, Jukka Kankainen, Hans Friedrich Micheelsen, Toiveo Elovaara, Kjell Mørk Karlsen and Olli Saari. The two pipe organs of Kallio Church, Helsinki, are in two distinct organ-building styles: the neoclassic inspired 1987 Kangasalan Organ (21 stops), and the French-romantic inspired, 48-stop, 1995 Åkerman & Lund organ. Check it out at [www.proorgano.com](http://www.proorgano.com) and search for the term "Nordic Journey."

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**THE DIAPASON E-NEWSLETTERS** are e-mailed monthly to subscribers who sign up to receive them. Don't miss the latest news, featured artists, and classified ads—all with photos—some before they appear in print! Visit www.TheDiapason.com and click on Subscribe to our newsletter.

**Check out TheDiapason.com** for PDFs of more than 1,370 issues from 1909 to the present! Visit the website frequently for news and videos, as well. You won't be disappointed in the ever-expanding offerings.

Postal regulations require that mail to THE DIAPASON include a suite number to assure delivery. Please send all correspondence to: THE DIAPASON, 200 N. Smith Street, Suite 440, Palatine, IL 60067

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 60104      PH: 708.544.4052      FAX: 708.544.4058

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**ROSALES**  
 PIPE ORGAN SERVICES, INC.  
 3036 EAST OLYMPIC BLVD.  
 LOS ANGELES, CALIFORNIA 90023  
 213-747-3674

**Taylor & Boody Organbuilders**  
 Staunton, VA  
 www.taylorandboody.com  
 540-886-3583  
 inquiries@taylorandboody.com

 **WICKS ORGAN LLC**  
 www.wicksorgan.com  
 618-654-2191

**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	\$ 1.00
Regular Classified minimum	38.00
Display Classified, per word	1.40
Display Classified minimum	45.00

Additional to above charges:  
 Website placement (includes photo) 32.00  
 (\$45 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 \$7.00 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**      220 N. Smith Street, Suite 440, Palatine, IL 60067  
 608/634-6253 • jbutera@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**



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**fax** 440-542-1890

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Cleveland, OH 44139  
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DARYL ROBINSON



DANIEL ROTH



JONATHAN RYAN



AARON TAN\*\*



TODD WILSON

## CHOIRS

**Westminster  
Cathedral**

UK

March–April 2025

**Polyphony**

UK

October 2025

**New College**

Oxford, UK

**Saint Thomas  
Church**

New York, NY

**Westminster  
Abbey**

UK

**Trinity College**

Cambridge, UK

### \*COMPETITION WINNERS

\*James Kealey — AGO National Young Artist Competition in Organ Performance

\*\*Aaron Tan — Canadian International Organ Competition